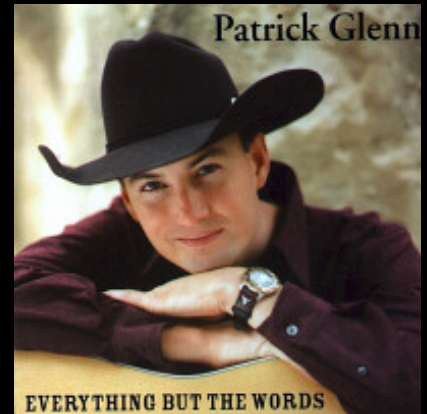


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Patrick Glenn: Everything But The Words

Album Review
by George Peden



Before recording his debut album, Patrick Glenn made one determined promise. And it was a simple one. If you couldn't dance to it, he didn't want it on the CD. On *Everything But The Words*, which serves as an album cut and a confession, he's kept his word. You can dance to everything here.

Although Glenn didn't write for the album, this father of two from San Antonio, Texas, covers the game easily. He does it with a strong voice, wise song choices, and a kick-it-hard band. And that's plenty for the singer who's spent nine years cutting through the local honky tonk jungle, getting there with ambition tuned by childhood singing to radio commercials. With growing interest cramming his 2004 touring diary, his struggles for recognition are paying off.

While drawing favorable nods to Alan Jackson's flair and George Strait's vocal styling, Glenn, however, is no copied cutout. He stamps his music, clearly, with his own brand of country. One minute he's firing on all barrels with the opening track, "All Roads Lead To You," and the next, he's crooning with the sure-fired hit, "I Think Somebody's Trying To Tell Me Something". The song, penned by George Strait hit maker, Dean Dillon, and the equally respected Jim Lauderdale, is one of many standouts.

And that's one of the winning pluses for this album – song consistency. Joining the album writing talents of Dillon and Lauderdale is Country Music Hall of Famer John Ims. Ims was the writer of Trisha Yearwood's crowd-pleasing and #1 hit "She's In love With The Boy". Recorded in '91, the song shot Yearwood's career into orbit, and firmly saw her as more than Garth's protégée (Yearwood did harmonies on Garth's *No Fences*), but as a star in her own right. Notable writers Keith Gattis, Leslie Satcher, Curtis Wright, Jim McBride, and other album heavyweights should look to their mailboxes, as their royalty payments may not be far off, too.

Other mentions must go to Glenn's studio band. The lineup is stellar – and it sounds it! Several of George Strait's Ace in the Hole band drive home an easy and traditional sound, while members of Asleep at the Wheel hook up with other names to make an overall tight and right sound. Glenn co-produced the traditional flavored album with "Ace" fiddler and guitarist Benny McArthur.

Favorite tracks include "Guys Like Him," which aches for avoiding the comparison trap with a rival beau. Ample steel and fiddle and guitar come as staples on "I Can't Stand To Watch My Old Flame Burn," while the guaranteed dance floor filler, "I Ain't Leaving," leads to the perfect segue, "The Goodbye Song". On this debut, and with these particular cuts, be in no

doubt – Glenn shines and pulls it off with all the flair of a guy well ahead of big-hatted daydreaming wannabees.

Regrets? I have one for this album. It knocked too late. Had this album arrived even at the end of last year, it would have, beyond doubt, been in my playlist of better albums for 2003. To sit on my list, an album needs style and well-crafted and driven songs. Songs carried by a persuasive and listenable voice, a voice identifiable as, for whatever style, country. Patrick Glenn scores high on all fronts. These are early days, but note the name, as there's no doubting an artist who delivers on his promises.

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