

AURAL INNOVATIONS:

Scott Mosher's follow up to 2001's *Virtuality* album features more of his space-ambient metallic brand of progressive rock. The CD opens with a brief intro of storm building effects, rumbling drones and singing keyboard lines. But Scott quickly launches into the metallic title track, which is a heavy, pounding and highly intense slab of progressive rock. And as we're reeling from the impact of "Inferno", things calm momentarily for "Dark Sun", a keyboard heavy track that brings to mind Rush soaring deep into the cosmos. Yeah... this is the trademark Mosher sound that blends spacey ambience with the full blown majesty of progressive rock. Beautiful. "Mindfield" and "Look Into You" are both killer songs that takes the Rush-in-space sound to even greater heights. "Left Behind" is similar and has some ripping guitar work. "Engines Of Industry" is an instrumental that begins with crushing but intricate rock, and culminates in some of the most swooning moments of the set. Any long tracks? Sure, we've got a few. At 9 minutes, "Exile" really demonstrates what Scott can do when he takes some extra time to stretch out and explore. Monster keyboards create a grandiose prog laden environment around which the song is constructed. But when the instrumental segment takes off we are waaaaaay outside of Earth's orbit and sailing through the prog cosmos. "The World Fades To Gray" is the longest track of the set and probably the most atmospheric... though like nearly everything on this CD it still rocks... and when it takes off it rocks hard. Great guitars. "Season Of Fire" closes the set, being something of a floating space-prog Tangerine Dreamy techno number. In summary, if you dig Rush, Tangerine Dream, Space Rock and keyboard heavy Progressive Rock, then you'll surely enjoy Scott's music. He's really got a flair for the Space Ambient/Progressive Rock blend. He does an outstanding job of injecting a healthy dose of space into the heavy prog genre, creating music that is challenging but accessible, and maybe occupying a unique little stylistic corner of his own.

BELGIUM MUSIC:

For its third album solo, the Scott guitarist Mosher once again lets be expressed sound concern within sight of the state of our ground. pollution of the companies is in the middle of sound fights. Titles such "Dark Sun", "Engines Of Industry", "The World Fades To Gray" are the reflection. The song is essential more on this opus than on the precedent "Virtuality". Only three instrumental is present. voice of Todd Corsa also improved. It is shown more aggressive and expressive and the side heavy of the music of Scott Mosher is harmonized perfectly with it. Another Net progress also, the percussions is of much better invoice. Within sight of the tackled subject, it is normal that environment is tended and sinks. The musical structures worked out by Scott are woven with smoothness in order to tighten this atmosphere. Listen "Dark Sun" for you to convince some. If there remain preparings influenced by Tangerine Dream, the support of the battery, the song and of course of the guitar give him very an other appearance this time. guitar is more incisor and the song offers more variety and of expression. A major title such "Exiles" shows it well. And then the side progressive rock'n'roll is better also expressed. "Look Into You" shows it well with rhythmic very groovy, of synthés cordial and an environment with the IQ. It is moreover a particular passage of the album since "Ghostland" is same hardening with various colors vocal. Another very progressive title, it acts of epic "the The World Inspid To Gray", one of best of the disc during which one feels transported as well by the guitar as by song. On the other hand, the remix of "Season Of Fire" which was reproduced on the album "Virtuality" is more than dispensable. Fortunately it is only one no-claims bonus. In any case, it is far from being worth the original. This third opus of Scott Mosher proves more coherent and more attracting as a whole. Its less synthetic side that "Virtuality" must be there for some-thing.

BEOWULF PRODUCTIONS:

This is the second time I believe I've heard SCOTT MOSHER. On this disc he does all the guitar work, synths, keyboards, programming, percussion & vocals. He plays a Progressive Rock style of music & is quite impressive. I wish i had half the talent he possesses. The music has a lot of ambince & atmospheric space sounds through out. There are a lot of soundscapes, melodic hauntingness & dark evocative music mixed in. The vocals are done in a melodic Heavy Metal & Progressive Metal style. This is one highly talented musician that deserves a lot of attention. Support this man!!!

BRAZIL PROGRESSIVE ROCK:

Scott Mosher has been a recording musician for over 12 years and a graphic artist for 4 years, and an award winning "allaroundniceguy" since birth. Currently he has not toured the world, he has not won an MTV musical award, he has not been featured in any Pop-culture revival metal magazines, he has not been a guest host on any late-night TV programs (although he did lobby the Arsenio Hall Show in 1990 as the 'doomed to a life of mediocrity guy' to no avail). He has yet to win a Nobel Peace Prize or the Kentucky Derby, but as an avid film-goer, movie buff, musician, graphic artist, social activist, environmental advocate, animal rights dude, cat-sitter, Dr. Pepper aficionado, imaginary Micro-biologist, he's continuously working on new music, indulging in binges of Vanilla coke, petitioning Peter Jackson to direct "The Hobbit" and watching for dragons in the sky. Scott Mosher plays an emotional instrumental Progressive Rock that you will never forget, a blend around styles as Progressive Metal, Symphonic Rock and mainly Electronic Space Rock, adding passages of Ambient Music, an intense collection of symphonic arrangements, rich themes with an amazing instrumental content around the keyboards, guitars and drums, all arrangements have a powerful dimension, with many synthesizers and electronic textures, driving an amazing instrumental atmosphere with sounds that leave from the music for an exterior space, adorned by intense guitar solos and harmonic vocals. Comparisons are hard to make, but we can say: - The Scott Mosher's music sounds as a blend of influences among the electronic music from "Tangerine Dream", together with the Progressive Metal from "Dream Theater". "Inferno" is Mr. Mosher's third CD (following Virtuality in 2001 and Ambient Earth in 1996) and continues in his tradition of synthesizing heavy Progressive Rock and Electronic Music. The album was released in 2004, all music composed, arranged, and performed by Scott Mosher, art direction, graphic design, and photography by Scott Mosher, including ten songs where all them are relatively long. A special and particular attention to and my favourite songs are: "Inferno", "Dark Sun", "Left Behind", "Exile" (is one of the best), "The Engines Of Industry" and "The World Fades To Gray". The main musicians on this project are: Scott Mosher - Guitars, Keyboards (Synths, Programming, Sequencing), Vocals and Percussion and Todd Corsa plays: Guitars and Lead/Harmony Vocals. Brilliant and indispensable work, highly recommendable... (Comments by Carlos Vaz)

CANADIAN ASSAULT:

I reviewed this guy before 3 thousand reviews ago and hardly remember what the old stuff contained. When I listen to this platter I find myself quite distressed attimes. I mean this guys is a great fucking guitar player, he has talent & can shred it up like a dog on slippers. But he surely is more than that because this guy canwrite some free flowing (the hated enemy of guitar hero's, flow does not wank very well) atmospheric guitarpassages like no one's business. Yet this damn album has to be 50 or 60% all keyboards, I mean when you have the imagination and better yet the technical wherewithal to make it come to life, why waste it taking the easy way out. Keys were generally introduced into metal (to my disgust) by musicians with not enough talent or mental fuel to pull the required ambience out of theirtraditional instruments. It was created in such a fashion and has been carried out by one dimensional bands ever since to infinitum. Why mister Mosher (that namescreams atmospheric no') do you do it, is it like the too beautiful beyond belief actor scarring his face to give others the limelight' Whatever the case, what is done, is done. Beyond all that build up though the genre on this record is more than less progressive rock, which does not float my boat on average. For what it is it issuperbly executed and I am certain any synth loving prog rock fan who does not mind things a touch on the commercial side would fawn over this. The drums andprogramming sound Pro Tooled to death as well and that always rubs me wrong. ninja@mindspring.com www.theambientmind.com ~ Dale

COLOSSUS MAGAZINE:

Scott Mosher's third work "Inferno" is a great and original synthesis of two genres that rarely get mixed together: good progressive hard rock and electronic sounds. Furthermore, Mosher's interesting guitar parts and good voice are an interesting addition to the result. Every detail in this CD seems skilfully cured to lead the listener in a travel through modern industrial society, with its contradictions and its different aspects, not necessarily all negative (nor, of course, all positive). Particularly interesting and symbolic of all this CD is the final track, "Seasons of Fire - Infernal Re-Mix", a very good hard-prog song

rearranged and remixed with techno devices that keeps an epic atmosphere nonetheless. A great project by a creative artist, a must-hear for anyone who's interested in the evolution of progressive music. (Marco Bernard)

CREATOR'S WEB:

One of the great virtues of current technology is how it enables enterprising, techno-savvy, multi-talented artists like Scott Mosher to share their art, their music, their "worlds", with the rest of us. Mosher has written and produced three projects featuring his art work, his synthesized, progressive rock and ambient electronic music. His discography includes the 1996 recording "Ambient Earth" and "Virtuality" released in 2001. Mosher's most recent CD, "Inferno" offers more of his awesome graphic art work and his trademark "other worldly" concept and musical composition. This recording is well produced and engineered as are all of Mosher's CDs. However, there is a musical proficiency on this 2004 release that his former works did not achieve. Most notably, "Inferno" offers a vastly improved vocal track.

Like his other CDs, all music is composed, arranged and performed by Mosher. There are also some very judicious guitar solos performed by Todd Corsa; they are in fact stellar. Although his music is profoundly reminiscent of epic rock groups and projects of the 1970's and 80's, Mosher brings such mammoth creative energy to the table there are few groups, not to mention individual artists, who can match his originality and prolific output. As you read his responses to the CreatorsWeb interview questions below and as you listen to his excellent recordings while browsing through the artistic booklet which accompanies his CD, you will begin to get a feel for Mosher's generative prowess.

DEAD METAL KULT/METAL UNION:

So, the last thing you're expecting is an ambient progressive rock release in CULT: THRASH ATTACK? Well, fuck off, it's my 'zine. I honestly don't know how Scott does it. This is the best from him yet, and I'm pissed I lost his last CD he sent me! It's ambient electronics melded seamlessly, and I mean seamlessly, with RUSH-like progressive rock, with some heavy moments. The thing that makes this release is the singer. He has the perfect amount of airiness in his voice to make the style perfect. I just can't say enough about this - consider this a rave review, folks. If you like to space out occasionally, this is what you need. Turn on and drop out - at maximum volume!

DPRP (DUTCH PROGRESSIVE ROCK PAGES):

Inferno marks the third release from New Yorker Scott Mosher, following up two previous independent releases - Ambient Earth (1996) and Virtuality (2001). Scott is joined once again by Todd Corsa, who appeared on the previous album and undertakes a similar role performing not only the vocal duties but adds the odd guitar break for good measure.

Musically Scott creates an instantly accesible mixture of heavy progressive rock with distinctly infectious themes which not only emanate from his guitar fret board, but also from the vocal melodies. Added to this are a lush layering of keyboard sequences and ambient canvasses. All of which create a melodically rich album, not overly heavy (imho), with many of the vocal tracks having a strong AOR flavour. Granted much of the music owes allegiances to the heavy rock field but what sets it aside is the extensive use of keyboard textures that broaden out the sound and add warmth and depth to the material. I pondered the thought that the music had many of the qualities to be found in the material of Vangelis and to a certain extent Jean Michel Jarre. However Scott then progresses these sequences and or soundscapes by adding crunching and chugging guitar rhythms along with his melodic guitar themes.

The standout track from the album has to be the Rush-like Look Into You, which I feel the Canadian trio might well pass an approving nod too. Interestingly when I listened to the album for the first time I couldn't quite place who's voice Todd Corsa reminded me of - until this track. Close runners to Look Into You are Left Behind and Season of Fire [Re-mix] - and not a guitar solo to be heard. Initially I had placed Inferno amongst the ever growing number of guitar orientated releases on my reviewing table, however this is definitely the least indulgent of the guitar selections, with more emphasis being placed upon creating

moods and to this end the guitar is used as component within the music. In fact the keyboard textures are more fundamental to the sound than the guitar. Inferno made an interesting resting point and its less note dense approach made me return to this album on several occasions. - Conclusion: 7 out of 10. (Bob Mulvey)

EER MUSIC REVIEWS:

North Carolina guitarist Scott Moshier self-released his third album of self-described "ambient neo-progressive cyber rock" in 2004. Following on the heels of 2001's *Virtuality*, *Inferno* contains 11 tracks in different flavors of ambient or neo-progressive metal. *Inferno* opens with the moody sound-effects intro "Descent" and moves straight into the neo-progressive metal sound on the title track "Inferno," with keyboards and guitars playing equal roles in the heavy, riff-based music. "Engines of Industry" starts with an airy synth line and builds to a low, grindy riff in 5:8 time. The intro riff to "Look Into You" sounds awfully close to the lead break riff in Rush's "Tom Sawyer" with a turnaround added. The similarity does fade when the bass chugs low on the riff under ambient synth textures.

The lyrics on *Inferno* feel rather standard and include clichéd lines such as "you keep me hanging on the line," in "Left Behind." This ballad has a catchy riff, but the song repeats the same vocal phrases for extended sections. "Exile," the most adventurous arrangement on the record, moves through long synth and vocal sections before trading guitar harmony breaks over a quick outro. The guitar work is skillful, including solos by Moshier and lead vocalist Todd Corsa. The lead tone has a thick, woody timbre that sounds ideal. The synth programming and the synth bass also use articulate tones and support the songwriting well. The vocals are solid, with a ringing classic-metal style delivery, although Corsa's singing voice has a nasal tone. The production and mix on *Inferno* are pro quality. The one glaring flaw on *Inferno* is the electronic drums on all the rock tracks. The drum sounds are uninspired and lifeless, including a super-flat base drum, a snare echoing with gated reverb, and ringing toms. In this age of computer music technology, realistic drum sample sets like the Drumkit from Hell are readily available at affordable prices. In addition to the bland sounds, the programming of the drums lags far behind the skill of the guitar playing and the synths. The drums play stolid beats that double the accent points in each riff. Rarely do they break out of these patterns for a drum fill, and then it's almost always four hits on the snare or a roll down the toms. The cymbal programming is even more plain - the hi-hat and ride never do anything more than keep tempo. Delicate and complex cymbal work is a hallmark of great progressive metal drummers like Mark Zonder and Sean Reinert. The drums on *Inferno*, by comparison, sound like drums programmed by a guitarist.

The electronic percussion sounds great on the ambient tracks like "Dark Sun," it just can't carry the rock songs where the musical style demands drums that sound live. The "Season of Fire" bonus remix, credited to Cyberwolf, in some ways is the best track on the record because the electronic sounds fit the musical style. Moshier's songwriting adventurously combines elements of ambient and progressive metal over different songs, loosely analogous to Ozric Tentacles combining ambient and prog rock on their records. With improvements to the drum sounds and programming, Moshier's music could offer a blend of these styles that is currently lacking in the underground prog-metal scene. - Scott Andrews

FIREWORKS MAGAZINE:

Mr Moshier describes his music as "a synthesis of heavy progressive rock and ambient electronic music embellished by melodic guitar work, mellifluous vocals and impressionistic lyrics". His influences apparently include Kitaro, Tangerine Dream, David Arkenstone, Fates Warning and Rush. As I have albums by all of these, and do not see David Arkenstone's name mentioned very often, I felt sure that this album would at the very least be an interesting way of spending an hour of my time (and of yours?) I was not wrong. Indeed, as self-produced and self-financed projects go this is really quite astonishing and with the exception of a rather dull drum sound, the sonic qualities and overall production is pretty good. Scott Moshier is a very talented multi-instrumentalist and has only added Todd Corsa on vocals and guitar solos on two tracks ('Engines of Industry' and 'The World Fades to Gray') to the sounds produced by himself. Corsa is a competent enough but not a thrilling nor a sometimes sufficiently

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dynamic vocalist in my view - a sort of a poor man's Geddy Lee as regards intonation, perhaps. But his two guitar solos are something else again! They really are uplifting, spectacular and attention grabbing additions to the two tracks in question.

The album is a mixture of vocal and instrumental tracks, and is a very melodic and engaging release, with quite romantic themes in places and laced with science fictional and futuristic concepts, plus lyrics that reflect Mosher's personal philosophy on life. For not only is he a tremendously proficient musician and writer, he is also an excellent graphic artist, and the accompanying booklet includes some spectacular imagery - as have his two previous releases ('Ambient Earth' and 'Virtuality').

My own personal favourites are the two epic tracks 'Exile' and the previously mentioned 'The World Fades to Gray' though I feel that an honourable mention must be given to the concluding track 'Season Of Fire' which is an ambient/techno remix of the track previously released on 'Virtuality', and which I found to be very reminiscent of Tangerine Dream and Kraftwerk, and is quite different from anything else on 'Inferno'. I was able to identify influences from the various artists and bands mentioned above, but also found myself drawing comparisons with some of the work of Jean-Michel Jarre and Mike Oldfield as well. So this one comes heartily recommended to those of you with an open mind and who are prepared to sidestep and explore from the musical influences mentioned here. - Paul Jerome Smith

INFUZE MAGAZINE:

New York's Scott Mosher offers up his third disc of progressive rock and ambient electronic music, Inferno. Clocking in at over an hour this album is strikingly different from what I expected. Inferno is riddled with synthesizers, heavy guitars, and strong vocals all interwoven with a tapestry of emotion. It's a tremendously interesting journey from start to finish that left me wondering what would come next after almost every song.

After the stage is set the album kicks in at high gear with the title track, "Inferno", bringing to mind artists like Queensryche and Pain of Salvation throughout, yet managing to avoid the peg for the most part. Mosher definitely likes to control the mood of the album with pieces like "Descent" and the slow build of "Mindfield." Every time you get to a point where you think you think the album has kicked in with full force, Mosher swerves ever so slightly. This will definitely bother some listeners but I personally enjoyed the mild changes. In my opinion, Mosher manages to keep the album cohesive yet unpredictable, varying just enough to "wow" you every few songs but not so much that you are in a constant state of shock and unable to focus on the album as a whole piece.

Standout tracks include "Left Behind" with its 1980's inspiring synthesizers and wonderful flow and the Rush-esque "Ghostland." The album's final track, and its most ambient, "Season of Fire (Infernal Re:Mix)" is a highlight as well. It shows a stronger electronic sense than many of the other songs and proves Mosher a quality artist in both the progressive rock/metal and electronic music markets. Overall, it's conceivable that some may hear Inferno and feel that the vocals and guitar work on some of the more progressive rock oriented songs are a bit dated. Others (like myself) won't be bothered at all by it, so you may want to check out some song samples first. If you like anything from Andy Hunter to Rush, Redemption, or Symphony X then you should at least check into this one.

INSIDE CONNECTION:

Rush meets Styx meets Queensryche meets the Blade Runner score by Vangelis? Be warned: This disc has teeth and it will bite you in the backside. Scott Mosher returns, serving up a hot dish of ambient rock as only he can. Fans of this visionary virtuoso will absolutely love this release, a "concept album" that is equal parts nightmarish voyage into the realm of industrial apocalypse and a faithful ode to experimental progressive rock at its finest.

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The guitar playing of Scott Moshier (he plays all instruments, mind you) and the lofty vocals of Todd Corsa make for a flammable combination. The synthesizers set the tone perfectly on "Exile" and listeners will love the layering that goes on in this particular track. The quality of the engineering and production work is both creative and intelligent here, and a big tip of the hat goes to Scott for his incredibly unique art designs that adorn the insert booklet. The eerie spacier moments on this disc are the most revealing in terms of what kind of potential Scott Moshier has. He ought to be writing music for the film industry. Watch out, Danny Elfman, because here comes Scott Moshier! - (Timothy Connolly)

IO PAGES MAGAZINE:

In the booklet of his second CD *Virtuality* (reviewed in *iO Pages* 34) the American multi-instrumentalist Scott Moshier announced to go a step further on *Inferno* with his proto-electronic-trance-rock-rap-funk-metal. He has succeeded in that. Again the music can be considered, as I call it, spacemetal. In comparison with *Virtuality* on *Inferno* there is more room for the vocals of Shreddy Lee and Todd Corsa. His voice gives the music a Rush-like atmosphere at some points. Dark clouds pack together as *Descent* opens the CD. In the titletrack the spacemetal bursts out. The mood is quite bombastic. *Dark Sun* starts as a piece of filmmusic of Tangerine Dream. The ghost of that band walks round on this record at more occasions, especially because of the sequencerparts and the rather tinned drumsound. Besides this, TD also uses the mix between electronics and vocals on their *Inferno en Purgatorio*. While I find these albums rather disappointing, I would advice the Germans to listen to this *Inferno*. After a number of short rocksongs, there are also some more epic tracks on the CD. *Exile* is strong: nice synthsounds and sequence, the high voice of Corsa, good guitarwork and a fine composition. I find *The World Fades To Gray* another highlight. It opens floating after which a great progressive metaltrack follows in which some well-crafted passages are worked up. Moshier's music has a lot of potential. The only thing I like less is the rather monotonous sounding electronic drums. With a drummer of flesh and blood added, Moshier could come far. - Paul Rijkens.

JEN'S METAL PAGE:

Scott Moshier is a New York based musician, composer, art director and production designer who has been promoting a string of independently released CDs through his distro and creative art studio *The Ambient Mind*. *Inferno* is Moshier's third project, a collection of atmospheric power metal cuts comparative to *Moving Pictures/Permanent Waves*-era Rush and *No Exit*-era *Fates Warning* with some commercial license. Moshier plays every instrument here; guitars, keyboards, synthesizer, programming and drums; and writes most of the lyrics except for one song he co-wrote with Todd Corsa who contributes the vocals. The production is very clean and Moshier seems to instinctually know which instrument to emphasize at which point. The keyboard and synth sounds flow together nicely and overall the music isn't as pompous as most 70s art rock bands have been known to be. The ultra-professional packaging has the lyrics to each song and graphic artwork designed by Moshier. You can preview most of the songs on this album at *The Ambient Mind's* official website. (Review by Dave Wolff)

JPMETAL ENTERPRISES:

Mr. Moshier is back with a third solo album on his own label and I admire his dedication. I enjoyed this disc better than the last one for three key reasons. One, it's heavier. Two, it's catchier. Three he has toned down the left wing protest feel, which I feel has never had a place in metal. Leave that for the punk rock kids. Scott present a world-class package (again) with extensive notes, lyrics, photos uber-cool computer graphics, which I feel are becoming a bit of a trademark visual component. Again great production, heavily produced and crystal clear, but progressive rock/metal is supposed to be well produced and multi-layered. Primarily this CD, *Inferno* is a touch, darker, faster and heavier than *Virtuality*. Eleven songs with two long ones (eight and eleven minutes) most songs are slightly more compact. On the last album, eight songs broke the six minute mark, on *Inferno* only three do, one of them being a remix of 'Season of Fire' from the last disc. By this I mean not necessarily simpler but the songs seem to focus on, fewer, but somewhat stronger ideas. It's a fine line and a subtle distinction as this truly is progressive, ambient space-rock/metal of the highest order.

The songs are a bit faster, have a bit more crunch, the guitar tone is ever-so-slightly dirtier. Even so at over an hour this is a horsepill and requires a good attention span and attention to detail to absorb the nuances. Great album, great artist, I really hope (if he wishes) that Scott can make the jump to the big leagues. I could see him settling in nicely on Insideout or Magna Carta in the near future. - Joshua Wood (4/5 rating)

LEFT OF THE DIAL:

Before I begin, I think I should make a confession: I really don't like Rush. I know that this can be a musical Mason-Dixon Line sometimes, and I think I should make it clear that I am a partisan of the anti-Rush faction. This means that any singer that sounds even remotely like Geddy Lee or any song that has a hint of proginess to it will instantly turn me off. I should also say, however, that I have many friends who take in for that type of thing, and I can respect their tastes. My fellow Left-Off-the-Dialer, Alex Baia, has a penchant for progish rock (and analytic metaphysics notice any connections?), and I having nothing but respect for his general musical views, regardless of the fact that we both listen to music that the other can't stand. That having been said, I will attempt to be somewhat objective about prog-studio aficionado Scott Moshers new album, Inferno.

First the good things, of which there are many. Scott is an excellent arranger, with a dramatic sense of dynamics in his compositions. Sometimes a little too dramatic, but we'll talk about that down below. Even though I would usually rather artificially inseminate an angry cow than listen to this type of music, I never really found myself getting that restless or bored as I listened to this album. That is a pretty big accomplishment, and it says something about the song-writing and arranging skills of Mosher. Also, if I disregarded the cheesiness of some of the effects on the guitars, synths, and drums, the music was pretty interesting, especially the instrumental pieces that comprise about half of the album.

Now for the part that will have about an eighth of the readers (maybe even that is an overstatement) thinking I am a complete philistine, which I may very well be. I mentioned above that Mosher's songs are very dramatic, but what I left out in my praise is that they are often so overly dramatic that they are silly to the point of hilarity. Now, I know that everyone's limit for drama is different, and one man's silly may be another's subtle and moving; but I can't see how even the second coming of God himself would warrant all the drama that Mosher has packed into this album. Again, some people think that The Wall (movie and album) is subtle; these are the same people who refer to professional wrestling as a delicate ballet. Needless to say, I don't agree. Then there is the singing. Ah, where to begin with the singing? If you think that Mussolini was a generally understated speaker who brought charm and subtlety to the Italian political process, you might find the singing on this album to be just right. For me, it was a little over the top, in the same way that Washington politicians talk about billions of dollars as being a little deficit. I tried with every fiber of my being, while reading the iMusic Reviewer's Code of Responsibility, to take this album seriously. But I just couldn't. The lyrics are so bad that they don't even really warrant review.

OK, so where do we stand with Inferno? The bottom line is that if you endlessly pine for the new Rush album or find yourself perusing through the Dream Theater back catalog before you log on to your next session of Everquest, then you will probably love this album. If you do not fit into the above category, avoid this album like the plague.

METALERUS REVIEW:

12 tracks (72 mins) of 'ambient neo-progressive cyber-rock' music. I'm afraid that the long length of this CD and his type of music that might bore me. Well, not all but in fact, I'm surprised that I can accept this CD without much problem. From the 12 songs, some are just ambient instrumental and the rest are progressive rock with lyrics. Maybe like new Tiamat but this one has lots of good riffs. The music here is composed by Scott Mosher and performed by him with a guest handling some guitar part and a guy name Todd Corsa did some vocals. Not the kind of voice I like to hear. Scott also sings in one song but effect was used (I guess. I don't think normal human sounded like that). I am not at all disturbed by the vocals because the music have dominant role in the song. The vocals only take a small part through out the songs. It has a thick booklet with nice design.

Scott is also a graphic artist and you can see his talent here. "Virtuality" is not for orthodox metal fans. Lovers of ambient and progressive (that doesn't have problem hearing both style mixed) should get this CD.

METAL OBSERVER:

The name Scott Mosher does not mislead me anymore since his second album "Virtuality" in 2001, because the gentleman from New York does not have much in common with moshing. The general direction of Ambient Rock still is prevalent, even though the vocals have received a bit more room this time around, which is not a bad thing, if you ask me. Just like on the previous album Scott has recorded almost everything on his own, just the vocals have been completely done by Todd Corsa, who also played some guitar parts, a good decision as already on "Virtuality" I had preferred his vocals over Scott's, so a good start to my ears.

As it apparently cannot be done without an intro anymore, we get one here, too, titled "Descent", directly turning into "Inferno", which combines Ambient-like, spheric keyboard carpets with quite heavy guitars and the quite wilful vocals of Todd Corsa, always staying very accessible (especially in the chorus, which sticks to your memory right away). This union of Ambient and Rock is, what gives Scott Mosher's creations a very own touch, which already had been very prevalent on "Virtuality". The basic foundation always are Ambient-like keyboards, which pave the way with their atmosphere, on which then the guitars, drums and vocals do their part to create this in my opinion pretty unique sound experience. The at times fragile voice of Corsa fits the basic tenor of the songs very well, as the delicate "Left Behind" shows, which shows that here the vocals do not play a dominant role, as with many bands, but rather is used like another instrument, homogenously incorporated into the overall sound.

The almost nine-minute "Exile" reminds me a lot of the masterpieces of Jean-Michel Jarre before the guitar and vocals set in and let everything appear very epic, even though some might be tempted to complain about a certain lack of variety, but this is just as wanted as fitting here. On the other side "Engines Of Industry" features, no, not Industrial influences, but a certain Prog list, completely instrumental, with a greatly dreamy solo passage. As already with "Virtuality" people with a keyboard allergy will have their problems with "Inferno", still Scott Mosher has created a pretty original and unique mix, which does not even remotely tries to break and speed records, but invite to drift away, while still retaining very good guitar work. The sound also absolutely fits, just like the visual aspect, which again has been taken over by Scott himself and also fully convinces. Support this unique project, if you also like more spheric sounds, because "Inferno" is an absolutely cohesive album, which you definitely have not heard too often before!

METALCORE ZINE:

SCOTT MOSHER/Inferno (The Ambient Mind) This was a very weird, haunting release. Very moody and at time it sounded like Rush if they played metal. I love track #4 it is so catchy it's not funny and the vocals rule. This is the project of one guy and he has been doing this for quite awhile now. If your looking for something out of the norm and different, then I suggest you pick this up and you'll be glad you did.

METAL RULES!:

Mr. Mosher is back with a third solo album on his own label and I admire his dedication. I enjoyed this disc better than the last one for three key reasons. One, it's heavier. Two, it's catchier. Three he has toned down the left wing protest feel, which I feel has never had a place in metal. Leave that for the punk rock kids. Scott present a world-class package (again) with extensive notes, lyrics, photos uber-cool computer graphics, which I feel are becoming a bit of a trademark visual component. Again great production, heavily produced and crystal clear, but progressive rock/metal is supposed to be well produced and multi-layered. Primarily this CD, Inferno is a touch, darker, faster and heavier than Virtuality. Eleven songs with two long ones (eight and eleven minutes) most songs are slightly more compact. On the last album, eight songs broke the six minute mark, on Inferno only three do, one of them being a remix of 'Season of Fire' from the last disc. By this I mean not necessarily simpler but the songs seem top focus on, fewer, but somewhat stronger ideas. It's a fine line and a subtle distinction as this truly is progressive,

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ambient space-rock/metal of the highest order. The songs are a bit faster, have a bit more crunch, the guitar tone is ever-so-slightly dirtier. Even so at over an hour this is a horsepill and requires a good attention span and attention to detail to absorb the nuances. Great album, great artist, I really hope (if he wishes) that Scott can make the jump to the big leagues. I could see him settling in nicely on Insideout or Magna Carta in the near future. (Rating: 4/5)

METAL UK:

Well now, this is an interesting release. Mr Moshier has taken on the task of trying to fuse some dissimilar strands of music on this, his third release (following on from "Virtuality" in 2001 and "Ambient Earth" in 1996). What we have here is a meld of ambient texture, progressive metal and electronic soundscapes. All topped with with some guest vocals straight out of Queensryches "Queen Of The Reich"! I haven't heard the first two albums, but "Ambient Earth" is purely instrumental, "Virtuality" saw the arrival of vocalist Todd Corsa for a few songs, and this album is predominantly song oriented. After a brief intro, the title track kicks in and leaves you in no doubt as to where you'll be spending the next hour. A monster prog metal number set off with some apocalyptic lyrics, only the drum programming stops this becoming an epic. I'm not anti drum programming, and for most of the album they work very well, just not here. There are still a few instrumentals dotted about here and there with "Dark Sun" coming straight out of the Tim Blake (Hawkwind) school. "Mindfield" is oddly reminiscent of Rush, but Scott has gone for the "Roll The Bones" era rather than the usual seventies sound. It's one of the highlights here, taking the progressive tag literally, and updating the references for the 21st century. The Dream Theater fans amongst you will take most kindly to "Engines Of Industry", another cracking instrumental track which starts off slowly before unleashing a sonic assault at you. The best is nearly saved for last, with penultimate track "The World Fades to Gray". An 11 minute epic, grandiose in the best way, lyrically dripping with sadness and pain, while the music pulsates through an emotional journey, it is truly remarkable. An especial mention also goes to the stunning artwork, also the work of Scott, which fits the album and concepts therein perfectly. There are many major acts releasing albums who don't meet the standards set by Mr Moshier. For those inclined to progressive metal, this comes thoroughly recommended. Nip off to his website, listen to some MP3s, then place your order. You won't be disappointed. (Stuart Hamilton)

METAL MANIACS (Dec. 2004 Issue):

A hero in the progressive rock world, New York's Scott Moshier has regrouped since his last opus and reworked his battle plan a bit, Saturated with keyboards and rocked out in a fusion somewhere between a Fulci soundscape and something Rush fans would pass a kidney stone to get a copy of, INFERNO shows Moshier's stellar creativity as an artist as whole rather than just an endowed guitar player. Moshier deviates a bit from the high-speed prog/tech approach of his last endeavor while maintaining that same galactic environment. The expanded use of vocals (from guest musician, Todd Corsa, who adds some guitar support here as well) is the most noticeable difference here. As I crank this bastard up first thing in the morning on brief drunken sleep, Liz yells "this guy rules!" from the next room. We'll be jamming this one a lot. 11 tracks and not one weakling in the bunch, this is a breath of fresh air in an overpopulated scene of cosmic power metal sewage. - (Dave Brenner)

METAL GOSPEL:

It would seem the album title of "Inferno" is quite popular these days. Just for the hell of it I did a search online for albums with that title and came up with at least 10 different bands. Anyway, that's got nothing to do with the somewhat spacey, ambient music contained on the disc so I will commence with the real part of the review now. Hehe.

"Inferno" follows two previous releases, "Ambient Earth" from 1996 and "Virtuality" in 2001. Upon digesting and getting lost in the weaving patterns and mesmerizing vocals of Scott Moshier I came to the conclusion that this album is what would be the result by crossing RUSH (just check out the synthesizer work in the song 'Look Into You' for a fine RUSH example) and Mike Oldfield (if he decided to do a Metal album). Seriously, I really can't help but think of "Tubular Bells" and music similar to that when hearing "Inferno". The distinguished compositions mainly center around progressive landscapes of melody and harmony

that I find extremely relaxing. Every song is thoughtfully laid out so that it all gels instantly. Features a perfect production that allows the music to be heard clearly but still hold it's emotion and colour. Listening to this is a pleasant and almost meditative kind of experience. Recommended for those with an open mind or have high levels of stress like myself. ;) Recommended tracks: the uptempo 'Ghostland', 'Engines Of Industry' which showcases some rather heavy guitar riffing coupled with great solo work and the title track, 'Inferno'. (Cheryl)

METAL STORM ONLINE:

Sometime when you write reviews, you receive luckily some original albums. This is not a habit believe me, but yes it can happen. This is the case with this cd "Inferno" of Mr Scott Mosher. I receive a lot of albums but with such originality, damn that's not common. Scott uses to play a very Progressive Metal, very electronic with a lot of excellent ambiances, hum just something perfect when you need in the evening after a long day of work to listen to good music at home "Inferno" is not really easy of access because that the music of Scott is more than complex. In fact I could recommend for you to listen to this cd when you really want to listen to carefully and in peace some music. Why? Well just because this cd needs a lot of attention, and if you don't have time it will be a shame, because you couldn't feel all the ambiances featured in this cd. This is pure Prog Metal, very progressive and the numerous electronic sounds are for sure very presents but for all the ones who don't like this kind of stuffs, don't worry, because in fact these sounds are just here to give an excellent futurist ambiance on each tracks. Really the ambiances on this album can be a bit dark sometime but all are impressive, touching, and this futurist aspect in the music is really excellent, I really like it Of course, you will find all that you need if you are a pure fan of Prog Metal, guitars, solo, great and complex melodies [all that with in general a slow tempo] and also a good singer. For some aspects maybe, I can compare it to a band like Porcupine Tree or why not a Joe Satriani on some of his albums [the more electronics like a Time Machine for example] Greta lyrics, catchy songs you have all that you need and want if you are a fan of avant-gardist music. Yeah that's great prog no more... My only regret come from the production of the cd. I don't talk about the cover and the booklet which are good, but the sound of the cd. Don't worry it's ok, but it could be better With a better sound in fact this cd could touch the perfection, that's the only problem of the cd, and I say it again, don't worry because it's not bad but could be better that's all Inferno is a must have for all the fans of Prog who want something new and totally uncommon. Scott Mosher is a great musician who shows us through his new release that he really need to be know. Honestly I like a lot this album and I can only recommend it to you, the ones who like great music. A must have no doubt on it

Follow-up comments: Iron Markus: first of all I must admit I have only heard the samples, but after that I have to agree partially on what you said (futuristic aspect of the music, good ambiances and that stuff), on other parts I have to disagree: The originality for example, the songs sound like they werec inspired from 80's amiga games songs, where also extensive ambient keyboards and synthesizers were used and some also sound like inspired from the Van Halen sound on 1984. This is generally not bad, but not original. Additionally the stuff isn't that complex, at least what I can hear from those samples (on the website), don't know about the rest of the songs. All in all you're right talking about some valuable music with not so much heaviness in it

NEW ARTIST RADIO:

Scott Mosher hails from Miller Place, New York, where he composes and plays what he calls "A synthesis of heavy progressive rock and ambient textured soundscapes." The project includes Scott on guitar, keyboards and synthesizer programming and he is assisted by Todd Corsa on lead vocals and "occasional" guitar soloing.

The CD opens up with the dark instrumental string sounds of "Descent" and segues into the equally somber "Dark Sun", a poetic indictment against the evils of modern industry polluting our skies with toxic chemicals and other nasty ingredients. The music has a bit of a Queensryche flavor due to Corsa's excellent vocal work. However, though well done, the drum machine in place of real traps causes the track to sound a bit too linear in terms of musical dynamics. "Mindfield appears to question

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whether modern media has too much influence on our thought processes. This song is well arranged and features excellent synthesizer work by Mosher, again supported by Corsa's smooth singing.

Highlights of the record include "Ghostland" a cool, rocking track that presents these interesting lyrics: "I'm going under after you, our world is blinding midnight. Were falling deep into madness, were living sleeping in Ghostland". Also there is "The World Fades to Gray", an 11 minute opus that would make any Yes or Genesis fan very proud. This lengthy song is nicely augmented by a fine guitar solo in the middle section.

Today, anyone who plays progressive rock can be considered somewhat of an anachronism. However, in my recent travels as music Scout for unsigned bands, I have come across a growing number of bands taking a crack at this genre of ancient rock. Scott Mosher has done a hell of a good job putting this record together and though at times a bit dramatic for my tastes, the music is extremely well executed and the arrangements are first rate. And as far as singers go, Todd Corsa does a beautiful job realizing the melodic qualities of the sometimes complex songwriting. Madmonk Overall Grade: A (Mad Monk)

OPEN EARS:

"Inferno" is solid Prog rock with an ambient wrapper. Sometimes Scott Mosher wears his Rush influences for all to "see," but this release goes further in establishing his work as a style in its own right. The CD opens with the downward-spiral sounds of the synth piece "Descent," but just as I am nearly subdued, it ends abruptly and slams up against the dark rocker "Inferno." Highly melodramatic, this title track would have been at home on any Ayreon release! "Inferno" is followed by the ambient but persistent tones of "Dark Sun" and a Rush-style rocker "Mindfield." Then, the program edges into a truly great set from "Left Behind" through "Exile" and "Engines of Industry." These tracks cover all Mosher's bases, including great synth washes, melodic lead guitar, driving tempo, thoughtful lyrics and Todd Corsa's powerful voice. This is the heart of "Inferno," 20 minutes of music crying to be heard. The rest of the CD is good stuff too, well worth the purchase price. Mosher reprises "Season of Fire" from his previous CD "Virtuality" as a bonus track. Here it is done as a sort of Giorgio Moroder disco-electronico. Listenable, but light in contrast to the album proper. Overall, "Inferno" is a great bit of studio wizardry, constructed and packaged with care.

PHANTOM TOLLBOOTH:

Is not Mosher a cool name? Come on, a person has to admit that the last name Mosher is a pretty cool name! Scott Mosher's moniker is an excellent name that pulled me in from the start. Musical wise is well musical wise, Inferno has nothing to do with a name at all. The feel is industrial mixed with a prog rock vibe. Electronic-bred industrial music is the main forming pattern. Add some 80s type prog vibe rock-ish feel to it and it brings forward an old and new musical sound/ flavor. I've heard stuff like this before, yet the industrial heavy focus is quite intriguing, especially for all of those people who are 80s rock fans at heart. Inferno is a newer CD, but it also contains an urge to relive some music of the past. Cool name, Mr. Scott Mosher, even neater idea of having that 80s vibe present. - Len Nash 12/30/04

PROGVISIONS:

"Inferno" is multi-instrumentalist Scott Mosher's third release over eight years. And judging by the consistent quality of this hybrid of ambient and progressive Space Rock, one can see why it takes so long to get a work out there. First of all, Mosher does all the writing, most of the instrumentation, and all the artwork for the booklets. And the packaging with each of his releases is second to none. But let's talk more about the music. Mosher's previous work, "Virtuality", made my top five list of 2001. I described it then as a slick, immense cross between Ayreon and Rush. The same could be said of "Inferno", though there is a more radio friendly sound on "Inferno"; but it's still progressive.

Like Hawkwind's "Chronicles of the Black Sword", "Inferno" begins by gravitating between vocal tracks and instrumental bridges. "Dark Sun" is a spectacular instrumental that pulls us into its nebular vortex, soon to erupt into "MindField" and "Left

Behind". This is vintage Rush, late seventies material, with plenty of moog and synth sweeps adding foundation to some steady, riff-driven rock. Part time guitarist, vocalist Todd Corso the only other contributor to Mosher's work - does sound like Geddy Lee but he stays clear of impersonating him. The gloomy 9 minute "Exile" pulls something of Brian Eno's contribution to the "Dune" soundtrack, accessorized with Tangerine Dream-like loops. After the obligatory vocal session, the song erupts into a rocking three minute climax. "Engines of Industry" pays homage to industrial metal without the coldness, but it does have the mechanical repetition. It's not my favorite genre nor is this my favorite track.

"Look into you" is a heavy-riff ballad with pounding drum machine, a sound that recalls Eloy's "Ra" album. "Ghostland" follows with another straight up space rocker. "The World Fades to Gray" is the album's magnum opus. At 11 minutes it explores all the sounds and techniques that Mosher is able to muster without being self-indulgent or smug. Easily my favorite track on the album, it is more of a throwback to the last album. "Season of Fire" ends things with an extremely strong instrumental. It is a space-drenched saga that evokes imaginative journeys into the beyond. Fans of Tangerine Dream and electronica will love it.

I have a few criticisms of this album, but they are minor. "Inferno's" drum machines are more upfront and draw more attention to their artificial flavor on this album. While that's part of the point of this type of music, their presence betrays Mosher's ability to balance his digital landscapes with an organic flavor. I also find some of the middle tracks in the album a bit too radio friendly for my progressive tastes. But while "Inferno" may not perfect like "Virtuality", it still remains one of the finest releases in the progressive space rock genre in recent years. Mr. Mosher is an excellent song crafter and his work is second to none. - 3 1/2 stars

PROGNAUT:

For years I've seen Scott Mosher's posts on various Progressive Rock forums but never approached or been approached to do a review. Now in 2004, Scott approached me via email to review his latest release, Inferno. I honestly wasn't sure what to expect, so my expectations weren't very high. I think this made it all the more better for me to listen with fresh ears and boy was I blown away by the music and the perfectly executed vocal tracks by Todd Corso, who also plays some guitar parts. Todd's vocals just fit Scott's instrumentation perfectly. This duo is a perfect match and to my ears have a bright future. I'm not familiar with Scott's other solo releases so I can't make any comparisons. Musically Scott tread on the ambient, spacey side of progressive metal. I hear influences such as early 80's Rush and Tangerine Dream (Thief). Like I've read elsewhere, Todd's vocals are very similar sounding to Geddy Lee around the mid to late 80's onward. My only problem is the programmed percussion. I've never been a fan of it but Scott's programming is much better than most out there. Inferno has some melodic dare I say, mainstream moments throughout, such as "Left Behind". To counter balance, so to speak, he has some songs bordering ambient crossed with slightly complex prog metal, this can be hear on This World Fades To Gray. The last track is a remix, possibly from a previous release. It's out of place here but rather interesting sounding. In summary, take a chance, listen to the samples on Scott's page and see that this guy is very talented and well worth your hard earned cash to invest in Inferno and possibly his other two releases. This is going to be a favorite of mine for 2004 for sure! (Ron Fuchs)

PROGNOSIS:

For those who were blown away by Mosher's previous release, Virtuosity, the release of Inferno was long awaited. Mosher returns with an album that features structures that are less ambient and more accessible than his previous work and with greater emphasis on song structures in the Melodic Progressive Metal/Progressive Rock arena and with greater use of vocals. Stylistically this album brings to mind his previous work as well as that of bands like Rush, Tangerine Dream, Ayreon, and the Alan Parson's Project and Mosher's level of achievement is very good indeed. Inferno demonstrates Mosher's growth in composition, and musicianship, and brings a stronger focus in musical direction. The music is melodic and melodramatic and the melodies he brings out stick in the mind. Todd Corsa is a solid vocalist and though some tracks work better than others, his is a voice I want to hear more of. When Corsa adds his guitar solos on Descent and The World Fades to Grey he nails it; complimenting both the music and Mosher's own outstanding musicianship.

Mosher shows himself to be one of the better contemporary artists at building songs over his keyboard driven compositions with powerful synth-washes and layered textures. Imagine a band like Tangerine Dream or Kraftwerk mixed with Rush and you get a sense of how the synths and melodic prog-rock are blended together. Bands like The Alan Parsons Project are also suggested though Mosher rocks out with much more power. The song Minefield does an excellent job of illustrating the Rush/Tangerine Dream/Alan Parsons mix in a single package. Left Behind is another track which along with Minefield should bring in those who like their prog played with accessible vocal melodies. Left Behind has a radio-fade ending strengthening the relationship to the commercial side of Rush and the Hard side of Alan Parsons. I really think that these two artists in particular provide the waters in which Mosher music is navigating.

Season's of Fire is a track that was also on Virtuosity. Here it has been remixed and actually sounds quite different. Re-mix it has a very late-70's/early-80's Tangerine Dream/Vangelis/Kraftwerk feel. It is very nicely done, but I think it does distract from the feel and direction of this album. I think Scott Mosher is going to release a great album and Inferno is an import step in extending the pathway from Virtuosity towards that eventual great release. How one feels about it may depend a bit; I suppose, on which direction you wanted Mosher to progress in his follow-up to Virtuosity. Regardless of whichever direction you may have been leaning towards, Inferno is still a better overall album - more focused, more mature, and more polished. His blend of prog rock/prog metal with Electronic music elements and ambience is producing a distinctive and unique sound and with Inferno as with Virtuosity has resulted in an album I can recommend to any who found the references in this review of interest as well as any who have heard and enjoyed Virtuosity. (DBSilver, 11 May 2004)

PROGRESSIVE ROCK & METAL E-ZINE:

Scott Mosher has been a recording musician for over 12 years and a graphic artist for 4 years, and an award winning "allaroundniceguy" since birth. Scott Mosher plays an emotional instrumental Progressive Rock that you will never forget, a blend around styles as Progressive Metal, Symphonic Rock and mainly Electronic Space Rock, adding passages of Ambient Music, an intense collection of symphonic arrangements, rich themes with an amazing instrumental content around the keyboards, guitars and drums, all arrangements have a powerful dimension, with many synthesizers and electronic textures, driving an amazing instrumental atmosphere with sounds that leave from the music for an exterior space, adorned by intense guitar solos and harmonic vocals. Comparisons are hard to make, but we can say: - The Scott Mosher's music sounds as a blend of influences among the electronic music from "Tangerine Dream", together with the Progressive Metal from "Dream Theater". "Inferno" is Mr. Mosher's third CD (following Virtuality in 2001 and Ambient Earth in 1996) and continues in his tradition of synthesizing heavy Progressive Rock and Electronic Music. The album was released in 2004, all music composed, arranged, and performed by Scott Mosher, art direction, graphic design, and photography by Scott Mosher, including ten songs where all them are relatively long. A special and particular attention to and my favourite songs are: "Inferno", "Dark Sun", "Left Behind", "Exile" (is one of the best), "The Engines Of Industry" and "The World Fades To Gray". The main musicians on this project are: Scott Mosher - Guitars, Keyboards (Synthis/Programming/Sequencing), Vocals and Percussion and Todd Corsa plays: Guitars and Lead/Harmony Vocals. Brilliant and indispensable work, highly recommendable...

PROGRESSION MAGAZINE:

Sounds: 3/4, Composition: 3/4, Musicianship: 3/4, Performance: 4/4, Overall: 13/16.

Hey - I'm playing this disc on my computer and the entire track listing, titles and all, is showing on my little iTunes screen. Very cool! Also very cool is Scott Mosher's unique take on heavy symphonic music. Think a very hard-edged, neo-progressive take on Tangerine Dream, all echo-y, soaring and swooshing about as bouncily percolating synth lines share space with aggressive guitar and plaintively righteous vocals. I can't recall another concoction quite like this. Sweeping ambient vistas underpin Mosher's melodic/harmonic flights into the cosmos. Texturely, the likes of "Engines of Industry" and "Ghostland" are quite trippy, especially through headphones. There's a lot going on symphonically, background and foreground, while vocals and guitar dominate attention. Much of this sounds very grand and cinematic, especially on tracks such as the 11-minute "the World

Fades to Gray”, which features linear, very “neo”-like vocal/guitar lines amidst rolling, pulsing soundscapes. Heck, I’ve always been a sucker for catchy sequencing. Heady stuff, indeed.

PROG ARCHIVES:

Scott Mosher released his first CD in 1996, entitled “Ambient Earth”. This CD cemented the sonic foundation of his future CD releases, as it was a pure electronic all instrumental release of new-age and rock-inspired soundscapes, something along the lines of TANGERINE DREAM and Jan Hammer.

“Virtuality” followed in 2001, which was an epic evolution from his past works. With “Virtuality”, Scott has a masterwork fusion CD of progressive rock, heavy metal, ambient and trance techno music, not the least of which, half the songs featured the vocal talents of Todd Corsa. The third CD, “Inferno”, was issued in 2004, and took the style established on “Virtuality” to another level, meshing the crushing guitar sounds of contemporary metal, the pop sensibilities of modern rock, and the atmospheres of current electronic music, into a 60 minute opus of music over matter. With a new CD due in the latter part of 2005, Scott continues to synthesize various forms of modern music into a unique and stylized conceptualized vision.

PROGRESSIVE EARS:

Inferno, the latest release from Scott Mosher, follows in very much the same mold as his two previous releases Virtuality and Ambient Earth. For those not familiar with Scott’s work, his music is in a style that includes ambient, neo-progressive, progressive metal influences. Scott plays all of the instruments and Todd Corsa provides vocals that will definitely appeal to fans of Geddy Lee. This CD has much heavier moments than his previous disc as well as a stronger synth and sequencer presence. Probably my favorite track on the album is the instrumental “Engines Of Industry”, a crushing track with very heavy drums. Another instrumental, “Dark Sun” contains some very interesting synth pads. The tracks with vocals are decent but it’s the instrumentals that stand out the most for me. He could really do an entire album without vocals and I wouldn’t complain. The last track on the disc is a re-mix of “Seasons Of Fire” from the Virtuality. It has a slight dance music feel to it but done very nicely.

One of the things I like most about Inferno (and Virtuality too) is the intense graphic artwork that he uses throughout the CD booklet. There are some very strong images of nuclear reactors, huge smokestacks and smoke-filled skylines that conjure up all sorts of thoughts of impending doom. Scott is a very accomplished graphic designer and the themes he uses visually are a perfect compliment to the lyrics. Although this isn’t actually the type of stuff I normally go for, I do appreciate Scott’s work and would sincerely recommend it to those who appreciate good prog metal with generous synthesizer moments.

PROGRESSIVE ELECTRONIC WEBSITE

Having shown us through two fine previous albums that he was willing to experiment and diversify, Scott Mosher’s third album has to live up to some high expectations. While he continues his diversification here, there is an element of settling in to a defined style. Inferno has much more in common with its immediate predecessor Virtuality than it does with his debut. After the doomily atmospheric instrumental opener Descent, the album bursts into life with the pop metal title track. The song reminds

me a bit of Porcupine Tree's more recent commercially orientated material, with swirling synths, a catchy rhythm, incisive guitar, and the vocals of Todd Corsa. The tracks here sometimes segue from one to the next, giving a concept album feel. This is the case with the transition from Inferno to Dark sun, the latter being a building keyboard instrumental reminiscent of Hawkwind's Hall of the mountain grill period.

The album settles into something of a pattern from here on though, with most of the tracks relying heavily on the vocals. Mindfield, Left behind, Look into you and Ghostland are all decent but unremarkable pop rock songs. On the plus side, Corsa's vocals sound less like Geddy Lee impersonations, but for me the overuse of vocals detracts from Mosher's immense instrumental talents. At 9 minutes, the second longest track Exile is a rather odd blend of Tangerine Dream like ambient synths, and an Ayreon power ballad. The synthetic drums are striking, but lack the warmth of the real thing. The highlight of the track though, and indeed one of the album's highlights, is the fine lead guitar solo which bursts forward in the latter part of the track. While the guitar style has echoes of Steve Wilson, the solo is wonderfully enticing, another 10 minutes would have suited me fine.

The Porcupine Tree references continue in the heavy riffing of Engines of industry, only the third instrumental track on the album. Even then, this is not really a vehicle for Mosher's virtuosity, although he does add some nice lead guitar to close. The final official track The world fades to gray runs to over 11 minutes. The track is effectively in two halves, with opening section following the rock ballad style of some of the previous songs. The latter part is given over to some more fine lead guitar. While the song is enjoyable, for me it does not justify its de-facto status as feature track.

The album features a bonus track, a remix of Season of fire from the previous album. This trance based Tangerine Dream like instrumental harks back to Mosher's fine debut album, with floating synths and a pounding rhythm. In all, another fine album by Scott Mosher, even if it does lack the progression and innovation of its predecessors. The generally shorter track lengths offer less room for development, rendering the songs more accessible, but ultimately less rewarding.

PROGNOSE

Rating: 7 /10:

Scott Mosher is the brain behind The Ambient Mind, a melting of a digital artwork studio and a musician. As he describes himself on his website, he is a digital graphic artists, non-famous musician and all round nice guy. Inferno is his third album and currently he is working on his fourth.

Monotony is a word Scott Mosher does not know. His first album, Ambient Mind, was New Age inspired and completely electronic. The follow up, Virtuality, went more in the direction of neo-progressive rock. On Inferno, he combines the two styles: dark, sometimes heavy progressive rock with a lot of electronic influences. On this album he worked again with singer Todd Corsa, creating a more song-orientated album. The atmosphere on the album is mainly dark, but not gloomy. The rock songs sound very good, even though the drums are coming from the computer! With the synthesizers, Mosher manages to create a special atmosphere. Listen to the masterful 'Exile', one of the better prog songs I have heard passing by recently. Here also the guitarwork can be called fantastic. With almost 9 minutes on the clock, this almost instrumental songs is worked out well.

Musically it all sounds very good, but the vocals of Corsa deserve to be mentioned. His voice is at times sound very much like Geddy Lee of Rush, especially in the song 'Mindfield', so Rush fans should definitely listen to this album. The vocals alternate with the many instrumental parts and the album sounds as a coherent whole. Only the heavy 'Inferno' stands out a bit with the rest of the songs, as the level of ambient keyboards is very low here. But also 'Engines of Industry' knows some pretty heavy guitars, as well as pounding drums, so you could almost call it metal. On the longest song on the album, 'The Worlds Fades to Gray', Mosher and Corsa take you on a journey through through space, where the spacey keyboards once more create a great, dreamy prog atmosphere, mixed with some nice guitars.

The album closes with 'Season of Fire Infernal Remix', where Mosher reaches back to his previous album, *Virtuality*. But this song is quite different from the original and it also deviates from the whole. More so, this song would not sound bad on a trance album! Not really prog. Why he included this song on the album, is my guess. This notwithstanding *Inferno* is a recommended album. Despite most of the music is electronic, the whole sounds really good. The album is absolutely worth listening to, so listen to the samples and order the album.

PARAGON Magazine:

Scott describes this project as "Ambient, Progressive, Melodic, Heavy, Rock." I agree with all of the above, except "heavy". Even the heavier tracks on this CD aren't really heavy, but I guess it all depends on what your perception of heavy is. For the most part, this is very much electronic progressive. My suggestion to Scott would be to lighten up on the synth keys, as they give the album an overly sci-fi/80's feel. Also, more energy would make the album much better. Some instrumental parts are entirely too drawn out, and become boring to listen to. Scott has definitely achieved the ambience he was looking for, but it's just a bit too much if your looking for music to wake you up. 3/5 - Gina

PILGRIM WORLD (Tetsu Hamanaka)

Inferno is the third album of U.S. guitarist/synth player, Scott Mosher. In 2001, I purchased his previous cd called 'Virtuality' from his place, and I got into the synthetic and powerfully driven neo-cyber metal music presented on that album. What Scott Mosher has established on his music is very unique and electronically driven powerful rock and metal music. Basically, the album of 'Inferno' follows the footsteps of what Scott has started in his music career. Okay, my first impression about *Inferno* was not as huge as what I heard from his previous album in my honest opinion. Some people might not agree with this, but I thought that Scott tried not to go over the top this time. Instead of making his music intricate, he rather stayed playing and composing his own materials more accessible and heavier. Of course, the sound production and all instrumentation handled by himself are peculiar and done very well without doubt. I can not explain this well, but some songs on 'Inferno' did not grab me instantly, nor blow me away as much as *Virtuality* did. Probably, he's taking "less is better" approach than packing various things too much. That was my minor anxious why I could not get into this album as I did on *Virtuality* album, while listening to the cd in the beginning. Nevertheless, the music goes getting tighter and aggressive enough to get me into the music played on *Inferno*. Esp., the middle part of cd gets fascinating, due to his intelligent arrangement and compositional skill. In addition, the most tracks on the second half of the cd are exciting enough. What I have been most impressed with Scott Mosher's works is the way of using synthesizers and crunchy guitar onslaughts. Primarily, he is a guitarist, but I enjoy the way he handles the keyboards with very nice synth tones and epic sound walls. Indeed, he is the master of creating lush synth soundscapes and atmospheric world. Overall, what he has done here is another great winner. Somewhat, people find the common denominators and similarities between Scott Mosher's works and Ayreon, or let me say Rush. Well, I understand their point, but Scott is not following what Ayreon or Rush has created. Scott has definitely his own sounds and style, so please do not worry about it. Strangely, some deep synth-drenched sounds remind me of a classic electric prog group, Tangerine Dream as well. As many people who are supporting independent prog metal know that Scott has been really working so hard for his music to get recognized. I also think his music needs to get support and recognized well in the near future. I hope he would continue being steady for making his unique atmospheric flavored cyber prog metal. If you have never tried out his music before, *Inferno* is a good start point to appreciate his music for someone who likes both crunchy heavy guitar sounds and atmospheric synthetic soundscapes.

QUINTESSENCE FANZINE:

Scott Mosher (U.S.)- "Inferno" (2004 The Ambient Mind) Returning is this musical genius from New York with another slab of etherial madness. The shortest of his three releases, "Inferno" still chalks-up over an hour of brain-teasing Progressive Metal/

Ambient and Gothic substance. Scott Mosher like the band Christopher is the American equivalent to Devin Townsend. Scott plays various instruments and is a damn wiz in the studio. If you're familiar with Devin's projects like the Devin Townsend Band, Physicist and Infinity, then throw in some Pink Floyd, Rush, Dream Theater and Yanni for how far out this guy can go. There's even a little bit of Trance and Techno thrown in without absorbing the Metal/Ambient style. There's some vocal parts and there's a lot of moodier interludes of just music and an aural soundscape in the background that flows through your brain. You need headphones when you listen to this to get the full effect and all the nuances going on; just absolutely incredible and the songwriting is enigmatic in every way, shape and form. There's nothing like this out there in the scene. There's only a slight handful like Christopher, Braindance and VLE that I know of and none of them even sound remotely close to what Mosher pulls off. This is also a good thing since this type of music needs to be heard and the more bands that have an identity, the better.

RE-GEN MAG:

Inferno is a frustrating album, especially upon first listen. Subsequent listens will no doubt allow the listener to warm up to Mosher's compositions a bit; that is if that initial spin of the disc doesn't turn them off. Mosher's work is rooted in the soundscapes of early, and mid-90's ambient purveyors Orbital, The Orb, Sven Vath, Synaesthesia, and then filtered through 70's prog-rock (Rush, most obviously). And herein lies the problem with the album as a whole: the confluence of the two influences and styles don't quite gel and are bit off-putting to the ear. After the first three or four tracks, once you realize the direction Mosher is taking his music in, you might begin to enjoy the easy-going, New Age-y trip Inferno is apparently on. Or, it may just continue to irritate you. The influence of prog on the ambient music scene of the last couple decades is an obvious one; one only has to listen to Pink Floyd's Ummagumma or Rush's 2112 (among others) to hear the seeds of what FSOL or The Orb would later mold into a genre all their own. And obviously, the early works of sonic pioneer Brian Eno would play a large role, too. Unfortunately, knowledge of those influences alienates on Inferno. The pleasant, if somewhat hoary, electronic rivers that each tune begins to take you down are sonically dammed once the Alex Lifeson-style guitar riffs and warbles begin to fall in place. Even Mosher's vocals sound somewhat like Geddy Lee's. Tracks like "Ghostland"* and "Look into You"* in particular uncannily channel Rush. Occasionally Mosher cranks it up a bit, throwing Dream Theater-style guitar and drum crunch, like in the title track and "Engines of Industry."* When Mosher sticks squarely to his ambient/coldwave influences, he manages to create some moderately interesting work. "Descent"* wouldn't sound out of place on Aphex Twin's Selected Ambient Works album, and "Dark Sun"* (arguably the best track on Inferno) manages to build into a moving, and energetic climax that leads one to think that Mosher might have been better suited for film composing. Overall, Inferno remains a frustrating album with its uneven mix of prog and ambient influences. Some may find the album an ingratiating experience, especially fans of Dream Theater, Rush, or even ELO. Anyone else might find themselves scratching their heads before moving on.

ROCK IT! MAGAZINE:

"Inferno" is already the third CD by multi-instrumentalist Scott Mosher. All instruments on this release are played by Mosher himself. Unfortunately the drums sound as if they come out of a computer and so don't help the sound of the CD. On most songs Mosher adds vocals done by excellent singer Todd Corsa. Onto music, imagine a mix of progressive rock like QUEENSRYCHE mixed with ambient music you might use for meditation. And it works surprisingly well. I especially enjoyed the monumental songs "Exile" and "The World Fades To Gray" and even the ambient techno remix of "Season Of Fire" is something you should listen to. The sound is o.k., but could be better, especially the drum part, but everybody who's able to ignore this and furthermore is open to experiments should have a try. You can get more information at: theambientmind.com/inferno or at: ninja@mindspring.com. Thumbs up!

ROUGH EDGE MAGAZINE:

Once I see the word 'ambient,' I start to get a little freaked out. Generally speaking, I don't care for ambient music although I'm sure I've thrown the word around in a positive sense in a few CD reviews. As such, I proceeded cautiously with Scott Mosher's "Inferno." Anyway, "Inferno" is Scott Mosher's third album. I have not heard his first two CDs but I can only guess they sound a lot like "Inferno." "Inferno" features heavy melodic rock songs and instrumentals. As I was casually listening to "Inferno" unfold before my ears, I could hear little snippets of the sound and style that made bands like Styx (many of the keyboard parts)

and Rush ("Left Behind") so big in the '80s. Additionally, I hear something that makes me wonder what prog-rockers Shadow Gallery might sound like if they mined the '80s hard rock sound. The constant underpinning of ambient electronica gives the music a modern edge that could hardly be dreamed of in the '80s. The swath of ambient electronica is never overbearing which is a good thing in my book. The solos are aggressive and daring and seem to be propelled by the driving rhythms. The lyrics generally offer socio-political commentary on the state of affairs of a world driven by the military-industrial complex, corporate greed, loss of consumers' choices and decision-making power, as well as a broad underlying sense that all the external forces in the world are too oppressive for one to survive in. There are a few interpersonal songs to keep things from being too overly political but these songs, too, show a sense of being overwhelmed by those things out of the protagonist's control.

The re-mix song at the end of "Inferno" is unnecessary; on the good side, it's nowhere as bad as the techno re-mix that pollutes the end of the Ö And Ocean's album "A.M.G.O.D." I was initially going to award "Inferno" with only a two-and-a-half chainsaw rating; however, I decided to go with a three chainsaw rating because in the end "Inferno" plays out like a fully realized concept and that's often hard to find/see/hear these days. (3/4 guitars, by Chris Kelter)

SEA OF TRANQUILITY:

After rereading my review of multi-instrumentalist Scott Mosher's second CD, *Virtuality*, I realize I may have been a bit harsh on the guy. But Mosher still suffers from a bloated sense of self worth. Just peruse the liner notes to his latest CD, *Inferno*, which describe the album as "something resembling a fortuitously fleeting glance into the mind of a canine-endorsed, distinguished, compassionate, brooding, flippant and non-British gentleman." Whatever.

Inferno expands upon the synthesis of symphonic rock and ambient soundscapes Mosher established on *Virtuality* without having to rely so heavily anymore on Ayreon and Rush influences. Quiet keyboard passages segue to riff-tastic rhythms and the Geddy Lee-meets-Jon Anderson-and-Ace Frehley voice of singer Todd Corsa is used more often, more strategically and with greater discipline on *Inferno* than on *Virtuality*. The nine-minute melancholic epic "Exile" stands out as the album's highlight, followed by the synthesizer-propelled rocker "Look Into You." Mosher plays all guitars, keyboards and percussion, with assistance from "bass dawg James." The music tends to get samey after an hour, but at least Mosher tosses in a funk-ed-up, dance-worthy remix of *Virtuality*'s "Season of Fire" at the end to bring *Inferno* to a blazing finish. As with Mosher's previous discs, beautiful packaging and crisp sonics help lift a mediocre record up a notch. 3.5 stars (M. Popke)

TOMBSTONE REVIEW:

If I am not mistaken this is the third album of the man and while I haven't heard the previous two albums I have to say that I am at least intrigued to look for them. His progressive rock is enhanced with some ambient sounds and there's an amazing atmosphere through out the album. The man has an ear for melodies and most of the songs are very good. The vocals could use some improvement, since I found the singer to be a bit limited, but the music is very good. There's excellent use of keyboards and some interesting guitar work and the songwriting is high above average. There's an electronic feeling throughout the album and I strongly believe that with a full band things would greatly improve. If he can find band members who share his vision then we'll have a very promising progressive rock band with the potential to release some amazingly good albums. After all the man is a great songwriter. Besides the vocals he also needs to improve a bit the production, but this is not so much a problem. For more info head to www.theambientmind.com Rating: 7/10

TRANSCENDING THE MUNDANE:

Scott Mosher is back. The intelligent and extremely talented musician is back to his home on Long Island and back with his best album yet. Scott played in a few bands in the nineties (Brom Bones and Horsemeat) before beginning his solo career with 1995's *Ambient Earth*. This album was instrumental and as the title suggests, mostly ambient. For his sophomore release

(Virtuality), Scott recruited vocalist Todd Corsa, who sang on about half of the songs. Corsa's Geddy lee meets Geoff Tate style added a new dimension to Mosher's progressive writing.

Inferno is a great follow up to Virtuality. Corsa plays a slightly bigger role as Inferno is more song oriented. The title track features his most expressive performance yet and the uptempo pace and superior drum programming make it Scott's heaviest offering. "Dark Sun" allows Scott's intricate keyboards to take center stage. Next is "Mindfield," the peppy keyboards and percussion, along with Corsa's vocals are a great match for early nineties Rush. "Left Behind" is the catchiest song here and Corsa's melancholy delivery adds yet another dimension to Inferno. "Engines of Industry" is an instrumental but it's a heavy, guitar oriented song which prog metalheads will love. "Ghostland" is yet another awesome tune, Corsa sings with some different but very cool sounding tones. Inferno is the best of both worlds. There's plenty of progressive instrumentation but it's also more song oriented, with half the tracks running less than five minutes. Easily one of the best progressive discs of the year and a new level of greatness for Scott Mosher. Album Score: 9.5 out of 10 (Brett Van Put)

UNRESTRAINED MAGAZINE:

I'll be honest I've neglected this record for a while now months on end to be exact and I don't really know why. Maybe the name turned me off? Whatever the reason, I never got around to listening to it, no matter how many times Scott Mosher dropped me an e-mail re: a review, coverage, etc. Eventually I got around to listening to his work for a review this issue and boy do I wish I had heard this a few months back. Inferno is a wonderfully sculpted world that Mosher has created, a world built on progressive rock, spacey-metallic sections, lush soundscapes and intelligent lyrics. While the instrumental passages (lots of great keyboard and guitar work) are dynamic on many levels, vocalist Todd Corsa also adds his own dimension to the music (shades of Geddy Lee and Geoff Tate are apparent) as well, something that has allowed what could have been just an ambient record to shine and draw the listener in. In my mind, Mosher has brought a more Blade Runner-esque world to the forefront, yet with delicate precision stripped that world of its grimness and despair for a realm where passion and dreams take flight. This record needs to be heard as a whole to really take in his magic. Okay Mosher, when does the next album surface? I'm on board and ready to go!

UNDER THE VOLCANO:

Scott Mosher is a one-man art/music collective. In his latest CD, he combines Progressive Space Rock with a booklet of stunning visual art. The music is a blend of early Tangerine Dream/Klaus Schultze sequences with Metal-based guitar work. Vocalist Todd Corsa, has a great voice, but his singing comes across a bit cheesy; I'm used to heavy effects on Space Rock vocals, like the chorus of 'Ghostland.' Mosher's art depicts industrial settings on Hellish alien landscapes... too bad I'm stuck with this little CD booklet. Together, the package is quite impressive, marking Scott Mosher as a man of extraordinary talent even though he isn't a household name.

ULTIMATE METAL FORUM:

Multi-instrumentalist Scott Mosher melds ambient and progressive space rock into an experimental and, at times, compelling sound. Inferno is the latest of Scott's three albums, its predecessors being by Virtuality and Ambient Earth. All these albums have explored similar themes of man's impact on the Earth, and all have employed a successful fusion of rock and electronics to convey their message. The songs are varied, often using repetition of themes to great effect, but without relying on traditional structures, or becoming boring. The rock moments are solid, my only complaint being the vocals, which can be out of tune, and not entirely fitting with the otherwise serene mood. The electronic sections are steeped in atmosphere, with great melodies and well chosen synths. Despite a contemporary feel to the tracks ? accentuated by the drum machine - there are definite nods to prog's indulgent heyday with Moogs and other such synths. This all makes for an impressive self-release. Good quality production, professional presentation and artwork ? also courtesy of Scott Mosher himself all make for a very impressive solo effort. The music has clearly had a lot of attention paid to the writing, and manages to hold your interest throughout a lengthy CD. Recommended for those that like their rock atmospheric and memorable. - 7/10 - Russell Garwood

TRANSCENDING THE MUNDANE Interview - 03/2004

1. Why should someone take the time and effort to check out your music?

It certainly something that fans of heavy, dynamic progressive music can enjoy. Its some fine melodious music full of the mellifluous sounds one comes to know and enjoy, from my new age/electronic background, as well as the crushing wall of 7-string electric guitars, and when you merge those two sonic concepts with a healthy dose of odd-meter times, majestic epic sound suites and harmonious vocal arrangements, you have an interesting hybrid of musical styles. Well, of course, then there is the issue of self-expression, and the artistic statement thang.

2. Obviously, I have enjoyed Inferno immensely- it appears to me that this disc is more song oriented without losing the progressive and ambient influences of past albums- was this the direction you were headed with this album?

Yes, and thank you for that. INFERNO is definitely a more cohesive and focused project. My persepective on music has always been to synthesize a myriad of musical genres, putting my personal spin on them. I find it a real challenge, and artistically rewarding, to take songs with interesting dynamic, tone, mood and time changes and format them as pop songs. Melody, focus and restraint are as important to me as atmosphere, bombast and self-indulgence. Of course, with 8 and 11 minute songs, that approach sometimes exits the window like a falling piano.

3. What led to your return to Long Island? How have things been going since you've been back?

I am one of those NYers who have a love/hate relationship with the state. I love the multi-ethnic, artistic and cultural aspects of NY, especially Manhattan, but the cost of living and the crush of economic pressure and job competition is daunting. Things are going good (see next question), and I'm looking forward to working on CD#4 as soon as possible. Now, if you mean how are things going GLOBALLY since I've been back in NY, well... I don't think the answer to that hinges upon my triumphant return to NY as much as it does political machinations.

4. How does becoming a father change your life?

That's a very simple question and a very complex question. All the apparent answers are correct, but I can say everyday is a learning experience. It certainly changes your priorities and expands your emotional focus. Compromise and balance are really how I'm going about it, but to say it's a personal revelation, is an understatement.

5. Have you or do you plan to see Michael Moore's Fahrenheit 9/11? If so, what were your thoughts?

I don't get out to the movies that often, and I get enough political discussion, debate and discourse in my daily existence, so I will probably wait until the home video release. In the progressive political circles, some of the themes and sentiments involved in that movie, have been circulating for quite sometime. While I share alot of common political ground with Michael Moore, I honestly don't have the time to see it right now. Spiderman 2 is more of a cinematic priority.

6. Being an environmental activist, I'm sure you would've preferred to see Al Gore in office- have you encountered any politicians who truly care about the environment and are willing to make progress in in this direction?

Well, I would actually prefer to see Ralph Nader in office to be honest, but certainly our current political regime is no friend of the environment or responsible ecological concerns. That said, I don't want to dwell on all the technicalities of Gore was president, so I will - say to answer the second part of your question - not really. It seems we're going to need some kind of global wake-up call and civilian movement to really shake things up in Washington to take these issues seriously. In a world where the stock market and commodity accumulation are the extent of political concern it seems, and our government representatives are too financially beholden to their business and fiscal special interests, it's an uphill battle.

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7. I see you are into wolves (Samantha is actually spending 2 weeks in Wolf Park in Indiana next month), what are some misconceptions the public have regarding these intelligent and harmless creatures?

You may want to pose that question to the governor and assemblymen of Alaska, where hunting wolves from helicopters is sport. I can't begin to express my rage at those who would seek government sanctioned sport from killing creatures that we drove to the brink of extinction only decades earlier. Raising public awareness and concerns regarding the plights of wolves and all endangered wildlife is another grave environmental concern.

8. You are also a very talented artist and your graphic design never fails to impress- if someone is interested in using your services- what information would be useful for them to know?

Thanks, man... check is in the mail. Most of my work is entertainment related (re: music and publishing), but I do supply a wide range of graphic design and imaging services, from corporate identity to advertising campaigns, book and CD covers, ad infinitum. I try to temper my conceptual approach with a healthy dose of contemporary visuals and personalized flair. Design is both a job and a hobby for me, so... basically, my only pre-requisite is payment ontime, lol.

9. How much time do you get to play and write music? At this point in your musical career, are you content to continue as an independent solo artist?

Less than I have, and not as much as I'd like. I wouldn't mind working with a label to assist in the financial and promotional aspects... basically a label is just that, it handles the business end of the industry. That would also free me up to compose more often. Many independent artists - without the benefit of third party assistance - spend most of our time on promotion and exposure. In a corporate-dominated entertainment industry, it tests one's conviction and artistic ambitions to continue to ply your trade when there is such a glut of product out there.

10. I really liked Todd's voice on Virtuality, but he is astounding on Inferno. Do you feel working together on a second album allowed Todd to be even more comfortable perhaps?

You should see Todd's choreographed knee-shakin dance moves. I'd like to incorporate that into the CD cover design and the accompanying DVD release one day. The main reason there is more of Todd on this CD is that we had a less restrictive time constraint. I can pretty much cover most of the musical bases with the exception of vocals, and Todd is such a strong melodic vocal force, I am composing with Todd's vocal sensibilities moreso than ever before. Hopefully we can keep our fruitful collaboration evolving together, regardless of his dancing prowess.

11. I'm eagerly anticipating a new F5 album from Chris Rikin- what's he up to these days?

Chris is actually in the studio at this EXACT MOMENT. From what I understand, all the music is finished, he's just fleshing out the vocal arrangements with Leann. I've only heard the music at this juncture but if that's any indication, it's going to be a great CD.

12. Have you heard any new albums which have blown you away lately?

Nothing I've heard recently has really blown me away. The industry seems to be really single song oriented moreso than ever before -- too much filler not enough thriller. I am looking forward to picking up Musicology by Prince and perhaps the new Death Angel. The Fates Warning and Vanessa Carlton CDs due later this fall are highly anticipated, and of course, some independent musicians I'm looking forward to, and supporting, are F5, Hubi Meisel, Redemption, Prymary, Echo Us and Bryant Wilder.

13. Final comments? Please add anything we missed.

If you liked VIRTUALITY, you'll definitely enjoy INFERNO. If you didn't like like VIRTUALITY, you'll probably still like INFERNO. If you didn't hear VIRTUALITY, well, then you need to hear VIRTUALITY AND INFERNO. So visit <http://www.theambientmind.com> or <http://www.cdbaby.com> for further information, and to check'em out. Muchos gracias in dvance.

DEATH KULT Interview - 03/2004

Why did you decide to crossbreed progressive rock/metal with ambient electronics?

I've always enjoyed a wide variety of musical styles, as a matter of fact, my musical listening tastes border on schizophrenic. The opportunity I took in creating a sonic hybrid of seemingly disparate styles isn't really groundbreaking, I just brought a little something different to the table with my personal vision. There is a powerful dynamic that is created merging heavy guitar-oriented rock music and ambient musical soundscapes. Coming from a background where I listened to bands like Rush, Dream Theater, Fates Warning, and Journey, and electronic new age artists such as Kitaro, Tangerine Dream, Depeche Mode and techno trance bands, it was a natural evolution that took me down this musical path. Creating music with a heavy guitar foundation, strong vocal arrangements and electronic atmosphere appeals to both my melodic and compositional sensibilities.

Do you decide on keyboard textures first, or do you write the rock part of the song first?

There's really no set road map I follow. My approach varies greatly, but generally I'll construct a keyboard or guitar melody, transpose it to my digital workstation, and follow it up with some rhythmic accompaniment and go from there. Usually the guitar parts are embellishments after the song is complete, but recently, I've taken to writing more on guitar first, which harkens back to my funkgroovaholicheavy metalhiphopthrash playing days not too long ago.

Who buys a SCOTT MOSHER record? Is it a typical type of person?

You, and if you spread the good word, your whole family (word to your mutha). Honestly, I can see a significant fanbase, if I had, say the PR arm of Universal or Epic records assisting me in a multi-national exposure campaign. One of the advantages of creating music that synthesizes a mix of musical styles is it opens up the playing field as far as potential listeners. Of course, as an entirely self-reliant, independent musician, the daunting task of exposing it to the masses in this day and age of huge corporate publicity machines, it's easy to get lost in the masses. The easy answer to your question is left-wing anti-authoritarian revolutionaries with a penchant for musical experimentation and a progressive taste in biological nuclear fission terminology.

How did you get so fucking talented?! Hah hah! No, really, how did you develop your style of playing and composition?

I sold my soul to the man, man! My personal artistic purpose is just to explore and cross the boundaries of the musical experience. I just have a sense of musical inspiration and aspiration that takes me into some strange sonic territory. That and I practiced in the woodshed with a lava lamp and my old Kramer guitar and a drum machine for hours on end in my younger years. Having a diverse range of creative influence has broadened my artistic view. It's good to sometimes know, understand and apply the rules of songwriting 101 (you know, intro/verse/chorus/verse/chorus/bridge-solo/chorus) and then sometimes, dispense with those songwriting conventions and come out of left field with something entirely different.

Have any labels been interested in your work?

I'm still peddling my sonic wares to various small and independent labels for distribution, so that's a work in progress. There's so much competition, even with a marketable, professional product, you aren't guaranteed of anything. Which means, therefore, a guy like me better be in the business for all the right reasons like self-expression, artistic freedom and free carbonated beverage endorsements.

What's the biggest difference between "Inferno" and your last album?

Really, it's just more of everything. It's a natural evolution, but a more concise and cohesive one. The musical ideas are refined, the performance simplified, the sonic quality is an improvement over *Virtuality*. That said, it's not so distinctly different that those who enjoyed *Virtuality* would find *Inferno* repulsive, actually, I think it's the opposite. *Inferno* has a much wider listener potential and is at the same time a stronger artistic statement.

Don't you do some graphic design work? Elaborate, my friend!

Sure do. My other creative endeavor is a dutifully employed graphic artist. Pays the bills and also fulfills the creative ambitions. I try to forge a distinct symmetry between my musical projects, my personal ideology and the designs on all of my CD's. And that works to my advantage... I'm on speed dial to the art director - me. Anyhow, I do a wide range of design projects for a wide client base, so anyone who is interested, they can check out my music and my design skills all in the same visit to my website.

One last thing - your work contains some apocalyptic man vs. machine themes - can you explain some of this?

That's my personal ethos, my ideology rearing it's opinionated mandate. I've long been involved in social justice and environmental issues, and that is going to come across in my music and art on a regular basis. It's almost intrinsic in my artistic endeavors as it shapes my perspectives and personal views. The actual theme of man vs. machine is as old as our history as a species, yet as relevant now as ever before, as we lose more of our natural resources and self-identity to our own creations. Progress with a sense of responsibility and common purpose is something we should strive for collectively - politically and globally, not the message that we see broadcast day in and out and represented by our business-driven government. And there you have it. Thanks for the opportunity to speak about my craft on a small soapbox.

POWER PACKER Interview - 05/2004

1. Tell us about the new album, and how, if you think, it differs from the previous album.

Inferno... the new CD... where to begin? Well, for those who've picked up Virtuality, my last CD, it falls into similar sonic territory, though it's a more cohesive, organized project. For those who haven't, and my sales representatives tell me there's a few of you out there who haven't (check it out, I think you'll enjoy it), the musical ground I'm covering is a hybrid of progressive rock, electronic ambience and heavy metal, which basically falls under the descriptive category of progressive rock. I don't draw too much of a distinction between Virtuality and Inferno... Inferno is just an evolutionary step up the musical ladder. It features more of everything and I think if you listen to the CD's back to back, the clarification of what I'm trying to accomplish, my musical identity if you will, is quite apparent, and with that, I am quite satisfied. I just hope I can continue to forge a path without faltering... I don't think I'll be approximating any boy-band song structures and melodies in the near future...

2. Your music isn't exactly what I would consider "Metal". Do you find it surprising that the Metal community welcomes your music?

I would agree. It's certainly not metal in it's traditional neo-Black Sabbath form, and I don't really intend to portray it as such. That said, it does have elements of various sub-genre's of 'metal' including the use of the good ole crushing 7-string guitar and double bass drum in a few songs. I'm really hoping to approach the experimental and open-minded musical connoisseur as well as the heavy metal freak up to the challenge, and well, I certainly think the music on both Inferno and Virtuality, can appeal to anyone into modern progressive rock and metal. I'm sure the true metal cats out there treat electronics and heavy music as blasphemous and mutually exclusive, and I'm willing to take my lumps for the sake of breaching the mind of one out of every 5 dentists that listen to true metal music.

3. Where do all these musical ideas come from? I mean, there is a vast array of musical ideas in your music.

Yeah, you're right. I think that probably derives from my almost-schizophrenic music tastes which run the gamut from Fates Warning to Journey to Hall and Oates, through James Brown, Prince, Tower of Power, Ice T, Enya, Kitaro, Loreenna McKennit, Tori Amos and, *gasp*, Michael Jackson. Of course, in this music, you really can hear my funk influence, but believe me, I've got a hugely diverse collection of music. My tolerance for diversity in all aspects of life is scary, but personally rewarding.

4. I know you are very musically open, so I'm curious as to what's been in your disc player recently.

Let's see... Recently, I've been listening to the new Limp Biskit, Seal, 30 Seconds to Mars, Prince, Peter Gabriel and Tori Amos. The standards that are always circulating in my sound system are Fates Warning, Enchant, Earth Wind & Fire, Mordred, Linkin Park,

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Kitaro, Run DMC and This Picture. There's some other great independent musicians I've been digging like Divertigo, Echo Us, F5, Bryant Wilder, Prymary, Redemption and Soniq Theater who've been getting their share of my CD player as well.

5. Is the album's title in reference to anything?

It's drawing the parallels between war and the environmental desecration that we, not only as a country, but the human race, are perpetuating upon ourselves, and this planet. I'm not a pacifist, but I see too many similarities in the irresponsibility of our leaders towards a global world order that they are willing to sacrifice human lives and the global biosphere for the sake of empire-building, profit, wealth, and power. So... in conclusion, the short answer is yes.

6. You play all the instruments on the album. I'm interested to know; what do you consider yourself? A guitarist? A keyboardist? A drummer? A bassist?

I'm actually a guitarist... but I use the tools of being a studio musician and being somewhat adept at a small variety of instruments (definitely not of anything approaching virtuosity) to progress as a songwriter. That's my pride and joy, is song composition and arranging. Truly it's more rewarding for me to create a song with a variety of instruments, and tell a story, or express ideology, than become a single-facet virtuoso. I also don't have the time, inclination or ability to reach the pinnacle of any instrument anymore... but that's ok. I had my share of 8+ hour practice sessions on the guitar when I was younger.

7. Which instrument do you enjoy playing the most?

Well, that's a rough one. I really look at my work as a musician from a compositional standpoint, where the individual instruments aren't as important as the final song. The collective whole is bigger than the individual parts. That said, I still love guitar playing, and getting to perform a solo that makes a melodic statement over a musical arrangement is quite refreshing.

8. How do you go about writing your music? I mean, which instrument do you write your music with?

Mad libs, man, mad libs! I actually compose first and foremost on my keyboard workstation, which basically functions as a computer, sequencing drum parts with electronic instrumentation. The guitar and vocal embellishments are secondary, but just as integral in the final song. Lately, though, I have been going back to writing the initial song structure on guitar, which is quite a treat... you never know, taking that approach, my next CD could be electronic ambient thrash!

9. Do you have a favorite musical part in the album, and why?

"The World Fades to Gray" is the highlight of the CD to me on all levels... musically, lyrically, vocally, atmospherically, compositionally, ideologically and even to this day, everytime I hear it it just kicks my ass. Something special is infused in that song, and besides the fact it's the epic 11-minute tune, there's a certain energy I feel in that one.

10. At the end of 'Exile', your drumming kind of reminded me of Phil Collins (not sure why though). And your music at times reminds me of Genesis. Are you a fan of Genesis?

I think it's probably the tom work. I do like Genesis, mostly the latter day Collins-era. I don't know if I'd classify Genesis as an overt influence as say, uh... Rush, but I definitely like their approach to pop music with regards to instrumentation, atmosphere, and percussion.

11. Do you have a favorite song, and why?

Well... I think question number 9 answers that but I also happen to quite enjoy "Ghostland" and "Inferno"... I think it's the combination of vocal techniques Todd is applying to the tracks, and their intensity. Just strong songs that for me, approached something as close to what I originally envisioned they would sound like. Now if you mean favorite song from any OTHER band, well, then... that's a hard one. "One" by Fates Warning, "Goliath" by James Brown, "Beautiful Day" by U2, are certainly a good place to start.

12. Todd Corsa returns again to perform the vocals on the album. Do you think he is becoming an integral part of the band, or is it still just Todd helping a friend out with his musical endeavors?

Yes, Todd returns again, after a stint of pre-College football practice at San Dimas High School... just kidding. Yeah, Todd is my musical co-conspirator. Without his vocal prowess and melodic idea's, well... I would have to find another vocal and musical partner! I'd agree that his voice is an important part of the sound, vocal melodies are one area of music I am highlighting, and I am not one of the strongest vocalists in this room, or the world for that matter. I think Todd falls in that middle ground, between "musical necessity" and "sonic acquaintence" ...heh heh. That said, this is his strongest musical performance to date, I just regret having to prevent him from applying his prodigious dance techniques during studio recording.

13. Again you have included pictures of nuclear and coal smokestacks. What's your fascination with this? Or are you trying to provoke a point, because I know you are very pro-environmental.

Well, I am fascinated of the contrast between smokestacks and powerplants, their physical presence and the environment... almost dominating the natural landscape. There is quite a powerful visceral presentation when you see a powerplant and the smoke plumes during a dramatic sunset on the river or lake. One can see the eerie, inherent beauty in these great monuments of chaos, which of course, forges a great dichotomy with my strong environmental paradigm. It makes for a powerful picture and one that creates an interesting image for debate. But yes, there's also the environmental statement that makes which is of course, what I am trying to bring across.

14. Are you ready for the coming election? Thoughts about it? Will the Green Party affect the outcome?

Well, this is arguably the most important election in my lifetime up to this point. I am ready, studded leather belt armed, guns blazing ready to vote with a bullet to paraphrase an old but still relevant, COC song. My thoughts is that I hope the young can be galvanized to participate in what is due constitutional process, and one of our most basic rights as citizens, and that is voting. Though I am a registered independent, I tend to support liberal ideology, much as the democratic party has moved to a more centrist, status-quo position. My thought is that ultimately, it is time for regime change, and we need strive for a political administration that will seek to benefit the american people and not an empire of corporate ceo's and their malicious money machine. Not that a Kerry administration would be political utopia, certainly not, but I definitely feel that the Bush corporation has been steering this country away from the principles that benefit the citizens, our world and our nation.

15. I am a Bush supporter (especially for the Iraq conflict), yet I doubt you think kindly of his policies. What are your thoughts on this, and do you think the Middle East will ever see peace?

First off, I don't think being a Bush supporter and supporting the war necessarilly go hand in hand. One can despise Hussein and his tactics and find solace in the fact that he is not in power yet be troubled by the process that got us there. But... well, this is a tough subject to breach. I don't profess to really have much of a grasp on Middle Eastern politics. That said, I feel the war games the US are playing are dangerous. The ideology we supposedly represent is being sold as democracy but ultimately, smells like imperialism. I don't see an end to the chaos in the near future, and I think alot of that is an after effect of an ineffectual and misguided foreign policy. I'm kind of looking forward to re-discovering the lost city of Atlantis so perhaps we can uncover an alternate source of bio-thermal energy and I can cut my recording bills for my next musical venture in half! lol...

Interview with NUCLEUS - 03/2004

1. To begin Scott, I would like you to count us your musical trajectory and the projects in which you have intervened.

Let's see... in chronological order, my first recording was a thrashcore band known as Horsemeat and we issued a 4-song demo titled "Meet the Meat" in 1995, then I recorded a funk metal thrash project cassette, also 4-songs, Brom Bones likewise in 1995. Following that, was the "Monuments of Chaos" cassette demo in 1996, which served as the precursor to my first CD in 1996, "Ambient Earth"; a 72-minute excursion into electronic soundscapes and new age music. That same year, I wrote the lyrics fora number of songs on the Eye

of the Storm debut CD. Let's see, I took a musical sabbatical for a bit of time, so not until 2001 when Chris Rifkin released his F5 "Dawn of a New Age" CD, did I head back into the studio, re-invigorated and musically charged (I played bass and a guitar solo on one song on the F5 CD). With the "Virtuality" CD in 2001 did I finally realize my musical goals of vocal oriented music that synthesized a number of musical styles such as progressive metal, hard rock, new age music and trance techno. I intervened on one of my graphic design clients CD's Bryant Wilder's "The Right Track" on guitar on one song. He's a gospel/jazz/funk cat from the Bronz, NY and still a graphic design client and friend of mine. Currently, I am promoting "Inferno" my newest CD issued in the spring of 2004, and am prepared to take on the world.

2. How would you describe your music? Inside that am used the you would locate?

We all know how artists hate to be categorized and pigeonholed, and I am no exception. With a variety of musical genre's form a diverse palate in my music, I think it's safe to place my current musical projects under the "progressive rock" mantle. I've no problem with that; it probably does justice to my approach.

3. Which are they the guitarists that more they influenced in your style?

There's a wide spectrum of guitar players who inspire and influence my playing including George Lynch, Neal Schon, Steve Hogarth (Marillion), Tony MacAlpine, John Petrucci, Jim Matheos, Al DiMeola, The Edge, Andy Summers, Eddie Van Halen, Prince, Ritchie Blackmore, George Benson, Yngwie Malmsteen, Alex Lifeson, and more. I'm more inspired by musicians in general though, as opposed to only guitar players. There's even some killer kazoo players out there!

4. How were you the musicians that integrate your band incorporating? Which were the coincidences musical initials?

Well, I'm not really working in a band situation, I'm the primary composer, arranger and musician. Todd Corsa, a close personal friend, knee-dancer and musician, is my musical co-conspirator. He writes and performs the vast majority of the vocals and the occasional guitar solo. Otherwise, it's basically my ship, and I bring in or enlist the aid of people I can musically and creatively depend on. If they are good dancers, is secondary to rockin' musical skills.

5. Was my first contact with your music through the excellent "Inferno". Could you be which the main idea of the album is?

It's making a statement on the environmental and political conditions of our world. War, environmental crisis, corporate power, and the loss of the voice of the citizenry.

6. How was the creative process of each one of your disks?

Basically, I compose all the songs on my keyboard workstation, and as soon as I've got the entire song complete, with the digital drum tracks, I submit the songs to Todd, and he works out some vocal ideas and melodies. From there I construct lyrics and then head off into the studio to record and deplete my entire financial infrastructure! I also design all my own CD covers and PR materials, which are always in perpetual progress until the final musical CD is mastered. I'm getting back to basics with some of my more recent material, and writing the initial chord progressions, melodic ideas and song structure on guitar.

7. Do you have material for a new discographic work or even not?

Ah yeah, me lad, I got me enough material for probably almost 3 disks. Basically fully completed songs, just requiring vocal melodies and guitar arrangements. That said, I also have literally, hundreds of song ideas and statements, that are basically musical orphans right now, so the daunting task is really piecing together the parts into a cohesive song that makes melodic and rhythmic sense while being very carefull not to overdose on Vanilla Coke in the process.

8. Does it continue inside the thematic one habitual or does it have a different focus?

I tend to have diverse lyrical concepts and themes, and while they are all relevant to me either politically, personally or thematically, I'm always looking to expand my motifs. More often than not, the mood of the songs dictate the lyrical direction I'll be taking. Who know's, though, I could write a song about combustible metamorphic tomato farming and work wonders for the agricultural lobby.

9. Today in day, how do your previous albums come in perspective?

Well, I have to admit, I kind of consider my first CD, AMBIENT EARTH, to be a demo of sorts. It's fairly far removed from where I'm going musically, today, but you can definitely see a progression through all 3 CD's. With VIRTUALITY, considering it was my first official CD release after a significant studio experience, I am fairly satisfied. To me INFERNO is the most focused CD I've done, so the challenge now is to take my established style and evolve without being institutionalized.

10. What opinion do you have about the current scene of the progressive rock in it USA in particular and in the rest of the world?

It's definitely not getting the exposure it deserves in the mass media, but with the wide variety of web sites, magazines and labels dedicated to progressive music, specifically of the rock and metal variety, I think it's doing very well. Granted this isn't MTV or AOR radio format music, but it's holding its own without mass media representation.

11. Where do you see the vanguard musical today?

Really, the musicians who are meshing different styles of music, experimenting and synthesizing genre's, are doing what I call "progressive music" and that's what I am seeking to do. Expanding my own listening experience, and therefore, my own musical creative abilities, can bring people together. The only problem is with the independent artists, like myself, we are fighting an uphill battle with the corporate media and the machinations of the music industry that truly only represent the artists who are proven money makers. No one is taking enough time and money to invest in the prolific and productive underground artists any more.

12. Which are your plans in the immediate thing?

Well, ordering a pizza or chinese food first, write songs for my fourth CD, second, and lastly, delving into multi-media, possibly, in the future, such as a future music/digital art DVD. Of course, the INFERNO promotional campaign continues, and that takes up a lot of my time.

13. Thank you Scott. Some final reflection?

Check out INFERNO and my other CD's, support independent musicians, and stay away from toxic waste dumps.

CREATORS WEB Interview - 03/2004

What instruments do you play?

Guitar, Bass, Keyboards (sequencing, programming), Drums and percussion. Not to say I'm a virtuoso on any of the above by any stretch of the imagination, but I'm looking forward to introducing myself to the saxophone and flugal horn one day (ok, so the flugal horn is a little archaic, but I would love to pick-up the sax).

What musical equipment and software do you use?

Well, let's see... I've got my trusty 7-string Ibanez guitar, a Yamaha acoustic guitar, a Marshall 2x50 combination amp, a Korg Triton synth/workstation, a Macintosh G3 (Pro-Tools, which is out of my creative jurisdiction, Soundmaker, iTunes, and I'm thinking of picking up Apple's new Garageband one of these days, upon purchase of a new G5)... and an old Kramer bass.

How did you get started playing music?

The standard elementary school routine of obligatory musical instrument class (which of course, I alternated instruments a number of times, starting with trumpet (hated it), drums (enjoyed it, but no time allowed on a kit, almost all pads and the rudiments), and finally, guitar. Somehow my creative abilities were realized and emphasized through the guitar, both acoustic and electric, and while I don't have the time to practice 8 hours a day anymore, I'm at a comfortable level where I can compose and conjure up the music I hear in my head and feel in my buttocks, so to speak. The loss of some technical acumen has been balanced by

a more cohesive, complimentary compositional skill (I think that's too many multi-syllabic "c" words there, sorry).

What has influenced your music the most?

In all honesty, the willingness to keep an open-mind and allowing myself a diverse perspective on life has opened many creative doors. Listening to music from Earth Wind & Fire to Fates Warning to Ice-T to Dave Weckel to Kitaro to Journey has been a boon for my artistic sensibilities. I find a cold frosty mug of Dr. Pepper, likewise, inspires some funk-ed-up creativity, too.

How do you classify your music?

Progressive rock. At least for the material I'm currently working on. I have other musical projects that run the gamut from hip-hop funk metal to ambient new age and trance. But we'll stick with the progressive rock tag as VIRTUALITY and INFERNO are firmly within the realm of progressive music.

Do you target a specific audience? If so, who?

Really, the open-minded music aficionado... someone who wants to be sonically challenged and move through a variety of sonic dynamics, much like a musical cinematic experience.

When did you start marketing your music on the Internet?

Approximately 1997 or so, when I first got involved in cyberspace through the professional apparatus of web design. I'm a graphic artist by trade, and web design introduced me to the world wide web and, well, it hasn't always been a fruitful or 100% rewarding experience, but cyberspace is where I do the vast majority of my CD sales and promotion. I'm not a performing musician, so I have to maintain strong ties to the cyber-community.

What has been the most effective way to market your music on the Internet?

CDBABY has been a great tool for both distribution and exposure, without a doubt. Secondly, would be forging ties to the online community through message boards, and forums, and lastly but not leastly, fabricating my own website which drives traffic directly to yours truly, the artist/musician in question.

How has the Internet effected you as a musician?

IT certainly has allowed me to reach many more people than I would sitting home composing in my bedroom.

Considering I don't perform live and I don't have a band, without the internet, my publicity options are really quite limited. Of course, the trade-of with being a cyber-centric artist of any type is watching the clock as you dwindle away the hours online, in dark room, posting promoting and pontificating about the wonders of one's own musical creations... and of course what feels like carpal tunnel syndrome.

Do you record in a home studio?

No, I do most of my musical composition on my Mac and Triton, a sequencing workstation. I would like to become more autonomous though, and delve more into building a small, productive, inexpensive and carbonated-beverage spill-proof home studio in the near future.

What recording equipment and software do you use?

The trusty Korg Triton, and my Mac G3 (looking to get a smokin' G5 one of these days, along with breaching the learning curve of Pro-Tools).

What performance venues are you currently exploring?

Absolutely none! Though an intriguing concept, and I've been asked this on more than one occassion over the years, performing just isn't my forte. I much prefer to work as a semi-perfectionist composer/arranger of original material. It's more personally and

artistically rewarding, and the only way I can organically express myself (thoughts, viewpoints, emotions, personality - scary as that may be). I can see a grandiose light show with attendant cinematic movie-screen approach, though, if I ever did attempt to put something together for a live performance. Just allow me to release a few more CD's of music so I can arrange it as "An evening with, the mad doctor of syllabic syllogistics and synergy... Scott Mosher" and I'll be there!

What does the future hold for you musically?

A would like to say a few Grammy's and an MTV Music award (I'll take a Country Music award, too), but seriously and realistically, the time-honored tradition of composing new CD's and releasing them to the general masses followed by a massive PR campaign, is my path for the immediate future. I wouldn't mind making an excursion into CD/DVD with multi-media enhancements and flourish, though. Plus, I've got my graphic design business to keep the other side of the creative brain busy as well...

Finally, is there anything else you want to say about yourself?

I'm not a statistician, a nuclear biologist or a African safari guide, but I think my music can entertain and delight anyone who decides to disconnect themselves from the corporate machinery for atleast a small period of time. It's dynamic, distinguished, dramatic, dysinterian (???) and fits all head sizes.

QUINTESSENCE Feature Story: 05/2004

I've discovered this month's feature artist through one of Transcending The Mundane's magazines from 2001 or 2002 that offers a free compilation CD. I seen this weird name on it....Scott Mosher automatically assumed it was going to be some "mashing" metal. Well, it wasn't exactly 'mashing" but it's in the metal realm but Scott does something really unique with his music let alone he plays just about everything, programs, has his own studio and does graphic design; just a genius with two legs and you'd think five heads to do all that. This is just a little rundown of Scott's discography since I think it needs to be noticed and heard of by all standards of originality. The music just is an ethereal, moving movie soundtrack that puts you in a mental state of weightlessness and soliloquy. 1996's debut release of Ambient Earth is a lengthy 15-track, 74-minute, all-instrumental soundscape.

For those not familiar, Scott's music is heavy on the atmosphere and the ambience with alot of layering giving you a wall of sound and reason I mentioned the weightlessness and how it take you mentally somewhere else. Headphones are required for this effect since this is the perfect mix and production for them and to make a drastic point to the listener. There's hints of Techno, Darkwave and Gothic and maybe a bit of industrial but the concentration lies on painting the mental picture when you're listening carefully and how well-crafted and constructed these songs are; like on purpose to aim for what they intended. At times I think of Enya without her singing, just her music with maybe some of the stuff from Braindance or some of the bands off the "Trance Global Nation" series of cd releases.

It took five years before the next Scott Mosher release came around and 2001's Virtuality took a different step as ar as adding some new things to his already cemented past etchings. You stil get the ambient, ethereal soundscapes of layered atmosphere but there's vocals and some added chunky guitars. Sort of a balance between Rush, Triumph, GTR, Gamma and Dream Theater with the same Trance/Darkwave flavors added. These songs are very lengthy and alot of them have 3-4 minute interludes in the middle with just music before you ever hear another vocal part. The songwriting is just compelling with his old ideas mixed with his newer ideas of layering on top of what he has accomplished already as a synthesizer and keyboard wiz. The vocals work and are good to listen to but some reason I'm still drawn to the instrumental tracks or inbetween songs when no vocals are being used. You can easily say Mosher is really ahead of his time with this stuff.

Just recently, the release of Inferno for 2004 was just released and is the shortest of the SM releases with 11 tracks and a little over 61 minutes of somewhat Virtuality style. The excellent atmospheric touch is still there as well as the vocals, the interludes and

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a couple instrumentals but you can see a little more sophistication in the songwriting (or as we say, the maturity level). A bit of a darker approach with good songwriting as usual and Scott is just plain a “thinking-man’s” songwriter to be honest and what I call the “American equallic version to Devin Townsend”.

This cd also contains a “Infernal Re-mix” of “Season Of Fire” from off of Virtuality which is a gem in itself but the re-mix is another highly regarded song in my faves list.

Just to be totally honest, everything Scott touches or works in as far as other projects, is just damn impressive. The ideas just flow out of this guy and even if you obtain just one release, you’ll hear what I’m trying to describe but please remember, get those headphones! You will pick up so much stuff going on this way that it just makes for serious listening for people who take music seriously. This music is 100% made for headphone usage by all means. Here’s more info to check out this talented artist.

SPULIT:

When the north-american Scott Mosher released "Virtuality" back in 2001, the world of the electronic music certainly became richer since it's a very well conceived album, allying the ambient music to a very solid and powerful Rock matrix. "Inferno" follows the same line of its predecessor, maybe leaning more to the Rock edge and its explosive feature. This is an album which lets its emotive element flow freely and where the melody gets emphasized and is extended all over each reproduction of extensive and futuristic worlds. However, a poor vocal performance keeps prevailing in some tracks, thus lowering their flame. It's the case of INFERNO which right at the beginning dives into hell at a breathtaking speed. Once there, DARK SUN introduces in a majestic way this electronic subworld, adding to it a remarkable epic dimension. The excellent electric guitar work turns the instrumentation more solid and effusive. Some vocalized tracks come next, which create the core of the album but without bringing something really new. The exception goes to EXILE which reveals the will for a more complex and developed structure, always in an industrial and mechanized but warm and colourful context. ENGINES OF INDUSTRY stresses even more this tendency and reaches the climax of this work, in an uncommon intensity in this musical style resulting from the strong and powerful rhythmic section, surrounded by boiling textures from the keyboards and the guitar. LOOK INTO YOU brings back the vocals and a funny approach to Rush. At the end, THE WORLD FADES TO GRAY does a complete conclusion in a long summary with more than 11 minutes, very representative of all the album. Scott Mosher proves, once for all, that he is one the main leaders in the fusion of ambiental electronic music and Progressive Rock. It's still missing, however, some more diversity between the tracks in this work. Anyway, it's a must for all who identify themselves with these musical genres. 7.5/10

REVIEW FROM NANCY:

Track 1: Descent - Very cool opener. Has a cinematic feel, a sort of Jurassic Park element to it. Very dramatic.

Track 2: Inferno - I like the vocal melody. It's very clear that Scott Mosher is not a fan of the power plants. And Corsa has some moments of vocal aggression.

Track 3: Dark Sun - Love the instrumentals. They always tell some kind of story Or I should say...I hear the story being told. Well, the story that I get out of it. I like the layering of sounds, with this low bass sound happening throughout.

Track 4: Mindfield - I instantly like this title. I really like this song. I like how it starts out. It has a throw back sound to the 80's, but there is something different about it. I like the vocal melody. This one I listened to over and over. At 1:31, I like the change there, with that bass sound going on.

Track 5: Left behind - One of the more emotional songs on the album. There is an alluring sense of sadness with this one, as the lyrics state.

Track 6: Exile - And as the intro starts, the mood is somber. I actually thought this was going to be an instrumental. I like 1:37-1:55, there is a good energy there. But wow, the lyrics are very deep. I can relate to them. I recommend a sober listening experience with this one or you will be tripped out, especially when you hear a voice saying "Standing at a window, on the far edge of the world, seeing from a distance"..etc.

Track 7: Engines Of Industry - When the guitar comes in at 0:46, I immediately think of Fates Warning, A Pleasant Shade of Gray 3. Not a bad instrumental.

Track 8: Look Into You - I really like these lyrics. That's all I have on this one,.

Track 9: Ghostland - Lyrically I think of RUSH'S Subdivisions. This is a catchy tune. I like the guitar solo.

Track 10: The World Fades to Gray - This is most emotionally charged song on the album. A very personal song to the artist. A great sense of loss is present as I read the lyrics. The melancholy fills the room when I play this one. The opening melody foreshadows what the mood of this song is going to be. And as soon as Todd comes in, there is something in his vocal delivery that captures the sadness of the lyrical content. All instrumentation going on throughout the song is reflective of this sad emotional element And the guitar solos are just crying and crying and crying. This is a chilling song.

Track 11: Season of Fire - Another instrumental that does not fall short of the Scott Mosher signature trademark....an ambient,

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cinematic, grandiose, storytelling, mind escaping journey through a few minutes of time. I like this one. And the graphics are something to be commented on. The theme of the orange and red colors obviously captures the title of this album. I really like the graphics on page 4 and 9. Actually page 4 reminds me of a scene from the movie "Queen of the Damned." BUT... page 2 is just horrible to even look at. It's hard to believe that we tainted our waters like that. And of course the centerfold page graphic, (sorry guys there are no women in this one) is an awesome creation. Anything with the solar system has my attention!!

SOME DUDE FROM SOME SITE (translated)

Is Scott Mosher... that a name once, or? He who thinks now to be sure of Nackenbrecher and blowing Haarschöpfe, lies unfortunately (?) a piece far incorrectly. Scott Mosher is one of these single fighters that apparently just the progressive skirt produces again and again gladly. And after technology becomes increasingly simpler and more affordable, these artists also always better can transfer its ideas in the solo effort.

So Scott Mosher makes on this album, in the remaining already its third work, so rather all itself. Because it is artistically active next to music also on the zone of graphics and design, it formed also the optical image of its work itself. Solely on a couple of song, a guest musician is with Todd Corsa there, who sings then usually, occasionally also a guitar solo by tax. Both earlier albums of Mosher are me unknown. Scott Mosher describes paired its music as a mixture of ProgMetal and Ambient-music with modern electronics (so at least the advertising on the Internet). Shortly and precisely: Ambient. Progressive. Melodic. Heavy. skirt. Now, that sounded gained would have me so interesting, that I the album simply once...

...ProgMetal? Now yes, off and at the guitar may ripened already once, but of ProgMetal, no trace is on this album. Scott Mosher maintains sooner a conscience cliff to the NeoProg with orderly Keyboard-Bombast. The keys pile up form really incredible layers over layers, yes formally sound cathedral. That is arrive already rather. In addition the guitars usually very melodic play until elegische solos. Also that not badly.

Nevertheless the album does not come correctly in momentum. That lies to the one at the Drumcomputer. Just in the first played is trickily the synthetic Geklopfe rather irritating and also somewhat unimaginatively programs. Also the compositions are not apparently the yellow of the egg, for I catch myself regularly at the same time, that I, even in aware listening, of which music would get nothing. The music does not tie up simply and rustles at one past, and before it one accommodates himself, one arrived in the 5th Track. Then it becomes to be sure better. Already "Left Behind" has so its moments that will let one suddenly again attentively. With "exile", the first correctly strong Track of the album comes then. Suddenly the songs atmosphere have. The Soundwälle do not kill one, but rather wrap one comfortable on. During the guitar cheerfully the ears itch. The songs come a piece far more gloomily, more threatening out of the boxes, what does them only well.

Moshers idea to place its instrumental orgies something song to the side, is certainly good. Unfortunately Todd Corsa is not the voice for that. All too inexpressive and spiritless the song comes therefore. So Corsa cannot set unfortunately the necessary accents. For that it plays to be sure a couple guitar solos really beautiful.

To impress also if the CD always better becomes from "exile" and in the end with "Ghostland" so a type ear worm produced as well as with the so to speak concluding Longtrack "The world Fades To Gray" correctly white, remains the end pressure yet somewhat through growth. So entirely Scott Mosher music cannot convince and tie up. The letzte Track is a Remix of a title of the predecessor album that would have been rather renounceable. Could I imagine, the NeoProg-Afficionados with a conscience cliff to Bombast and mild hardness (arena-fans?) or for example follower of the Swiss Metamorphosis in order to venture once a (very) vague comparison, thoroughly please find could at Scott Moshers work. Antesten does not damage; -)

ETHAN MATTHEWS (Echo Us/Greyhaven)

If only this kind of material would get more attention! - First of all I have to say I've known Scott's work for quite some time and can safely say his latest output Inferno goes far above and beyond the past (although Virtuality is impressive musically it is more of an instrumental album). Musically Inferno is very familiar to me- which can be said as a good thing in this case! He mixes up genres that are rarely ever touched upon; this is like hearing Kitaro and Tangerine Dream mixed with Iron Maiden and Fate's Warning to put it shortly (and it's not quite that simple); and now that Scott's songwriting is really up and taking center stage I think it's safe to say if this release is given more attention we could see Mr Mosher doing some great productions in the future and changing some of the mundane musical landscape that is out there these days. With that said; my honest must reveal that although the vocalist is obviously talented and very capable I could not see such a vocal style finding a wider audience other than hard rock/metal(which is not necessarily a bad thing- perhaps just a limited one).

With this type of vocal I could see the production of the voice being much much bigger sounding as well- it sounds a little separate from the rest of the instruments in the mix which detracts from the atmosphere, which could be even bigger than it already is. Although the drums sound big they would really do well to be supplemented or augmented by a live drummer- but also with working on small budgets these days I can understand that sometimes getting a live drummer optimumily recorded can be very taxing when you're funding your own projects. In this case very particular care must be paid to the programming. I like Scott's stance as an artist and find it refreshing that one is speaking his mind without retorting the same political rock and roll jargon that is so prevalent these days. Stand out tracks for me: are Inferno, Dark Sun, The World Fades to Gray, and the last tune which is a dancey sort of remix almost in a recent Tangerine Dream vein without the guitars. The World Fades to Gray is very moving and has a familiarity to it that is appealing but hard to pin down. A very epic sounding track. All in all if Scott can do another release this strong but with the added production elements including live drums we would hear unique music like this get the respect it deserves.

I too can vouch for Inferno...It definetly has it's own mood and character- Again- and as people have been discussing, this is unique stuff in prog/metal... Also, because I'm an equipment whore I like Scott's use of the Korg Triton(which I usually personally detest because most people seem to make it sound utterly overused), but it sounds great on Inferno.

MÄX - THE CYARON™ (10/2005)

Since you might be wondering, yeah I liked Inferno in general. I think the writing is stronger and the singer is better except for a couple "bad" songs (one really bad, but in general he's adding to the music this time, whereas last time I only thought he added to maybe 3 of the tracks). I really love track 4 a lot. And the first 2 being "remakes" from the beginning of Ambient Earth ... nice. I hear more development, and one thing that I was afraid of - loss of atmospheric trancey stuff - turned out not to be a problem. I'm having a lot of problems with the SOUNDS themselves, though. They sound so late '70s/early '80s that it can be hard to take as a modern work. I hear it and I get reminded of Ruch "Signals" or Tangerine Dream "Stratosfear" and it's kinda difficult sometimes because of that. I thought maybe that this was an "accidental problem" or something, until I heard how smooth and beautiful the Season of Fire remix was. Then it became obvious that you were most likely GOING for a more retro, buzzy kind of sound. I just prefer "futuristic" to "buzzy retro" though in general, and I'm always looking for music that pushes forward more than it looks back (and there can be futuristic without sounding soft and smooth, before you go "Well I couldnt use the ASoF sounds in the REST of the album!"). So this CD, despite being a generally stronger release than the last one, just doesn't strike me as being REVOLUTIONARY the way Virtuality did.

Maybe you don't realize this, but when Virtuality came out, I was declaring that instrumentally at least, you were probably the best thing going. This might come as a surprise to you, but it might also explain why I would "expect" more advanced sounds

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on the newer album. Not that you should be making CDs to suit ME. Fuck, do it to suit YOU. And the CD is still good and rocking, and has some good, powerful moments indeed. But there you have it. And still, despite the sounds, track 4 is just so damn awesome. Reminds me of A Flock Of Seagulls even though it sounds so different. The singing is good, the melodies are good, the chorus music sticks in the mind. I can groove to it. :) Again, man, I don't know if you are like me, and will respect the honesty, or if a little part of you will be bothered by a couple things I've said. Well, I have a story going around right now, and I'm getting generally great responses, but there are some issues, and I'm glad when people are willing to tell me if something doesn't hit them right. That's just me though, and differing tastes are what make the world interesting. But I'll always tell you what I think honestly, that is if you're willing to hear it. If I wasn't so impressed with your capabilities, I'd just pull a Jordan Rudess and say "Yeah. I enjoyed it." :) Oh yeah. Inferno is sure better than Octavarium, that's for sure.

THOMAS KOHLRUSS

Scott Mosher... that's a name, isn't it? But who is thinking now about 'neck breaking' and 'waving hair' isn't right. Scott Mosher is one of these lone fighters which are generated especially by 'progressive Rock'. Due to the fact technology is getting cheaper and more accessible, artists can realise their ideas in a solo effort. So does Scott Mosher nearly everything by his own on this album, by the way his third work. Though he is artistically acting on graphics and design beside music, he arranged the visual appearance of his work also. Merely on a few tracks Todd Corsa guests as singer, sometimes as guitarist. The former works of Mosher are unknown to me. Scott Mosher describes his music as a mixture of ProgMetal and Ambient-Music paired with modern electronica (according to some information via internet). Short and concise: Ambient. Progressive. Melodic. Heavy Rock. Now, that sounded very interesting, therefore I bought this album.....ProgMetal? Okay, now and then the guitar may play some heavy riffs (= is this an English word, I don't know...), but there is no real ProgMetal on this album.

Scott Mosher cultivates a certain addiction to Neo-Prog with a lot of keyboard bombast. The Keys piles layer over layer in an unbelievable way, just like sound cathedrals. That's pretty felicitous. The guitars play melodic and elegiac solo parts. And that's not bad either. But for all that the album doesn't get going. One reason is the use of a drum computer. Just during the first tracks there is a kind of synthesized knocking. That's annoying and no good programming. Also the compositions seem not to be exactly brilliant. Constantly I catch myself to get nothing of the music even though I'm listening carefully. The music doesn't attract me and sweeps over without effect till the fifth track. Then it's getting better. Just "Left Behind" delivers some 'moments' to make me more attentive. And "Exile" is the first real strong track. Suddenly the song provides some ambiance. You don't get clobbered over the head by the walls of sound. You get enfolded comfortably. While the guitar tickles your ears.

The songs sound now a bit menacing, that's much better. The idea to combine the musical orgies with some singing is surely good. Sadly Todd Corsa hasn't the right voice. The singing seems spiritless and expressionless. Therefore Corsa isn't able to set the right priorities. But he does some real good guitar parts. Also the album is getting better since "Exile" and delivers with "Ghostland" a catchy tune as well as the final long track "The World Fades To Gray" is really impressive, the overall impression is marbled. All in all Scott Mosher doesn't satisfy me really. The last track is a remix version of a title from the predecessor album. I could imagine the NeoProg-Freaks with an addiction to bombast and some gentle abrasiveness (like fans of Arena maybe), may like Scott Mosher's Music. Trying out won't hurt ;) Valuation: 8 / 15 Hints: Exile, Ghostland--

12 tracks (72 mins) of 'ambient neo-progressive cyber-rock' music. I'm afraid that the long length of this CD and his type of music that might bore me. Well, not all but in fact, I'm surprised that I can accept this CD without much problem. From the 12 songs, some are just ambient instrumental and the rest are progressive rock with lyrics. Maybe like new Tiamat but this one has lots of good riffs. The music here is composed by Scott Mosher and performed by him with a guest handling some guitar part and a guy named Todd Corsa did some vocals. Not the kind of voice I like to hear. Scott also sings in one song but effect was used (I guess. I don't think normal human sounded like that). I am not at all disturbed by the vocals because the music has dominant

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role in the song. The vocals only take a small part through out the songs. It has a thick booklet with nice design. Scott is also a graphic artist and you can see his talent here. "Virtuality" is not for orthodox metal fans. Lovers of ambient and progressive (that doesn't have problem hearing both style mixed) should get this CD. 11764, USA. 4/5- Syukri Ishak

MIKE LETTERA (Vaseline Boy)

INFERNO IS EN FUEGO - {on fire} - AWESOME - I LOVE IT. This guy should be played on the radio. A big CD Lable would be crazy not to check out the one out. Cant wait for the next one. Keep up the good work.

HIGH PRIESTESS (Alisha, Fates Warning board):

EVERYONE BUY SCOTT MOSHER'S INFERNO RIGHT NOW!!! There is a shout out to all of us nimrods in the credits! Thanks Scott! First I want to say that I bought all three of Scott's CDs and the artwork Scott creates for these CDs is the best in the business! INFERNO is really great! This CD is full of sexy guitar riffs, awesome lyrics and vocals, and the keyboards/synths are prog crème de la crème! The songs are melodic and really pull you into the music. Some fun hairbanging moments on this disc with hints of Rush, FW and even a little Alice In Chains influence! Just marvelous darling! I need to listen to the other two discs again. The progression of Scott's musical journey is phenominal. Scott tell Todd Corsa that I said he's a babe and to grow his hair LONG hehe!!!! Scott you rule!!!!

BRYANT WILDER

Scott has done it again! There's no limit to his creativity! Scott's Inferno is just that! His third effort is Virtuality's seamless sequel.WOW! The Ninja has produced a super strong progressive rock CD. What a journey!! From the onset to sunset the songs are marvelously mysterious, the arrangements are great, the musicianship is polished and the vocals are magnificent. I'm not sure if he meant it but, "Engines Of Industry" is a microcosm of the entire CD. I love itmy hands down fave. Oh, and the Mosher's art work isn't bad either. Add it to your collections right now!

STEVIE WONDER (PERPETUAL MOTION BOARD)

Another one that I want to make sure you people read taken from my post below: Scott Mosher - Inferno: You want something original, you got it here. Scott created his own style. I could call it *ambient progressive trancemetal* I'm also sure anyone who heard his stuff could find a term of his own. It's something I enjoy playing while driving. Keys are predominant and the guitar sound is heavy with beautiful melodies. It's definitely heavier than the first one. The soundscapes for lack of another term are impressive. Sound is thick and well defined. To give you an idea of what it sounds like, imagine Pink Floyd were huge on modern sounding keyboards with more up tempo beats. It's not as dark also. Only beef that stops this from being a top 5 disc is the average singer. I have the same comment about the first disc, Virtuality. It would certainly benefit a better singer but it doesn't stop me from really enjoying this. Top 10 material depending on what's ahead of us this year. You can get this at CDBABY.

CYNTHIA AGUILARA (11/2005):

Ok, so honestly speaking, I do like your cd. I especially like the guitar work and lyrics. I like Inferno, Dark Sun, Season of Fire and especially Engines of Industry. That song specifically because it is an instrumental and you can hear your great guitar work. Regarding the vocals, please don't take offense but I am not too crazy about them . They are too reminiscent of Dream Theatre and Queensryche whom I do like and I know you love so I can understand why you are going that route. Perhaps you can experiment with another type of vocalist' Do you sing' Are you using the same singer for your 4th cd' I will still buy your

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music and support you regardless but again, its your music and if that is what you want to stick with then more power to you because you should please yourself first and if people do like it then that is just a plus. I did see Dream Theatre three times in August of this year during the Megadeth festival and I must say, they have a huge following so what do I know! Again, I am no record executive so you shouldn't take my opinion to heart. Just remember, I love your guitar work. That is not an issue here.

ROWEN POOLE (Persephone's Dream)

I've listened to your new CD quite a few times over the past month. It has been in my cd player almost constantly - only occasionally making room for new mixes of new PD songs and/or the new cd from Ozric Tentacles. Most excellent! I really liked Virtuality but Inferno is far better imo. More concise songwriting but more explorative at the same time. You have continued what you started on your last release into a better sonic realm. I almost noticed a couple little riffs here and there that I heard on Virtuality. Nice touch! :) I always like little things that *continue* the stories, if you know what I mean? Anyway, just wanted to let you know I am thoroughly enjoying your new release. Great stuff! I do hope you will be putting out more in the future!

BECKY DEFRIEST FROM CDBABY:

Has an old Dream Theater feel with progressive vocals that remind me of Queensryche, but remain original in a nice vocal tone. Impressive guitar work, play it out! It's nice to see a band keeping this kind of music alive.

DONNA "FEISTY FEET" FROM CDBABY:

Scott has added vocals this time. great job. My favorite "Left Behind". Not being in the music business I cannot comment on arrangement or anything else. I know I like what I hear. Keep up the good work. Love the graphics too.