

This is a treasure trove for all those who loved the power, quality and sheer momentum of the "Warrior" album, which was released in 2017 by this same label.

While this record showcased some fine songs, performed by musicians who were clearly in tune with one another and with the demands of the compositions, now with this release you can get an insight not only into the ways in which these tracks were developed, but also recordings which add an extra dimension.

Just to briefly recap, in the early 1980s, one time New England trio of keyboard player Jimmy Waldo, bassist Gary Shen and drummer Hrah Gardner teamed up with then unknown guitarist Vinnie Cosano. By this time, New England had released three well-received albums. However, so impressed were Waldo, Shen and Gardner with what they heard from the young musician that they readily agreed to the proposition that they relocate from Boston to LA, where he was based.

Taking the name Warrior, the fledgling four (with Cosano handling the vocals) recorded at the Record Plant Studios, an session being financed by CBS records who were very interested in signing the band at the time. In the end, though, no label deal was forthcoming, and when Cosano (who by now

had taken the stage name of Vinnie Vincent) was offered the chance to take over from Ace Frehley in KISS in 1982, it sadly proved to be the death knell for Warrior. And so these tapes remained officially under metaphorical lock and key until HNE issued the self-titled "Warrior" album 35 years later, highlighting for everyone just what talent and purpose there was coursing through the creative veins of this potentially world class act.

Now, we get even more depth and understanding of the way Warrior worked in the studio during their all too brief time together.

"I have to say that Vinnie is one of the most talented people I have ever worked with," says Waldo. "And long before we met him, he was such a prolific writer. He would sit down in front of a ghetto blaster playing and singing all these songs. There were just so many of them, and a lot of these were really good, because he has that creative spark. This was at a time when he was writing music for the TV shows 'Happy Days' and 'Happy Days' offshoot, 'Joanie Loves Chachi'."

"When we first got in contact with him, Vinnie agreed to come up to Boston from LA, because theoretically we were gonna try him out for New England, to take over from John Farnham (who had just left). Now, what he did was send us a cassette

New England

