

Testimonial from MARK RUSSO

Where do i start? There is a constant that runs through intellectually thinking writers,poets and music lyricists.....They see the world far more deeply than the average drone who puts in his hours at a fast food chain,or kissing corporate butt.My cd collection is vast and ever growing,and friends that look through it are always asking who is this,who is that?! go into my usual simplistic explanations,so they understand why i own those cds.

Scott will admit in his liner notes that his visions on politics and the way he sees the world were not his initial intentions on creating this work of art.The idea to create a musical vision of this magnitude kept creeping into his always "on" mind,and decided to do it his way.He takes on the world of art,and music,to familiarize us with his "philosophies,and theories on life",and he adds "to confuse the heck out of everyone".It is attitudes such as his that would explain my vast array of cds no one else has ever ,or in my friends cases,would ever sit and listen to over and over.You can learn about life the way they construct teaching in schools,or you can become erudite in the life experience by reading,listening to others points of view,and be a non conformist who will not be spoon fed or swayed by what the newspapers,tv reporters,and schools want us to know.

Scott is a free thinker who wants to show us the world conceptually,how all the pieces fit,and he does not push it,he expresses it,and you can listen,or walk away. "Virtuality" is a joyride for the open minded. Will most people understand this?....No!!!! Will most people see the world in the same way....Sure strapped into a virtual suit,and wearing goggles and listening to the music,while stark artistic images that follow the songs messages are shown . This cd is an interconnected story and wild ride,with an amazing soundtrack like quality. It makes its points,and it has an almost dark foresight into technical future possibilities,aliens and droids,human machines,the collapse of simple industrial technologies,and the rise of a sci-fi/fantasy world with the fading black and grey colored "batman" movie feel. "Re-define" is a strong track that removes you from your present state of thought and being,and asks you to imagine what it was like to enjoy those things that we took for granted,and then asks us to redefine beliefs that all is just great. "The dreaming eye" speaks to the existence of our faith in a higher power,the architects of the divine. This is a deep album,and my interpretations are mine .Scotts are his,and yours will be yours,because isn't that what life is?Just differing interpretations of the real. An awesomely written,and musically brilliant debut effort by scott. Those of you who dare enter this world of thought,sound and vision must become an owner.You will not be sorry,and you ,as i am,will become dedicated fans of scotts brilliant work.

Dichotomy

Man, you are a busy guy! I've been to your site actually a few times. I really dig your artwork. It has sort of a dark, industrial feel to it that I like a lot. Same for you music. It's very large and majestic in a somber, moody sort of way. Is that all your own guitar work? Nice. Did you recently put up new clips with vocals? I don't remember the vocals my last couple times visiting. You sound just a bit like Geddy Lee, which is a GOOD thing to me, ok? Not the 70's shrieking Geddy, of course :) Anyway.. you really have the whole package... all the music and all the production and all the graphics and apparently all the PR talent as well. Nice job. Yikes... i've babbled quite enough....

Ray (4-stars) from the CDBaby website

Excellent! An excellent disc that brings to life dreamy landscapes and realistic nightmares of desolation and submission to contemporary society. Scott does an incredible job on this disc using new age trance loops and synth, progressive elements, and vocals done by an obvious Yes/Rush fan. The guitar work is tasteful and full of feeling while the keyboard's add thick juicy layers of ambience to each song. The album isn't to crunch so as to turn off a non-metal fan while maintaining an intensity to keep hold of a metal fan. For fans of trance, progressive, rock, atmosphere ...killer disc!

Prymary Sean Entrikin

I really like Scott's "Virtuality" disc. If I were to try to describe it, I'd say it was a combination of Rush/Dream Theater/Enya. The word he used was "ambient" and that is dead on. It's very enya-like but still heavy and progressive. The vocals sound alot like Geddy Lee in parts. I'm not sure if he was influenced by him but you can definitely hear it. I like it. The vocals are very melodic ala Mr.Lee. There is some very awesome keyboard work on this album. Great Job Scott. The only thing I have issue with on the album are the drums. They are programmed drums, which as a whole aren't that bad, but I think having real drums would've made this disc even that much better. The bass drum and snare aren't that bad, but the ride/hi-hat sounds too much like a metronome in some parts. It's programmed so of course it's gonna sound like that I know. :) But, overall it's a very good disc. Definitely not your normal "prog" disc. My favorite track is "The Dreaming Eye" (track 7). I don't know why but that one jumped out at me. Great work Scott. The cd layout/booklet looks VERY top-notch. I am definitely impressed. I'd give it an 87 out of 100.

Human Being (from the Neo-Prog/E-Prog mailing list)

Ok, well i thought as i won scott Mosher's 'virtuality' cd the least i could do would be to wrtie a review of it, because aside from anything, i know how hard it is for underground musicians to receive the credit they so often deserve. I'm actually too lazy to give a full review but i will say that i was pleasently surprised at how good this album is. having heard the clips on (his?) website i was not particularly impressed. nothing wrong with them but they didn't jump out at me. the album on the other hand is very well crafted. although the lead melodies don't sound to me all that origional, the production, mix, upfront sound quality (engineering?) and the overall crafting of the album (including the cd inlay) is superb. it is very creative and i can see that a lot of effort must have gone into making it. one thing that stands out is the subtal use of ambient electronics that almost paves the way for some ambient-trance music. its one of the few cds i can really get lost in which i think is owed much to this electronica, although it is worth mentioning for those who dont know, that this album is firmly in the rock domain. the vocals are great too - clear and effective and there is some nice guitar work too. i really love the track 'the promise of truth'- i'm sure the melody for the verse has been (subconsciously?) borrowed from some 80's pop song but its great none-the-less! and the way the bass comes in over the piano later in that track sends shivers down my spine! whats particularly impressive is that all of the music is composed by scott and almost all is performed by him. this album comes recommended with my seal of approval! well done, scott! i look forward to future releases. oliver - btw. scott, have you written any pure electronic tracks?

Don Campau

Huge production sound layered with keyboards, guitars and everything his studio could muster. Effective breaks set up the recurring theme riff which propels this one.

Paul Evans (5-stars) from the CDBaby website

This CD is great! The description given is very accurate - haunting, ambient, powerful, moody, with excellent production. This cd sticks with you - it has very memorable melodies, and successfully combines a lot of different elements into a cohesive sound.

Rowen, Persephone's Dream

Scott! Hey dude! What's up? Been listening to your cd all week (and Christina played some of it on Seismic radio this week too). Absolutely awesome man! DUDE!!! Kim and I played Virtuality on the way home to Pittsburgh and it is FUCKING AWESOME!!!! Excuse the expletive but WOW!!! We've listened to it several times already. I was planning on taking it to work with me to listen to it today while I am programming but, damnit, Kim stole it this morning on her way to work while I was still sleeping!!! It's a

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real shame we don't live closer to each other. This is EXACTLY the kind of stuff Persephone's Dream does so often in the studio! Every song is so cool! I can hear all kinds of stuff in my head listening to it, jams, riffs, etc. Kim wants to talk with you about your keyboards and sequencing techniques. I think it would be great to do a project with you sometime! The whole band is into this kind of stuff too, so it could be really cool to put together an album eh? ;)

Alex Cruzeta (ajcmixer.progressiveears.com)

Hey there, Scott! I did indeed receive the CD and I liked it quite much, especially due to the fact that large portions of it were instrumental, something that I was not prepared for. I've listened to it three times through and plan on giving it a couple of more through listenings but from the initial listenings, "Sorrow..." really stood out as one of my favorites. I actually thought the CD got better as it went along, culminating in "Sorrow...". And I happen to like that kind of pacing as I have found that some of my favorite albums of all time happen to have my favorite stuff off them on the "second side" of the album as opposed to the supposedly more accessible "first side", or how albums are usually paced. I think you know what I mean, at least I hope so! You're a talented individual and the total package from cover to cover was worth every penny spent and more. As a concert fanatic, having seen over 1,000 of them, this CD would make for a great live show. But I don't know how that could be done, if at all. Ever thought of it?

Stevie WOnDer on 01/10/02 (Perpetual Motion Board)

You may wonder how come I'm posting that much on a weekend? Well, I hurt my ankle pretty bad skiing yesterday. Ran into a guy who decided to change directions at the last minute. Anyways, it's not the main subject here, it's Scott Moshier. I was lucky enough to run into the man himself at PP USA 2.0. Nice guy and surprisingly shy in person. I got the disc from him and exchanged a bit about it. He did about everything except the vocals which is already quite an achievement. Ok, enough rambling, here we go:

Virtuality could be described as a mix of progrock and electronic music. Very ambient, spacey and atmospheric, it has some poppy moments but they're not overwhelming to me. Long disc clocking around 70 minutes if I'm remembering right. The keys are the principal element, very powerful and tasty sound for most of the disc. The guitar is kind of burried and I would've preferred it a bit louder and heavier but not that much more though. It actually gives some kind of organic balance and warmth to the whole disc. A drum machine does the job on percussions and I guess it's ok for that kind of music. Bass is ok but not that outstanding except on track 9 towards the end. Singer could be stronger but has a nice tone resembling Geddy Lee. It feels like he's an instrument like the others, as his voice melts with the rest of the sound, not that he's burried at all. Production is surprisingly good for an indie. Tip of the hat to Scott here. So, conclusion is that it's a very good first disc and to me, it's a perfect relaxing disc with enough intensity to keep bobbing my head. Definitely recommended.

Posted by shape on 09/6 (Fates Warning web board)

Here goes... a lengthy album which would most likely be categorized as neoprogressive rock, heavy on synths and laden with odd meters and interesting chord progressions. If I could compare it to anything off the top of my head, it would be sort of like IQ's "Subterranea" actually. Less vocals, lots of instrumental sections. Lots of ambience, but not in the Pink Floyd sense... an occasional Fates Warning "A Pleasant Shade Of Gray" feel here and there. A lot of Virtuality flows almost seamlessly together, alternating between broad sweeping ambient landscapes and focused tight harder sections. Scott's vocals remind me of anything of Rush vocalist Geddy Lee, in a lower register. This album is flowing with layered keyboard sections and spacey pad tones which for me define the "Virtuality" sound. Also, guitar parts and leads are occasionally played -- quite well -- again by the Doctor himself, Mr. Moshier. If I am not mistaken, Scott performed all the keys and guitars, and programmed all the bass

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and drums... with some guest performances indicated in the liner notes. The drums sound good, but it's still kind of apparent that they're programmed... but that doesn't really take away from the effect of the sound, in my opinion. Lots of layering, lots of beautiful keyboard patches... Think a warmer, perhaps spacier, more keyboard laden IQ "Subterranea" or Fates Warning "A Pleasant Shade Of Gray". Some absolutely BEAUTIFUL moments here amidst the denser stuff, such as "Atillon Sunrise" ... A solid album, well composed and thought out, filled with interesting keyboards, beautiful instrumental sections, passionate vocals, insightful lyrics and some of the coolest cd artwork I've seen yet :) Recommended! --mark--

Kevin Saturna - Member - posted August 15, 2001

Hey Dr, So far with the combined challenges of a very slow connection and this forum's server being so flaky, I have only been able to download the Virtuality clip. Great production, sounds excellent. Sounds like the Triton for keyboards but those were real drums, right? And the vocals. I'm not sure if that was you or someone else singing but uhh... Didn't whoever it was used to sing for Kansas? Really sounded a lot like Kansas to me. But hey, I always liked that group so it's a good thing. Really nice production.

Huib Rutjens, The Netherlands - January, 2002

Well i like the album very much. I've heard some of the samples which sounded promising but it is always different hearing the music on the stereo. The sound is hugh and very direct, although i'm not that much of a computer drumming fan i must say that it didn't bother me at all. But then again the drum machines sound better than they did. The vocals and some of the music reminded me of another favorite band of mine "rush", hope you won't mind, but the nickname of the singer... anyway i think the music is very good and i enjoy listening to it. Well that's it, hope to hear from you and your music soon.

Nightshadow - Moderator - posted August 15, 2001

That music is nice..it reminds me of a up to date ship of fools.. one of my favorites. BUT... Shoot that vocalist right away.. he will only hold you back.

Paul Evans

Hey Scott and all, This cd is fully cool. I listened to the clips and ordered the cd (which showed up in only a couple of days) and have listened to it a number of times. Scott's descriptions are accurate - there's a lot of things mixed in here, and it's a really cool blend. Very listenable. It's already in heavy rotation in my car. There is a strong Rush influence, but a lot of other things as well, yet still fairly unique, afaik. At least, I've never heard anything else exactly like it. And the production and packaging are great. So Scott, I haven't read all the liner notes yet, but how did you do the drums? They sound really nice (as does everything for that matter) but I can't tell if they're programmed or not. If they are a drum machine, you did an EXCELLENT job. It's very hard to tell. And if they are real, they're great, too. ;-) I have a real interest in this, because I'm working on my own project. I have Roland V-drums, and I'm really happy with the sound, but I'm going to have a real drummer come in and play them, I think, to get a better feel. And some better fills ;-) And what kind of keyboards did you use? I have a lot more questions and comments, but not enough time at the moment to keep rambling. Everybody should check this out. I can't wait to really crank it up loud at home.

Chris Winkley - Open Ears, posted February 2002

Folks...Here's a hearty recommendation from someone who buys a lot of CDs but doesn't play quite a few of them more than once...Scott Mosher's "Virtuality". Scott said in an OpenEars message: "...merging the worlds of techno-trance, ambient, new-age and cinematic rock in a contemporary fusion of neo-progressive song structures. The thematic soundscapes of VIRTUALITY

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forge a dramatic and atmospheric listening experience without genre-specific constraints while attaining a dynamic rarely heard in today's corporate musical climate, running the gamut from dreamy and introspective musical interludes, through haunting and ominous sound paintings into the realm of an intense and evocative listening experience." Well, heck, I don't know how to beat that description. In fact, I think Scott should consider a career as a writer as well as a musician. This CD got played three times in a row at home, then went to work with me. My only regret is that I don't have it here with me on my week long business trip to Phoenix. It's EXCELLENT, with flavors of Tangerine Dream and Rush, although that comparison doesn't do it justice. Soooo, if you like music that is beyond the norm, and like great guitar work as well, order a copy!!! BTW...my only regret is that I neglected to have Scott autograph the booklet. Aside from the fact that I love the music, this CD will become collectible when Scott becomes famous!!! Looking forward...Chris

Kevin Aiello - Open Ears, posted February 2002

Scott, I too rec'd my copy of your disc the other day. I've only had a chance to listen to it once so far, but as Chris pointed out, your description pretty much covers it. I've never been much of a fan of the so-called 'ambient' sound but yours work well as interludes between the more prog rock songs. It's funny, you & I must think alike - everytime during some of the more ambient pieces, I had reached a point where I said to myself "ok, that's enough of that" and as I reached to forward to the next track, lo & behold, the fade-out started! In other words, they were the perfect length. I really like the more prog /rock tunes. So far my favorite is 'Redefine'. That one has a definite Rush feel akin to Red Sector 'A'. Of course the tracks would benefit from some live drumming! Not necessarily acoustic an drum sound - as that could clash with the overall sound - but a live drummer. But I'm biased! I haven't had chance to sit down with the lyrics yet either. I tried to read some of your liner notes, but the print was pretty small so I had to use TWO sets of reading glasses and then the footnotes were even smaller print which makes me even more blind. I really had a hard time reading your thoughts on the last page as I thought the colors and the print clashed a bit. So I gave up for the moment. But I'll keep tryin'.....

'Zorak' - posted September, 2001

Hey, welcome to Tri-Net Scott!! I took the opportunity to listen to the samples on your website. I am very impressed with some of the tracks! I especially like the keyboard work. Sounds like you have a nice grasp on the sound you'd like to achieve. My only complaint is the lack of 'real' drums. Don't get me wrong, the programmed drums did their job, and fit the songs - but usually i like to hear what a good drummer can add to prog songs. But, hey, Kudos to you for performing basically every instrument on every track!! Is your album distributed nationwide? I'd pick one up if I could get ahold of it in the standard 'going-to-the-record-store' method.

Peter White - posted August, 2001

Cyberwolf, You rock - great arrangements, great mix, great guitar and synth tone! You mind sharing what synths/guitar rig you used to get that sound? I know the subject states this was written on a triton but are all the recorded synth sounds all on a Triton? Were the drum tracks miked acoustic drums or just really good synth/sampler drums? I detected a bit of a Rush influence on some of the songs, are you a fan? As a side note, SometimeMidnight.mp3 and Virtuality.mp3 are messed up, the sound cuts out after the first few seconds... Keep rockin!

Posted by shape on 08/27 at 11:35:56: (Fates Warning web board)

This is really good so far... ambient neo prog rock type stuff, with a harder edge at times (like IQ's "Subterranea") ... and some absolutely beautiful synthscapes, and some instrumental ones! Its something you don't really here... excellent synths, guitars,

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if im not mistaken drums are sequenced? they sound good also. the vocals remind me of a lower register Geddy Lee at times. The lyrics are cool, but imo the best part about this is the beautiful musical landscapes in songs like "Attillon Sunrise", "The Heart Of Mind", "Shores Of A Cosmic Dream", etc... good stuff, reccomended! a more detailed review will follow after i listen to it a few more times, but so far- kudos to scott! --mark-- np: Virtuality

Paul Rijkens (iO Pages) - posted August, 2001

Hi Scott, I must say, I am very impressed by the album. It contains some of the best mixes between ambient, progressive rock and spacerock I've ever heard. As I like all styles, I feel very well at home with the album. Also my compliments to Todd Corsa who has a great voice. I can imagine why he is called "shreddy gee". So please continue making this fantastic music. Thanks already and I wish you all the best with your music. Greetings and take care, Paul Rijkens for iO Pages.

Robert Deveraux - August, 2001

I've listened to your stuff, and it is on my list of CDs to buy. Some very cool synth stuff going on. Electronics combined with prog & metal is definitely something I like listening to. Reminds me a good deal of Greyhaven, and a bit of Darkstar. Very nice sound quality too.

Mr. Valardo - posted July, 2001

Cyberwolf, you're funny! Anyway, I listened to your MP3s. Follow my opinions, with positive and negative points.

1. I appreciate your musicianship. You have great sense of the structure of a song, and obviously spent time for the arrangements.
2. Your music sounds like a cross between 70's progressive rock and David Bowie, genres that taken individually I like very much, mixed together... well...
3. I like the synth sounds a lot. I don't like the fact that you always used the same drum sounds for ALL songs - but maybe that's intentional.
4. You strain your voice too much in some of the songs, change key. It makes you go out of tune.
5. Love those arpeggiated synth sequences. Hate those heavy metal guitars.
6. Progressive really is not popular anymore... if you want to make some money play some other more recent style, like Trance, D'n'B, R'n'B, etc.
7. You sound like you are a fifty year old doctor who misses his 70's days, really!

Matt 'The Rod' Stacker - posted July, 2001

It sounds real good. The sound quality is excellent. Better than a lot of cds I have now!

Memorable POWERMAD '2001 Quotes:

THE POWERMAD 2001 AWARDS and some memorable quotes... (Warning: Very long post!) - Posted by Christina on August 21, 2001 at 10:45:29: THE BONNIE AND CLYDE AWARD: Scott Mosher and me. Something tells me that if you still lived in New York, Crank would have to be posting bail for us at least twice a week.

POWERMAD Pt. 1 Posted by Dr. Crankenstein on August 20, 2001 at 21:00:06: - Posted from 207.172.77.50

I got to Tall Cedars at around 2:30pm. After waiting awhile, then deciding to check into my hotel, then coming back within an

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hour because I thought they'd actually start on time, I realized that I was there way too early. Of course, by that time, Chris (F5) and Scott Mosher were already covered in cobwebs, so I knew I wasn't the biggest offender of overanxiousness. As it turned out, I spent most of my time hanging with Chris and Scott...which was a great move on my part. Not only do they both put together some of the most difficult-to-describe and most easily-to-be-fascinated-by music I've heard in a while, they were both generous with their musical knowledge and their unique views of the world. Thanx for the moments, guys! Scott...thanx for the pizza! It's on me next year! And, Christhanx for leading me to the knowledge of TRUE METAL, as opposed to that Preservative Metal I've apparently been listening to.

Joe-X: Posted by Joe-X at the Fates Warning Board on 03/29 at 20:01:38

Don't you just hate it when you discover a great disc that matches your tastes perfectly but you've wasted several good months of listening time by not buying it sooner. That's the case with me for this disc. I heard this for the first time on Seismic Radio (<http://www.seismicradio.com>) last summer. DJ Stardust was playing it quite often on her show. At the time, I thought it was pretty good. It went into my head as something to eventually pick up. Now, in case you might have missed it, Scott was just about the biggest, um, self-promoter of his material in the history of any prog-metal discussion areas on the Internet. He was a spammer, but in a good and fairly non-intrusive way. :-) He had this signature that he put at the end of every message that was about 12 lines long to point to a bunch of URLs. And he responded to every message on the board for what appeared to me solely so that he could repost his advertisement (<http://www.theambientmind.com>) again and again. It was a good thing that most places don't allow embedded html. Fact is, it got on my nerves. I'm generally a pretty tolerant guy so I know that if it got on my nerves that it had to drive quite a few people literally ape-poop. Admit it.

Now, musicians spamming me doesn't usually bother me. I sent an email to Rob Lamothe of Riverdogs about 30 years ago asking him a question, and I'm still on his mailing list. It's cool though. Scott was annoying because he was just so durned relentless about the whole thing. Really, that's all I have bad to say about him or his music. :-) He works his tail off, and I admire that.

I've been haunting the Fates Warning message board (<http://www.fateswarning.com/fwboard>) for a couple of weeks now sharing with them my twisted vision of the world and my plans for eventual domination. Scott posts on there often with opinions that differ quite significantly from mine (to say the least). He's basically a full blown marx-loving no-good pinko reactionary. :-) I enjoy reading his posts because he is frightfully consistent. A few times he mentioned that his political opinions and his music were intertwined. I thought that was cool even though I thought Joe McCarthy should pluck his fingernails. It made me wonder just what kind of music a left-wing radical egalitarian commie would make. So I ordered his disc from CdBaby (<http://www.cdbaby.com/cd/mosher>) where it is now on sale for the amazingly low price of \$12.00. Shortly after placing my order I got a very fast reply from Scott thanking me for the order and asking for my thoughts. After his spamming, his "sale" on the disc, his quick followup email, and everything else I thought that just maybe he was really, secretly a capitalist without realizing it. I'm still developing this theory for future publication. Now on to the music...

Oh, where to start. I guess that anybody that has read this far is probably looking for some kind of comprehensive analogy or list of ingredients. On the back of the disc, Scott said to "file under: ambient neo-progressive cyber-rock". I think that's a pretty durn good label for it, and I'm amazed that any self-proclaimed and actual independent artist would label himself so blatantly and also so well. For those of you who are un-reconstructed power metal heads, this disc is mostly hard-edged progressive rock with lots of synthesizers and slow boringish to you stuff. Take the bombast of Rush (Signals/GUP era) or Arena (Songs From The Lion's Cage era), then subtract any notions about simplistic song-oriented poppish songs, and sprinkle in generous doses of Jean Michel Jarre or Tangerine Dream. What you end up with a musical wonder. The closest disc I could compare this to in the prog-metal world is Ambeon - Fate of a Dreamer. Sonically, it is quite comparable. Actually that's really a bad comparison because Ambeon is driven by a completely different approach to songwriting. What it really reminds me of Ayreon's Actual Fantasy disc. The mood is strikingly

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similar. Broad and expansive like space, adventuresome like a real story, and hammered with delightful electronic melodies. Actual Fantasy has been one of my favorite discs for years simply because there's never been anything else quite like it. Until now. This disc hits all those same buttons when I'm listening to it. It's possibly even a bit like Greyhaven, but somewhat less metallic and more newagey. Its similarities with that release are especially in the use of cool keyboard patches.

The disc started out slowly with a great instrumental mix of synths and hard-edged guitars. I was immediately struck by Scott's guitar tone. I'm not an expert at hearing the type of equipment utilized, but it is nicely distorted with just enough of fuzzy midi magic to sound pretty unique. He's one of those sound purists that's all big into feel and tone and phrasing like Rothery or Lifeson or Johnson or Lane. Combined with the heavy synths, it results in a feast for the ears. And it gets better and better as the disc progresses. There are vocals in the second track and then a few others that are done by Geddy Lee. No, I'm just kidding. But he sounds like Geddy Lee without that nasty metal shop accident. Not quite so heavy tokens on the helium tank as Geddy does. It's not the ball-squeezing early Geddy or the I'm too cool later almost midranged Geddy, it's that in-between Geddy from Moving Pictures or Signals or so.

The whole disc then flows in a fashion between instrumental and vocal sections, alternating from parping keyboards to metallic guitar domination. All the tones are constantly in motion confounding the listener to identify who he is trying to sound like, concluding finally that he's not trying to sound like anybody. The pace quickens in bursts with a tangible sense of acceleration and drive. And just as soon as you are acclimated to the rapid pace, Scott eases it down to a more leisurely or relaxed gait gliding softly over waves of sounds. Shifting tempos and moods swim smoothly across 72 minutes of time and music and life. It feels like it has gone by too quickly. The result is a disc that is suited for near continuous listening. The disc has an overall mood or tone that really moves around a lot throughout without settling down into any kind of rut, and yet somehow just feels consistent. The lyrics are done in that John Myung Lifting Shadows Off A Dream what the heck does it mean sort-of cool vague kind of way. I was hoping for something a little more politically offensive, but these are actually better. Mixed in with the shifts in music it creates this really neat "I found it ... no I didn't ... I better keep trying" kind of introspective feeling. As you listen to the music you feel a sense of urgency, a need to understand, to grasp the meaning of everything that isn't quite ever resolved. But the lack of resolution isn't some anti-climatic he didn't finish it kind of thing, it's more of a point of a journey is not to arrive soul searching kind of thing. It's very spiritual without getting into bogus dogmatism.

Natural pondering or something. It's suited for darkened rooms and headphones as well as windows rolled down and wind in my hair shifting and drifting mechanical music adrenaline surge kind of listening. I can't possibly complete the review without mentioning the packaging and production. Classy and professional all the way. The attention to details in the artwork is remarkable. His talents in this area are fairly impressive, and I wonder (no I don't really) why he isn't making some big bucks as a graphics artist. The musical production is superb. Some picky people might note the lack of persistent bass guitar or the programmed drums. I don't think either hurts the overall results. He fills out the sound spectrum quite well with keys and guitars. The engineering is very clean and professional, the mix does a good job of keeping all the instruments and layers audible, and the mastering makes it sound great on the wide range of equipment that I own. To sum it up, this is a great release because of this extra attention to the entire experience. If it wasn't completely obvious from the preceding 1200 or so words, I recommend this disc most highly. Fans of Rush-like music, new-agey prog metal, keyboard heavy prog rock, and all that stuff will dig it. Those who insist on hearing stuff with their own ears can find samples at:

William Tsamis, Warlord

"Epic Soundscapes from the world of Ambient Neo-Progressive Cyber Rock" - Simply astonishing, yet phenomenally complex. Scott Mosher posted on this board a bit ago and left a note about his CD "Virtuality." I'm not one who gets too excited about this band or that band; no wonder I bury myself in Byzantine hymns most of the time. If it's dark, though, and it says something about civilization, I'm there. So I checked out Scott's cool site at www.theambientmind.com, and when I saw the smokestacks

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filling the sky with pollution, I was reminded of Marcuse's critique of Western Industrial Civilization, and I felt a sense of Orwell's dark totalitarian utopia. Then, I hit the Sounds, and I first listened to a song called "Human: Machine" -- I was blown away like I haven't been blown away for a long time. Scott's music is dark, mechanical, post-modern, melodic, futuristic, different, with great instrumentation and vocals -- it stands in the face of the "corporate sphere" and says "NO." Moreover, Scott's music is visual and experiential - you can practically taste it. I love it! Give it a listen, and you will hear a collocation of everything from Kitaro to Tangerine Dream to Rush to Fates, but with a real emphasis on the post-modern. I have a few of these compositions hidden away myself, although a bit more classical -- and I hope someday to be able to do something similar. Anyway, give it a listen. Scott Mosher. This guy is incredible. I'm definitely buying this philosophical piece of art . . . it will keep me company as me and my family go to the forest for holiday vacation . . . If you read this Scott, all my best to you . . .

Tetsu Hamanaka

Here is my first impression and review: Finally, I got Scott Mosher's Virtuality cd on my hands. Simply, very well-done melodic neo-progressive cyber metal with loads of ambience and layers of nice watery synth sounds flowing over my head. Pounding, swirling electric waves comes to my 5 senses back and forth. Simply, new kind of progressive metal lite with some F5-type atmospheric touches, too. This is absolutely interesting music. There is no comparison I think, only F5 comes to my mind for the comparison. Nevertheless, Scott Mosher - Virtuality is totally different entity from F5. Loads of fresh sounds and ideas comes out from genius musician Scott Mosher. Oh well, I just started listening to the cd for my first spin. Yet, the music on the cd quickly grabs my excitements. I myself plays and toys expandable synthesizer, so I am impressed with how Scott successfully combine modern recording devices, such as keyboard technology without gimmicks, and heavier edge of neo-prog rock and prog metal liste sounds. In addition, he takes care of everything booklet inner illustrations and photos. Some people might be turned off by the words like ELECTRONICS/TRANCE/AMBIENCE/ATMOSPHERES with his music. In my case, fusing new ideas with melodic metal or prog metal is good idea to explore and push the envelope called musical limits. This is not definately typical prog metal sounds. If you are looking for quite different kind of progressive rock music, here is Scott Mosher - Virtuality. I have no doubt that one day, MR. SCOTT MOSHER will get signed. Graphic arts are absolutely fantastic, and some liner notes and comments are really well-thoughtful. On the other hand, some his mentions about Nobel Peace Prize and Pulitzer prize. Great job, I definately look forward to seeing how he is gonna progress for next music. Very promising prog rock artist I have ever heard in this year.

Paul Bugler (email on 02.09.2002)

I have to say first off, I love Virtuality. It is a great work. I'm having trouble saying anything meaningful about it - critical feedback would be great but I don't have any. There's no point in describing the tracks like some kind of review - I'm sure no-one knows the pieces better than you. One of Virtuality's strengths is the balance and inter-relationships between the tracks - it flows so well. However, one of the key points that does stick (2 in fact) are the bass solo in track 9 and the change of pace and style in track 10 - I am an absolute sucker for the resolution of chaos in this case bridging through to track 11 where (though different) the mood is carried through and then lifted up into a definite purpose. Again this is really all about achieving the balance.

I listen to most of my music in my study while doing other things so that I tend not to concentrate on the individual components of the music - rather I let it fold me up in its arms and transport my into other realms - and Virtuality does this so beautifully. I haven't mentioned the quality of production, the musicianship or the artwork. In my book they are superb and I am not competent to say other than that. As someone who merely dabbled in playing music earlier in life (a humble bass player with good reason to be humble), I merely stand in awe of your talent. It is one thing to play superbly well, to interpret others' creations, but the act of creation itself is something special in its own right, and to have the talent to both create, play and produce is mind-blowing. I often think that one of Keith Emerson's strengths was the combination of a prodigious technical talent with outstanding creative flair. You too have that talent and to produce the whgole package it truly out-of-the-box!

As you can guess, Virtuality has joined my list of favourites and I'm looking forward to your next work. Thank you so much producing such a work of art - I regard it as a genuine master-piece. To provide a comparison, I acquired Jordan Rudess' Feed The Wheel at the same time. I have been a fan of Jordan's work with Dream Theatre and Liquid Tension Experiment (now Tony Levin - THERE is a bass player!!) and I am in awe at Jordan's technical abilities and creative talents, but Virtuality has been on the CD player at a ratio of probably 10 - 1. For me that says it all. So thanks for the great music and I hope you get the success you truly deserve.

William Tsamis, Warlord

"I spent quite a bit of time listening to your music (both CDs). Unbelievable!!! I'm sure you've been told this over and over, but you are one supremely talented artist. It's more than just music, it's the soundscape of the music and the way you put everything together. Yes, I hear the Rush and Fates influence, but you integrate so many other ideas - perhaps there is more music like this in the New Age realm that I'm not aware of - but, to me, this music is remarkable. It's unfortunate that we live in a day when the true artist is suppressed at the expense of the industrial machine. I listen to your music, and it is so phenomenal, that I not only enjoy the beauty of your art, but I also see how your music (as an independent enterprise) is essentially a condemnation of the herd mentality which is entirely deaf to such art, while they are buried in the trash of commercialism or stereotypical music styles. Your music is really a convergence of many, many things - all beautiful. From melodies, to soundscapes, to vocals, to production, to lyrical meaning, to the post-modern feel that dons a sort of futuristic, original sound upon your music., to the images that fill the mind. It's quite transcendent and demanding of the ear.

Notice that I don't mention any particular songs (although I could easily hear "Re-Define" on the radio, if the radio was worth anything these days). The reason I don't mention any particular songs is because of the consistency. From one song to the next, the music is an experience - a perfect paradise of music. The first CD is reminiscent of a film score, whereas "Virtuality" is more dynamic and detailed with all the instruments and everything. However, they are both beautiful pieces of art, and I love them both. Words are empty when it comes to describing your music. Perhaps it would take a book or a lengthy commentary. The music is perfect, and through the lyrics you are really saying something from your heart. Sure, there are plenty of bands that express themselves and write from the heart, but their music doesn't agree with me the way your music does. The mixture of the minor, the progressive, the post-modern, the melodies -- simply put, everything - just happens to concur perfectly with the music I like to listen to. I listen to everything from Byzantine liturgical hymns to Kitaro to Painkiller to Beethoven to Uli Roth to some of the better "New Age" composers to Loreena McKennit, et al. Simply, I listen to that which I consider to be the "very best" for my ear. In other words, I "search out" music (probably like you do) to find that certain sound which agrees with my soul. And I consider =your music, Scott Mosher, right up there with the best. It probably doesn't mean much coming from someone like me, but nevertheless, I'm just "dumb" after listening to your work. I listen to it over and over, and like I said, there's nothing to say - it's perfect Scott. Keep creating and I'll keep listening. I told Mark Zonder about your stuff, and I'm going up to NY with Joacim Cans (who's coming from Sweden), so I'll bring your stuff with me. Mark remembered your name from the Fates message board. Anyway, once again Scott, your music is utterly amazing.

AMBIENTRANCE ONLINE:

As well-produced as this project is (which is very) I've got problems with Virtuality... it's hardly ambient (the opening sequencer atmospherics of Upon the Frontiers of the Infinite Night (2:23) and the tone drones of Attilion Sunrise being exceptions)... but that's okay; Mosher's rocking style injects some serious kick-ass into the electro-prog sounds which usually bore me. A Season of Fire for instance deftly slips some old-school synthtronics into layers of slap-happy drumming, power riffing and frenzied bass-stalking. It's actually quite exhilarating to hear some truly blistering leads erupt from the thundering core.

No... the problem is the vocals... fine as they are... I can't handle the Whitesnake, Styx, Rush, etc. flashbacks they induce... sorry, man. Other instrumentals include the synthswept planes of Shores of a Cosmic Ocean and the pulse-pounding rocktronica of Infinity Burns. With less-bombastic singing, Sorrow in a World of Darkness (10:11) wraps the tight sound-art-philosophy package with keyboard action sparkling amid boilingly metallic strings.

Released 20 years ago, this would've ranked right up there with Billy Thorpe's Children of the Sun as a sci-fi-rock hit, and could still thrill the classic-rock crowd today were they able to let go of their beloved icons of yesteryear for just 72 minutes. Sorry to let my personal anti-rockstar-vocal thing get in the way, Scott... if you go all-instrumental, I'll be jammin' right along! For those ready to rock their listening world, seek The Ambient Mind. - (8/10)

AURAL INNOVATIONS:

Well here's something a little different. North Carolina resident Scott Mosher plays a brand of heavy progressive rock that combines several easy to describe styles into something that's a little difficult to describe. I'll quote the blurb from his web site: "Virtuality merges the worlds of trance, ambient, new-age and metal forged in the fires of atmospheric neo-progressive song structures". It's difficult to call the music either neo-prog or prog-metal, though these are the worlds it essentially resides in. But what Mosher has done is take heavy Rush influences (with a dash of Dream Theater) and inject a heavier keyboard presence that is sometimes symphonic and sometimes recalls the spaciness of Tangerine Dream or robotic synth patterns of Kraftwerk. It's an interesting combination of influences that gives a welcome edge and variety to a form of progressive rock that doesn't often establish an identity of its own. With the exception of brief guest vocals and guitar, Mosher plays all guitars, keyboards, and vocals, and did all the dark futuristic art in the liner notes.

Among the highlights is the title track which features heavy Rush influences, though the keyboards are as prominent as the guitar giving a full orchestral heavy rock feel. "The Human Machine" opens with a syncopated keyboard pattern and other Kraftwerkian synth textures. But the percussion buildup indicates that heavy rock is imminent, and sure enough, the music blasts off into full symphonic metal. It's great to hear blasting guitars married with lush keyboards, and the additional synth work takes the music to a level beyond simple prog-metal that makes it much more interesting for this listener. "The Dreaming Eye" is a similar track, but more space symphonic than metallic. I really like the thematic shifts between heavy rock and spacey keyboard patterns.

Dreamy moments quickly accelerate and absolutely ripping guitar bits blaze over trancey synth patterns. "A Season Of Fire" is another strong track with searing keyboards that add a welcome cosmic element to this progressive instrumental. Really nice guitar work along with Tangerine Dreamy keyboards. "Attilion Sunrise" and "Shores Of A Cosmic Ocean" are the most mellow tunes on the CD, being heavenly ambient pieces. "Re-Define" is the most Rush styled rocker on the disc but heavier on the keyboards. In fact, it sounds like Geddy Lee himself sitting in on vocals in both singing style and the sound of the voice. And the closing track, "Sorrow In A World Of Darkness", is a 12 minute epic in which all of Mosher's influences come together, blasting seamlessly through Rush styled progressive rock, keyboard intensive neo-prog, and ambient space. An impressive set that will appeal to a diverse audience including space and prog rockers.

BACKGROUND MAGAZINE:

Scott is a busy man. Not only is he a graphic artist and a (web)designer, he also made this CD virtually (no pun intended) by him self. The only help he got was from Todd Corsa (vocals, guitars) and Mickey James (one bass solo). And that is where the problem lies. "Virtuality" suffers from bloodlessness, the same disease that many records that were made by a guy or gal alone suffer from. The back cover states that the CD should be filed under ambient neo-progressive cyber rock. And that's not a bad description at all. The album rocks, a lot of songs contain spacey keyboard arrangements, not unlike Steve Hillage did on, let's say, "Green" and some parts are quite bombastic / symphonic. Most songs are mid tempo rockers that are consequently ruined by Corsa's vocals. His monotonous and unstable voice gets annoying at times. The programmed drums are sometimes just 'offbeat" and unsteady. Add to that the mostly under measure compositions and we have no winner. Some moments are enjoyable like "The dreaming eye" and "The human: machine", but these are the songs with few or distorted (Ayreon like) vocals. It's just that there are so many good releases at the moment, so I'm afraid that Mosher is not gonna make it. Maybe if he gathered some more real people around him, musicians of blood 'n bone and a real life producer. **5 (Hans D)

BALLBUSTER MAGAZINE

This CD describes itself as being "ambient neo progressive cyber rock". I suppose that's a pretty good description of it. Scott Mosher is a multi-instrumentalist who played all the instruments on this album. Vocal duties were handled by Todd Corsa. There is a great deal of Rush influence here. Corsa, on some songs, is a dead ringer for Geddy Lee. His nickname, in fact, is "Shreddy Gee". Mosher's guitar style is also very similar to Alex Lifeson's.

There's no doubt Scotty here is very talented. As I said, he played just about everything on this album, and he did a good job of it. There are lots of high-tech, space age style keyboards and sound effects, which sound very sophisticated and complex, and he is also very good with guitar and drumming. However, I find this album to be a bit self-indulgent. It is over seventy minutes long, much of it is instrumental (two of the intro tracks, "Atillon Sunrise" and "Shores Of A Cosmic Ocean" are played entirely on keyboards and are a bit too new-agey for my taste), the closing track, "Sorrow In A World Of Darkness", is ten minutes long, and it just drags a bit in places. I appreciate what Mosher is doing, but sometimes I just wish he'd rock out a little more, and not make the songs so long. Less instros would help, too.

That doesn't mean, however, that there weren't some cool tunes on here. I liked "The Human Machine", a rockin' sci-fi tune about the classic "man vs. machine" theme, where Corsa sings in a deep, scary voice, for once not sounding like Geddy! I also enjoyed "Re-Define", which is very Rush-like, and the title track was enjoyable, too. As I said, Scott Mosher is a very talented individual. He just needs to write more actual SONGS, have more guitar (he's a very good player, so he should put more of it in his music), less instrumentals, more singing, and slightly shorter songs and albums and he'll be all set. I suppose the kind of thing he's doing is what progressive music is all about, but all the same, with a talent like his, he could show the world what he can do without overindulging.

BATTLEHELM ONLINE:

It's so easy to compare anything slightly progressive to Dream Theater simply because they are the ones who set the standard for progressive metal. And while "Virtuality" by Scott Mosher doesn't really sound like Dream Theater they are the first band that comes to mind. This is basically a metal album but with a slightly different twist. Try imagining ambient music played by a metal band being somewhat influenced by Dream Theater. Then turn that up by ten and you might get some sort of idea of what this album sounds like. It might sound like the weirdest combination but it works magic. This is one of the best albums I've heard in a very long time (and yes, I've heard Dream Theater's new "Six Degrees Of Inner Turbulence" and love it). It's one of those you-have-to-hear-it-to-believe-it albums that are so rare and therefor should be treasured so much more.

BELGIUM MUSIC SCENE:

Virtuality: Already a dozen years that the American guitarist Scott Mosher officiates in the world of the music. It is in 1996 that it leaves its first album solo, "Ambient Earth". Here who defines the catch already well. Very implied in environmental problems, Scott Mosher uses his music and sound another work of graphic designer to let it know and thus test to imply more its compatriots in the field. Here are which is not easy thing This "Virtuality" left in 2001. It is about the second opus solo of Scott Mosher. Environments are extremely impregnated by a certain new-age and of sonorities planing such as offered Tangerine Dream of it. However, as a guitarist, our catch gives to all that colors plus metal and even progressive. This opus, in majority instrumental, leaves despite everything the place to one singer. Mosher, which ensures some vocal well, called upon one certain Todd Corsa who also splits solo of guitar. All the sequences and the percussions are of Scott himself. On the passages more progressive metal, one feels the same one environment that on old Ayreon what is rather flattering. the most atmospheric moments hold as for them so much German of Tangerine Dream that arrangements of Alan Parsons without their symphonic side. There is sometimes the impression of to walk in a deep space. This second opus of Scott Mosher will interest the amateurs of environments metal progressive soaked with Ambient. Per moment precisely it is perhaps there that bottom wounds. Too much Ambient gives him a climate exceeded, but let us not forget that this album is already 5 years old.

CANADIAN ASSAULT:

SCOTT MOSHER "Virtuality" Full Length Demo CD '02 Scott showcases that he is a supremely talented musician. It's a pity though the spectacular progressive power metal ambience is affected in the worst of ways by HEAVY synths, goth & techno elements! A pity indeed! The vocals, which I really like, sound like a mix of Geddy Lee & Urban Breed. <5/10> ~ Dale

CHAOTIC CRITIQUES:

Virtuality is self-described as "ambient, neo-progressive cyber rock," and that description is pretty much bang-on. As the description indicates, Virtuality shifts between keyboard-generated ambience and progressive rock. For lack of a better comparison, envision a mixture of Rush with late 80s Pink Floyd, and you should be on the right track. This is music which obviously requires patience and attentiveness in order to appreciate, as its complex structures and willingness to explore ambient and new age passages at length imposes considerable demands upon the listener. Of course, demanding albums usually prove to be quite rewarding, and that is the case with Virtuality. One moment plumbing the relaxing depths of a synth soundscape, the next rocking along to some sweet guitar licks and Geddy Lee-styled vocals, Scott Mosher's vision traverses two challenging forms of music with considerable success. The general tenor of the music is fairly calm, with even the progressive rock elements encircled by the omnipresent keyboard work, which performs different roles at different points in the album; one moment, it is reinforcing the other instruments with layers of atmosphere and, at another moment, it is playing a more up-front role similar to that normally heard in progressive rock like Kansas or Yes. Ultimately, the fluidity of composition and the extensive synthesizer work proves to be both a gift and a curse for Virtuality. It's a gift because it makes for an almost aqueous listening experience, moving through different mental states according to a soundtrack, much like the protagonist in Pink Floyd's The Wall. It is a curse because the excessive use of electronic instrumentation robs the album of its organicism at times, giving it that artificial symphonia of late 80s progressive rock - not necessarily a bad thing, mind you, but this problem could be mitigated with a wider range of keyboard textures and techniques and allowing the guitars to speak unaccompanied more frequently. Despite this, the concept, songwriting, and musicianship on Virtuality are quite exquisite - this album may not have a hard edge, it may not reach out and take an aggressive swipe at your jugular, but it is quite absorbing and enthralling in its own right.

CIRCLE MAGAZINE:

Call it spacey, call it celestial, call it anything but predictable. Scott Mosher's third release, Virtuality, is a unique blend of musical imagery and personal philosophies which invite the listener to venture on a pleasant cruise. The entire CD, composed and performed by the artist himself, was recorded at Freedom of Speech recording studios.

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If such a term as cyber-rock exists, it might help describe where in the rock spectrum Mosher's work fits. Superb guitars back the 12 cuts on this CD that range from peacefully mellow, as in the 5th cut (an instrumental), Attilion Sunrise, to highly energetic, as in the 4th cut, A Season of Fire. Assisting Mosher, are guitarists Todd Corsa and Mickey James in cuts 7 and 9. The mixture of vocals and grandly cosmic instrumentals are strategic in the type of audience this CD should draw.

Many of Mosher's worldly philosophies are evident throughout the lyrics, "sometimes we hide - our humanity/ within the worlds - of reality/ and sometimes we share - ideology/ and find ourselves - in perfect symmetry," Re-Define, cut 6. "A true decision forms a new condition/ without illusion of time - or anarchy/ Like vivid dreaming with a hidden meaning/ reflects a state of mind - or reality," The Promise of Truth, cut 9. Virtuality is a wholly enjoyable CD that calls to the soul and the mind with its "celestial" music and lyrics. If you enjoy groups like the Moody Blues or Journey, then come along for the flight. You'll find yourself picturing vivid sunsets or a trip to the stars, Mosher's stars - via guitars. It's quite a ride, and one not to miss.

DELIRIUM MAGAZINE:

Virtuality features twelve tracks that will greatly appeal fans of progressive rock. If you like guitar leads and vocals in the progressive rock vein akin to greats like Rush, Fates Warning, Dream Theater, than Scott Mosher is for you. Personally, this is not the type of music I listen to, but I can tell when an artist has talent and Scott Mosher is no exception. He has a vision and carries it throughout the entire album offering you a trip into his world filled with soundscapes that encompass techno-trance, ambient and even new age. When I first saw the artwork I thought of Fear Factory for some reason, but that was just in a visual sense and before I listened to the record I thought it was going to be an industrial album. I enjoy the instrumental compositions that come and go, and the songs vibrantly connect and gracefully flow from one song to the next. Mosher touches on many concepts from realms of the sociological, political, and environmental philosophies. I give this CD a thumbs up if you like this type of music.

DIRT CULTURE:

VIRTUALITY is a self-financed CD from musical wiz Scott Mosher. It is a surprisingly great work of art. Scott says to file the CD under ambient, neo-progressive cyber-rock, which to me, usually means to file it at the back of the CD rack. This is different. The music is pretty heavy and there is some real good guitar work on it. It's like the heaviness of Rush meets the progressiveness of Yes. There is lots of programmed stuff, but it blends in well. As well as doing practically everything on the CD, Scott also designed the package for the CD which is great. Scott is quite the established graphic artist as well as an awesome musician. The majority of the CD is instrumental. If you're up for something different, hook up to Scott's email and get VIRTUALITY.

DIVERTIGO (STEVE):

I've played your disc, Virtuality, several times throughout the week. I've listened to it in the car, at work, at home and on headphones. I was pleased firstly to see the packaging, a very well executed design and print. I know what goes into it, as I've done my own work as well (I remember using Corel Photo Paint 5 and running the bmp files to a Kinko's copy center to print out the booklets my first CD effort in 1997). I was pleased at the onslaught of wording and imagery provided by the booklet. Full-on professional job! I then thumbed through the booklet as I popped in the disc, eager to hear the full length versions of the analog synth fueled splendor I'd come to know from the samples on your website. I was not disappointed. Let us begin with a track breakdown.

1. Upon the Frontiers of Infinite Night - The swelling and droning of the first track gets my attention and then I'm further pulled in by the synth arpeggio.. then the drums fill drops in, leading to the first riff and setting what is to be the tone and instrumentation for much of the record.
2. Virtuality - Man.. I love the sound of analog synth melodies and arpeggiation, especially when not used to produce dance music. You introduce the track with the synth and then break in with a simple, clear beat and nice, active bass line with a pleasant popping. The subtle guitar layers are nice. Your voice then surfaces for the first time. Clear, accurate and melodic. You

have the ability to convey the serious lyrical matter with a sage attitude/tone in your voice. Very effective. The guitar solo is pretty busy, but not overwhelming, exploitative of technique, or what I would call a "jerk-off solo". It moves around enough to keep the attention without obscuring the melodic and harmonic ideas at hand. One thing I wish were different is the handling of the vocals that come in afterward. I can easily tell where the edit points are and it affects the fluidity of the song for me. Nevertheless, a bold vibrato sustain on the voice leads to a rhythm change up and guides me back into the main riff. Since I like the riff so much, the fade out works nicely. Nice work.

3. The Human: Machine - You have a pleasing command of synth arrangement. Again, following the formula of beginning the song with a synth hook and later introducing the band is pulled off nicely. The processed, speaking voice surprised me the first time around and I found it intriguing.. but then you come in with the vocal harmonies in response to it.. I LOVE the way that sounds. It's just a vocals moment on the records where the chosen harmony, the sound of your voices, the lyrical content and the phonetics of the words all intersect and work really nicely. You then come in with a low, detuned (or 7string) that I find very satisfying and expressive, as I'm a fan of really heavy material. One of my favorite tracks on this record. My only squabble is that at 4:43, you have a rhythmic synth pattern come in that seems out of rhythm.

4. A Season of Fire - Once again, kicking things off with the synth. For a time, I looped this track and didn't listen to any of the others because I was addicted to the main riff. I love the way you bring in the high strings and introduce some other synth sounds. I love the way you change the mood and break things down later on with the bass and synth. One thing I tend to wish for on this one is a bit more variation on some of the chord progressions, but that is highly subjective. I also wish the fade out was a but more smooth and maybe a bit reverberated.

5. Atillion Sunrise - Nice Pad work.

6. Re-Define - Meant as a compliment: a great pop song. By now I can't deny the likeness of your voice to a certain Canadian bassist, but it does not in any way assault the integrity of the song and maintains its own identity. I like the way you approach the pop form.. Nice verses, injecting counterpoint with the vocals. A nice pre-chorus and memorable, meaningful chorus. This is one my favorites and is certainly my favorite lyric. I like the modulation in that one particular synth sound you chose.

7. The Dreaming Eye - And on with another synth intro. You've not bored me with any of these. You develop the song and then change up into what I assume is 'The Heart of Mind' with chordal grace and further synth themes. A token moment on the CD in my view. You inject a lot of change melodic ideas and hooks and they usually seems to flow together nicely in the song, even though the melodies may seem to have no relation to one another. I'm pleased at the end when you've chose to lead back into that same chord idea at the end of the guitar solo that I liked so much earlier on. The drum programming does indeed at times lend itself to more unpredictable, progressive patterns. I'd like to see you continue on this path and expand on this in future endeavours with some more complex rhythm parts that still keep the flow of the song but have a progressive element to them. Perhaps working in some unpredictable toms or splash cymbals.

8. Sometime After Midnight - Cool ideas. What really adds the right touch for me on this one is the pitch bending and modulation on the synth. I like the slower part toward the end. You use a synth sound that reminds me of "I'll wait" by Van Halen. Being in tune with so much music over the years. I could name lots of songs I love that have used some similar analog synth sounds as many of your tunes.. that's probably just another subconscious factor that draws me to it.

9. The Promise of Truth

Like re-define, a pop form completely ready for radio airplay. Somewhat of an 80's feel for me, especially with the synth arpeggios. Nothing I have a gripe about!. Your voice has a different feel here, will an almost Jimi Jameson (sp) quality (the dude from Survivor). This one is noticeable more progressive the re-define. Nice swelling pads on the bass breakdown.

10. Shores of a Cosmic Ocean - Great pad work. I like this better than Atillion.

11. Infinity Burns - Intro reminds me of some of the old new age synth stuff, like Kitaro and such. Highly atmospheric. When the song is on the brink of loosing its luster for me, the pitch bend synths come in and save the day. Placed nicely.

12 Sorrow in a World of Darkness - You aren't about to run out of ideas on me another great synth introduction and then off to a nice vocal passage. The arpeggio you've chosen is still hypnotic even 6 minutes into the song with it surfaces alone and finally changes. By this point in the song I really feel that something epic and grandiose is trying to be conveyed. And in comes the

voice, projecting the song's meaning. I like the vocal performance and melodic a lot. The double bass was a nice, fitting touch! And on to introspection Leaving the sonic image of your synth syle burned into my mind at the end of the disc.

Production - I see you've gotten someone to engineer this project for you. Undoubtedly this was an excellent choice. It's not an easy thing to mix synth layers with guitar. I don't feel like any of your compositional skills or ideas are being obscured by the production. It's very clean and polished. Wish I could say the same for my stuff, I need to move my production up a notch.

One thing I'm not crazy about is that your hi-hats and ride cymbals sometimes seem to be panned hard, almost or all of the way over to the left or right. Most synths allow you to set the pan for these. This slight change could make a big difference. To be honest, it's the only thing that really drives me nuts about the record. I don't know you all that well, Scott, but I feel that you have successfully channeled your thoughts and ideologies into a piece of work. Not a song, not a single image, but an entire comprehensive CD effort. This is something most artist works a long time to accomplish, a set of works that are all solid and true. This is probably the most impressive factor of the disc: that the body of work is consistent as a whole and is noticeably reflective of the artwork and lyrics. It is an effort of performance, composition and production to keep the record solid and consistent. What's more, is that your electronic influence is very keen and authentic, not like a rock guy wanted to dick around with synths. You possess a good ear for electronic music and use these elements with a progressive rock style. Successfully. If you were standing across from me, I'd shake your hand on a job well done. I hope that you have in some way found my feedback pleasant or useful.

DUTCH PROGRESSIVE ROCK PAGES:

Scott Mosher is an independent American artist. His new album, *Virtuality*, seems to be a labour of love in many ways. The album was self-financed, Mosher played most of the instruments himself, and also did the beautiful artwork. I have always been a lover of science fiction stories and futuristic concept albums. So when I got *Virtuality*, I was very pleasantly surprised. The album has a very convincing futuristic concept album feel! The vocals, melodies and overall atmosphere reminded me strongly of my three favourite Rush songs (*Subdivisions*, *The Camera Eye*, *Red Sector A*). This album has exactly the same "high tech sound": electronic, heavy and overwhelmingly progressive. The sound is quite "digital", with all these electronic drums and many sequenced synthesizers. But this cool and sterile sound works very well with the warm bass work, the heavy guitars and the powerful vocals. Half of the album are vocal tracks, with several movements, and mostly linked together with instrumental parts. The compositions are all very strong and well balanced. Most of the vocal tracks sound very Rush-like, like *The Promise of Truth*, *Re-define* and *Virtuality*. These are all sung by Tod Corso (nicknamed "Shreddy Gee"). Sometimes, the music of Ayreon comes to mind, like in *The Human Machine*, with Scott's own processed vocals. Most of the instruments are played by Scott Mosher, but there is a very convincing "band sound". I particularly liked the way all kinds of sequencers and synthesizers are used in the foreground of the mix, as a full fledged part of the "band" sound. But no "romantic" or "dreamy" pieces here: it's all energetic and full of power. Every track is written and played in a complex and colourful prog rock style, with a heavy approach, but never hard rock or metal. *Virtuality* is a great album. I can highly recommend it to everyone who likes Rush, Ayreon, or the melodic side of Queensryche or Dream Theater. It might be hard to find in the shops, as it is mainly distributed by the internet. For ordering info (and sound bites) check out the links above. (9/10 stars)

DURP REVIEWS:

A beautifully designed CD came in from the USA. SCOTT MOSHER has put together a solo release, melting the worlds of ambient electronic, melodic progressive rock, soft progressive metal, trance and a bit new age. Imagine what would result if you combine german ambient artist SHAMALL with PINK FLOYD, DEVIN TOWNSEND and COSMIC BABY. *Virtuality* will stun fans of ambient electro and floydish soft progmetal. *Human machine* is a heavy track, especially suitable for fans of DEVIN TOWNSEND and AYREON. *A season of fire* is a dramatic and exciting soundtrack piece ... calling BLADERUNNER-like pictures of future cities in your mind. *Atillon sunrise* is a beautiful instrumental hymn, carried by soft and comfortable synthesizer. The vocals are nothing spectacular, but they fit the comfortable music very, very good. After 2/3 of the album the synthetic drumming starts to make me miss something special and the album begins to lack of melodic highlights. Unfortunately the album can't hold what

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the first 3 great tracks were promising. Overall this album features good electronic and ambient carpets as well as strong and intelligently used guitars. This is a promising release and a journey through time and space ... (6 points/10)

EER MUSIC REVIEW:

North Carolina guitarist Scott Mosher describes his music as “ambient neo-progressive cyber rock.” His self-released second CD, *Virtuality*, mixes all of these styles in twelve tracks of instrumental and vocal music. The songs range broadly in style and length, including ambient instrumentals like “Upon the Frontiers of Infinite Night,” synth interludes like “Attillion Sunrise,” long prog-rock tunes like the title track, and trance-rock soundscapes like “The Human Machine.” Most of the songs feature extended vamps, often as faded outros and occasionally as faded intros, and static drumbeats. The wide stylistic variety and the long arrangements leave *Virtuality* feeling more like a series of sonic experiments rather than a coherent musical statement. The skillful guitar work includes solos by Mosher and lead vocalist Todd Corsa. The guitar tones are first-rate, and the synth tones support the songwriting well. The synth percussion carries the ambient tracks, but the programmed drums on the rock tracks use dated samples programmed in bland drumbeats. Aside from the drums on the rock tracks, the production and mix on *Inferno* are pro quality. The long songs in different styles on *Virtuality*, and the long CD length at 72 minutes, show Scott Mosher honing his musical focus. His 2004 follow-up CD, *Inferno*, zeros in on tighter song arrangements in the ambient-meets-prog-metal style. Fans of more experimental ambient-metal might check out *Virtuality*, but listeners interested in a more coherent overall CD should check out *Inferno*. Reviewed by Scott Andrews

ELECTRIC BASEMENT:

Despite the name, this is not a TRASH album! Quite the opposite, it is a highly intellectual, layered creation, expanding across the sonic Universe almost effortlessly. Infused with synthesized keyboards, sound effects, carefully spaced guitar riffs and clean vocals, this could easily be a dry prog experience, but it retains an earthiness amidst the sci-fi atmosphere. Still, one gets the sense they are taking in *Star Trek* more than *Star Wars*. Indeed, this is as cerebral as it is aural. The title track marches on, but not forcefully. It is simply determined with a matter-of-fact delivery and overall restrained approach.

“The Human: Machine” is one of the stars here. Dense, epic and perfect for the headsets, it skips about quickly then stops for some appropriate sound effects or strange voices. You may want to think of this as a modern, slightly metallic *War of the Worlds*. Not that the theme itself is a parallel per se, but the overall feel is as such. We are not experiencing anything small, whether it be the symbolism of politics and cyborgs, or the sprawling vistas of the music itself or even the artwork, which is a fine companion. This means the casual or impatient listener may not have the hunger to sit this one out and will certainly not seek this when cruising down the highway on a Saturday night. Also, there is not a definitive track, but rather several very solid ones that are linked as a sum of something larger. For fans of prog, concept albums and science fiction. - (Brian Coles)

EUPHONY MAGAZINE:

Mixing Rush and Dream Theater, electronica/trance and rock grooves, along with an atmosphere almost gothic, Scott Mosher has created a tasty and interesting CD. My own preferences for rock and metal incline me to really like the opening instrumental, “Upon the Frontiers of Infinite Night” and the second song, (with its Geddes-like vocals) “Virtuality”. In both these songs, the atmospheric nature of the music is anchored by solid drumming, which made my toes start tapping. “Virtuality” is a dance song, as well as a listenable one, and I wouldn’t be surprised to see it turn up in dance clubs, although it has a passage in the middle that totally changes the feel and pace of the song, after which it then returns to its hypnotic rhythms.

Scott is primarily a guitarist but there is little guitar grandstanding on the CD... only a flow of music that blends seamlessly in each song. Vocal duties are handled by Todd Corsa. The CD’s experimental nature is highlighted in the 3rd and 7th songs, respectively, (“The Human: Machine” and “The Dreaming Eye”), where the vocals include deep gruff spoken passages punctuated by hooky singing and passionate passages. The music itself remains consistent throughout the CD, regardless of vocal experiments, always

maintaining an attractive rhythm, and a trance type feel. "Season of Fire" has incredible instrumental passages, often classical in feel--like listening to a symphony orchestra. "Atillon Sunrise" falls to a mournful and beautiful rhythm and I flashed on Orpheus descending to the underworld to look for his lost love. I love it. "Re-Define" is so Rush-like it was uncanny. A hooky song, the composition closest to traditional on the CD, the one song where Scott may be said to show off his nimble fingers most. "Sorrow in a World of Darkness" could almost be music to travel across space to: ala Star Wars and Star Trek--it has such an otherworldly feel.

Not music to mosh to, no, but music to work to...music that sharpens your brain and lightens the doing of tedious chores. The elements blended here may make the CD hard for labels and promoters to categorize but take nothing away from the enjoyment of it. I really don't need my music to fit a defined niche in order to decide if I want to play something often. Do you? Scott himself, on the CD cover, suggests, "File this under ambient, neo-progressive cyber-rock" and that will do as well as any other definition. This intelligent music allows you bring your own ideas to the songs and the rhythms are more likely to soothe than enrage, but I doubt anyone would call this ebb and flow of melody and trance boring. It is a lovely gem. Check it out for yourself. The CD, with its extensive booklet that perfectly reflects the music, is available through Scott's website: THE AMBIENT MIND. - (Bonita Berger, 8/10 review)

EXPLICITLY INTENSE MAGAZINE:

Scott Mosher has been crankin' out progressive-tinged recordings since who knows when, but VIRTUALITY is his most mature work to date. The ability of VIRTUALITY to transport the listener to futuristic lands covered with musical instruments, nuclear powerplants and buildings even mightier than the once goliath World Trade Center spring to mind. The musicianship here is top notch, with slight hints of Yes, Genesis, Asia and ELP, but with a Y2K edge. Progressive Rock freaks, you'd be seriously insane to pass this one up! - Sarjoo Devani

EXPOSE MAGAZINE, #23, 2001:

Counting both solo and collaborative projects, as well as cassette demons, VIRTUALITY is Scott Mosher's sixth release. The jewel case liner jokingly instructs stores to file this under "ambient neo-progressive cyber-rock" but in fact, that's an apt description of the music (although I would also add metal to the label). VIRTUALITY isn't a concept album in the strict sense of the word, although it is lyrically, musically, and even visually (Mosher did the graphic design himself) united by a philosophical - and at times mystical - concern with the shifting boundaries between man and machine, nature and technology, as well as our individual selves and the greater cosmos of which we are but part. The overall mood of VIRTUALITY is futuristic - an affect that Mosher achieves by combining the traditions of progressive metal with electronic and ambient music. Electric guitar and sequenced synthesizer are predominant here, with percussion (usually programmed) taking a secondary, supportive role. Vocals (often electronically distorted) are featured in about half the songs. The more conventional of the CD's 12 tracks, like "Re-Define", sound like 80's-era Rush, a similarity that is accentuated by singer Todd Corso's Geddy Lee-ish voice. Others, like "The Human: Machine" sound a bit like the wilder material on Queensrÿche's RAGE FOR ORDER. The most innovative tracks, though, are the instrumentals like "Season of Fire" and "Infinity Burns" which combine the metallic guitar motifs and solos with trance-like pulses of sequenced synths, and "Atillon Sunrise", one of two beautiful and meditative ambient pieces. Recommended.

FIREWORKS MAGAZINE 5/2002

This is a difficult album to review. First off, there's Scott's unfortunate surname. I gotta admit, when I received the album through the post my initial thought was that this was going to be a thrash metal workout. How wrong can one be? What we have here is a very intelligent, deeply thoughtout work of art. The tracks are split between vocal and instrumental, but every track is an aural experience. The best way to describe the tracks is to imagine an ambient keyboard score, almost movie soundtrack in feel and not dissimilar to Jean Michael Jarre's 'Oxygene' album, but with power-chords and hard rock drumming, albeit, programmed. Mosher is responsible for all the programming, sequencing, and most of the guitars. The funny thing is, listening to the vocal tracks made me think of Rush. Checking the credits the vocals are done by one Todd 'Shreddy Gee' Corsa, so I guess

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the Rush comparison is pretty accurate. Definitely an album for late night listening. Put on, lie back and de-stress... kinda like the rock equivalent of the video fishtank! On the back sleeve it's stated 'File Under: Ambient neo-progressive cyber rock'. And, to be honest, that's about the best description you could get. Not for everyone, but definitely worth a listen if you're into any of the above music styles.

FRIDAY THE 13th:

OK, so what is this I am about to review? Is this guy's name for real? Well his guy is called Scott Mosher (maybe he invented ? moshing!!), any how I was not sure to what this album was all about when I first saw the cover, which reminded me of a soundtrack for the film 'Blade Runner', but I am pleased to say this is something slightly different in the form of Rock/ Metal music. Nevertheless, this is something different and quiet pleasing to the ears to be honest. I would have to say that this is Cyber/ Futuristic Metal with a difference. If you like any of the following bands then I'm sure you will enjoy this album, although this album has 50% singing and the rest is instrumental I will leave it up to you to decide if this is worth a listen. Any how if you like 'Heir Apparent', 'Dark Star', 'Eye Of The Storm', 'Greyhaven' & 'Digital Ruin' then this could be right up your street. 12 trax here and Scott handles most of the instruments and all the vocals with the help of 2 friends and a nice production does help. Check out the following trax: 'Virtuality', 'The Human Machine', 'A Season Of Fire', 'Re- Define', 'Sometime After Midnight', 'Shores Of a Cosmic Ocean' and 'Sorrow In A World Of Darkness'. (3/5 points)

GOODTIMES 8/2004:

The cover of Scott Mosher's VIRTUALITY CD may hit strangely close to home for many Long Islanders. His picture of a polluted night sky hovering over an expansive body of water heartlessly invaded by smoke-billowing industrial towers looks almost too much like that scene created by the similar towers that ruin the perfection of gazing across the Long Island Sound while waiting for the Port Jeff ferry. If you are a fan of the Bush administration, don't bother reading Mosher's rant on the back of the jacket. He's got strong love for the environment and doesn't shy away from getting political about it, both in his prose and in poetic lyrics. He argues that the "pro-corporate, pro-business anti-environmental administration" by maintaining the status quo, "pollute(s) our political systems with as much greed-induced fervor as any religious fanatic at a prostitution convention."

This is also not music for the close minded. Mosher, who performs not only guitar, percussion and occassional Darth Vader-esque morphed spoken word vocals, also programs all the sounds in this electronic-driven album. He considers his music "ambient neo-progressive cyber-rock", whatever that is. It's only slightly reminiscent of the Mars Volta, and other recent prog-rock, and certainly more twisted.

A key track to check out is the title track, in which vocalist Todd Corso's high-pitched, intense voice asks "Do we perceive while we try to conceive/the business of greed that is planting the seed/and let the government hide all the lies that decide/in the future will anyone care?" as Mosher provides an equally intense instrumental buildup including frequent rhythm changes and a Pink Floyd-style guitar solo. With various instrumental pieces and multi-part epic songs among the less "out there" tracks, the album flows like another DARK SIDE OF THE MOON but with a theme of the environment and the transcendant mind. Mosher carries a positive message with him, especially on tracks like "The Promise of Truth" which pumps you up as much as the ROCKY theme song yet is peacefull and optimistic. To discover more about this intellectual progressive musician, visit his website. He's just released a new CD, but VIRTUALITY is definitely worth checking ut when you've got the 72-minutes of listening time it requires. This album sucks you in and makes you forget there's such a thing as the "pause" button.

GNOSIS REVIEW:

You know, there are quite a few good things I could say about Scott Mosher's Virtuality, but before I do so, I gotta get something out the way. Lose the drum machines. Despite the fact that there are a lot of really nice touches on this album musically (a title that almost sounds like a modern day sequel to Rush's Signals), when you have this kind of toneless plodding going on,

you can't help but be defined and limited by it. And it's a shame because there are some real strengths here, especially in the programming that occasionally reminds me of the full, warm background drop of Ozric Tentacles, a sound that moves this into deep space, despite the fact that this is the deep space of "Cygnus X-1" as opposed to "Sunscape." And why isn't the guitar playing more prevalent on it? Mosher is *damn* good on the axe and each solo is totally compelling. More! The vocals are provided by one Todd "Shreddy Gee" Corsa. So I suppose I will not get in trouble calling this guy a Geddy Lee (circa early 80s) clone (although he sounds a lot like Triumph's Rik Emmett as well). However, there aren't a lot of vocals over the longer stretch. The full album is dominated by mostly, synth heavy symphonic rock, and we're talking layers of lush keys. Make no mistake about it, Mosher's sound is very full and layered, and it is this that sets it apart from similar one-man operations. Overall this is a musically mixed bag, from the disappointing (I admit to loathing drum machines and gated drums) to the simply outstanding (the synth programming/ambience and the guitar playing). I imagine fans of Rush-influenced, modern techno-progressive bands would probably find this a worthy purchase.

GUITAR NINE REVIEW:

You mean you don't know what ambient neo-progressive cyber-rock sounds like? Pick up a copy of Scott Mosher's CD *Virtuality* for a first-class introduction to the new sub-genre. Mosher is a guitarist, bass player, keyboard player and more, and his vision for progressive rock includes haunting sound paintings and dreamy musical interludes (a la Tangerine Dream), as well as driving, rhythmic metal.

His guests include vocalist Todd Corsa, who sings on half of the twelve tracks, and Mickey James, who lends a bass solo to "The Promise Of Truth". Mosher's guitar solos are fully supportive of the underlying compositions, offering dense, fluid runs and liquid lines. Fellow progressive axemen will find a lot to like in *Virtuality*, as well as ambient music lovers searching for more of an edge. A great soundtrack for travelling in space - don't board the Enterprise without it.

Scott's current status as a 'solo-artist' began with the "Ambient Earth" CD. in 1995, the "Horsemeat" cassette (grammy award winning!) and various 'guest' appearances on bass, lyrical arrangements and guitar on the F5/Eye of the Storm projects. 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), nor has he kissed many hands and shaken many babies (that may change soon). Scott has yet to win a Nobel Peace Prize or a Pulitzer prize (not for trying). Mosher is currently working on other experimental proto-electronic, trance-rock rap-funk-metal endeavors, and continues his quest to combine his music and art with a socially-conscious and environmentally responsible approach.

IMPACT PRESS REVIEW:

This is quite the impressive recording, considering that Mosher played almost all instruments and did the singing. The back cover says to file this under "ambient neo-progressive cyber-rock." I'm not sure about the ambient, but I agree with everything else. I felt the influence of Yngwie Malmsteen and Rush, as well as Tangerine Dream if you can imagine. The Mosher designed cover art is worthy of a Yes album. There are plenty of keyboards, mostly playing repeating patterns that bring on a hypnotic feeling, and guitars playing energetic, driving riffs. (AL)

INFEST ZINE:

This is a rarity that I received of this musician's whose work in loner is captured in this disc full with textures and melodies guided to the progressive music hands. This work fuses diverse such styles as the progressive ROCK, techno-trance and music new Age. Scott Mosher is the one in charge of all the instruments: Guitar, under, keyboard, percussion, programming and voices. Also having invited musicians. We can notice certain influences of bands like DREAM THEATER, RUSH and even PINK FLOYD (Era Sid barret), united this to near textures to the Gothic music and inclusive astral atmospheres that easily guide the listener

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for an imaginary world, which SCOTT has looked for to express through the illustrations that it adorn the booklet. A disc with a total of 12 topics that it will wake up diverse sensations in the listener.

INSIDE CONNECTION MAGAZINE (01/2002)

With the first glance at the CD liner art of a guru wolf holding out two crystal balls in each paw under a headline reading 'Go beyond the ambient mind', you know you're in the right place to have your mind blown. A definite progressive/alternative release, Scott Mosher's VIRTUALITY portrays a zen-like feel, showing it's obvious dichotomy in both musicianship and lyrics. The title song possesses a definite Peter Gabriel/Queensryche sound, has a steady rock drumbeat throughout, and maintains a 1970's punk feel combined with a sense of confusion and corporate angst. 'ReDefine' is a punk-rock anthem as it chants, 'Redefine your mind, redefine your place, redfine your time, redefine your space, redfine your lives'. Backed on one tune on vocals and guitar by Todd Corsa and on another tune on bass by Mickey James, Mosher handles everything: percussion, sequencing, programming, guitar, voices. All in all, this is a great CD; lyrically and musically. Check it out.

10 PAGES REVIEW:

Often, music is categorised to help potential buyers on their way which style they are dealing with. This CD is named as "ambient, neo-progressive cyber-rock". According to the information in the booklet the musician concerned, Scott Mosher, will even go further on his next record with "proto-electronic trance-rock- rap-funk-metal". We shall hear. The idea behind this CD was to make a mixture between a certain view on music, the world and other arts. The cover, a futuristic design by Mosher himself, is very good. The album is almost a soloproject: Mosher plays most of the guitars, all keyboards and he programmed the drums. I must say, that I like the music a lot. In my ears it sounds like a mix between symphonic rock and spacerock. The CD opens impressive with the spacey, Ozric Tentacles-like, Upon The Frontiers Of Infinite Night. This piece moves into the fantastic symphonic titletrack in which there is excellent vocalwork by Todd Corsa. He is nicknamed "Shreddy Gee" and this gives a hint how his voice sounds, namely as that of Rush-vocalist Geddy Lee. A big part of the CD is instrumental and thrusting. Sometimes the music slows down as in the floating Attilon Sunrise and Shores Of A Cosmic Ocean. Corsa again sings re-Define and The Promise Of Truth. These tracks would easily be fitted on a Rush-CD out of the eighties. Only the drums sound different (more metallic). Pieces as The Dreaming Eye and Infinity Burns refer to the music of Tangerine Dream because of the nice sequencerlines but with a more heavy impact. Sorrow in A World Of Darkness is a massive epic symphonic track with very well played guitarsolos. This is a great CD from a versatile artist.

JEN'S METAL PAGE:

Virtuality is Scott Mosher's second full-length, released three years before Inferno came out. There are many keyboard sounds on this CD as well, though they are a bit less ambient and more electronic. The music here, described as 'cyber rock' by Mosher, is also a bit guitar heavier than his latest CD. A lot of the keyboards reminded me of Pink Floyd on Dark Side of the Moon. Todd Corsa contributes lead vocals and a guitar solo to one track. Mosher adds more cyber elements to his music with some vocal effects. The artwork Mosher designed for the liner notes is even more profound than it is on Inferno; there is one piece with pyramids resting on an ocean with a moon on the horizon and an array of stars that is particularly breathtaking to see. Most of these songs can also be previewed at the official Ambient Mind site. Mosher is planning to release a new CD either in 2005 or 2006. Visit the site for more information.

KNAC RADIO ONLINE REVIEW:

Raleigh, NC native Scott Mosher has created an awesome industrial soundscape entitled "Virtuality." When I first received this album, I was immediately impressed with the CD art depicting dark pollution spewing forth from smokestacks amidst a spectrum of color set in a hazy futuristic world. Labeled as "ambient, neo-progressive cyber rock," I found this work very intriguing and far from cursory. There are twelve tracks, each carefully constructed and thought-provoking. Vocals are provided by Todd Corsa, who sounds like Geddy Lee from Rush. So much so that I thought it was Geddy. Only six tracks have singing at

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all. The others are instrumentals that put you in a trance and take your mind on the trip of a lifetime through a haunting yet beautiful ride into deep space. Scott makes extensive use of keyboards and programming that would put most prog masters to shame. There is an over the top guitar solo on "A Season of Fire," that is very reminiscent of Queensryche as are many of the solos. I'd try to compare this to other prog music but am not schooled enough to give a fair analysis. Maybe Dream Theater, Rush or Floyd. The music is very mood orientated. I felt like I was in a science fiction thriller like Blade Runner or Escape from New York, running for my life from unseen evil forces hot in pursuit. I faced fear, excitement and even relaxation as I floated aimlessly on this adrenalin laced acid trip. Overall, this is some excellent music. To categorize it as metal would probably be an injustice because it is so much more. If you don't mind seven-minute songs and minimal vocal contributions in an electronic "mindfield," than Virtuality is right up your alley. It is the epitome of progressive rock.

LAMENTATIONS OF THE FLAME PRINCESS #9, Dec 18, 2001:

Here is an artist that takes his work seriously and respects it. Professionally pressed CD, great sound thick booklet with excellent graphics, full lyrics, notes, references, the whole thing, right here in my hand. Not that it means it's worth getting (although in this case it is and I'll tell you why in a moment), but if one man can put something like this together then all of you four or five piece bands who can't really do seem like whiny pussies. Achievement standards are set by those possessed, not by those who say 'enough is enough' and are bound by the restrictions of 'common sense'.

So anyway, this is a progressive projects (not metal) dealing with sound atmosphere and built around keyboards and such, and propelled through its phases by programmed rock drum beats, guitars, etc. The self-tagged 'Ambient neo-progressive cyber rock' actually fits dead on (and not that we should be surprised that artists actually know what their music should be called by you know those creative types and they feel about categorization...) and in my not-so-expert opinion on things not focused on guitars, I'd say think of calmer RUSH with a new age feel and you're halfway there. The other half, well, you need to invest some time in it, and be willing to just get lost. I've had this thing, what, a couple of months, and still don't have a goddam clue what to really describe this as. It's just good stuff. A lot of dreamy sleepy passages made solely on keyboards, offset by times when the more rock sections kick in with the guitars and probably the best thing about this CD is the lack of any one prevalent mood, any one thing that you can point to and say 'This defines what this project is all about'. And yet it's all coherent and focused. I wish more metal bands could be like that, because then I wouldn't have to dog the shit out of them sor sucking so bad.

Vocals pop up on some songs, and the vocalist's got a good voice that could be described as Geddy-Lee like, but near as high and think so that should save a few seizures. The lyrics also have a point, it's all got a point, agai, where I call it 'new age' about being in tune with your mind and your surroundings, hardly a negative message in my book. The music isn't very happy in a lot of places though, probably reflecting that we just haven't gotten it right like we're supposed too. I'd say way too much thought went into every aspect of this, but that's a really silly thing to say, considering how little thought goes into most of the albums reviewed here. And musically, it's all done by one guy (save 3 solos). Aren't you jealous? You should be. Definitely great stuff in all aspects and I highly recommend you get your hands on this, but do you realize how absolutely more killer this would've been if the worst 25 minutes taken out, leaving only the most killer and quality 45-50 minutes to be heard? The only CD's that ever need to be over seventy minutes are freebie promotional CD's, people... but then again, that's my metal mind talking and I guess some of these pure atmospheric pieces don't follow the same rules as I've been observing and commenting on for years...

LEFT OF THE DIAL:

Are you ready for a neo-ambient techno Rush? Scott Mosher's VIRTUALITY takes you on just such a musical journey with his subtly mind-tearing progressive rock, which combines various styles of audio artistry. "Virtuality merges the worlds of trance, ambient, new-age and metal forged in the fires of atmospheric neo-progressive song structures." Ok, that's quite a lot for most of us to bite off and chew without choking, but Mosher's third release is just that, and the only way to understand is to listen ? no, feel. Take a handful of Rush, a dash of Symphony X, a pinch of Enigma, and a heavy symphonic keyboard presence and you've got VIRTUALITY.

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Mosher is the main man behind the scenes here, playing just about every instrument, electronic or not, with the exception of some guitar solos by Todd Corsa on "Architects of the Divine" and Mickey James on "The Promise of Truth." Corsa is the main influence for the Rush sound. His voice seems to have replicated Rush's Geddy Lee so much that his nickname is "Shreddy Gee." While tracks like "The Human Machine" and "Redefine" are futuristically harmonic to the senses, other tracks seem overindulgent in length, and the use of electronic keyboards is at times a bit extensive. Don't get me wrong, the tracks are good, but a master of his craft knows when enough is enough. Take ATB for example, the ambient-house techno lord ? not many of his cuts are more than five minutes. Don't scrape our ears against the pavement. VIRTUALITY is an interesting combination of many musical influences and provides a unique edge that is not often seen in the world of progressive rock. Mosher seems to have created an identity all his own.

LONG ISLAND MUSIC SCENE:

Here is something a little different. Mr. Mosher seems to have taken a little dose of Sci-Fi, Drama, The Future, and some other little spices of course to bring to the table what he calls.....VIRTUALITY. This cd clocks in over 70 mins. long. It definitely takes you on an epic little trip. The music paints many a splendid picture. It's dreamy and cosmic and very intriguing. Scott Mosher really doesn't rely so much on the vocal or the lyric to get his point across. With this disc, there is much more music than vocal, but it keeps you interested. He is definitely a creative and talented soul this Scott Mosher. I bet he watches Star Trek. The disc's layout and artwork is awesome. The recording is wonderful too. This is a nice little package. Everything is fine tuned and holds its own quite nicely. "The convergence of ambient neo-progressive cyber rock and atmospheric digital imagery with a philosophical perspective." Those are the words that are printed on the disc itself. Interesting huh? Wanna know more??...Visit www.theambientmind.com

MANDRAGORA:

Self-proclaimed 'Dr Pepper Afficionado', Scott Mosher has an interesting release on his hands. While the overall vibe is very prog rockish, some parts are much heavier than you'd expect from prog rock and there are many electronic and looping elements more common to dance music. Dr. Mosher calls it 'ambient neo-progressive cyber rock'. Despite the uniqueness of this album, the overall orchestration feels formulaic and becomes irksome after several tracks. Every song seems to have the same beat (tempo and time signature) which makes the album seem to drone on. The other major problem with the construction is that most all the vocal lines are placed over a chord by either the guitar or synth that acts as a sort of pedal tone. There are exceptions to this, such as in parts of "Re-Define" but they are rare. The formula does work to bring the lyrics to the forefront but a single sustained type of stimulus causes the listener to become numb to it. Scott's talent as a visual artist is worth mentioning here as he put together quite a bit of art to produce one of the most elaborate booklets I've seen. IF you're looking for a unique disc, are intrigued by the fusion of prog and electronic or like to support independents, then pick this disc up, but I'm not sure who else it might appeal to.

MARGEN MAGAZINE 02/2002:

Sci-fi-prog? Therefore surely, at least the conceptual line of this work follows this philosophy. There are here a lot of references of space rock, electronic and contemporary music... and melodic rock, sometimes in a metal vein that remind of Rush. Something new and vibrant, structured like tectonic plaques that move and collide each other provoking earthquakes of "cyber neo-progressive rock". Powerful and delicate at the same time because the production on this disc is very clean and crisp. Scott Mosher have produced an excellent and original album. Very good. - Marcos VARELA (margen #24)

MEDIA READER:

MUSIC: Scott Mosher! What a name! Solo-artist self-proclaimed as 'ambient neo-progressive cyber-rock' (it says so ON the CD packaging!). While the '80's prog-rock genre has not particularly flooded enough turn-of-the-century contemporaries to render any cliché's, there's not much ground to break despite the technology jump from the 2600 to the X-box. During the

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instrumentals, I feel like I'm watching an interlude moment in a really trying television episode of The Highlander. During the tracks with vocals I feel pretty much the same, but Rush's Geddy Lee is behind me whispering sweet nothings into my ear. Mosher's got an ear for leftist politics, mostly based on environmental issues. While it certainly adds an interesting twist to his delivery, I can't help but think of it as dogmatic rather than educational. (2/out of 4).

DESIGN:

Scott Mosher! What a name! Also a self-proclaimed graphic artist, Mosher takes the liberty to grace us with Bladerunner-esque graphic paintings depicting the urban decay our world of SUV's, littering and general disrespect of Mama Earth will lead us to (or so says the essay entitled 'Virtuality: The Cover Concept... Go Behind the Ambient Mind' in the liner notes). There's a lot of smokestacks to pump one full of phallic imagery, lots of clouds and lots of space stuff. The center spread has lightning, pyramids, rings, stars, the ocean, and a bunch of other mystical stuff that's something I might get on a fantasy novel. On the inside back cover there's a wolf with a man's body sitting cross-legged on a lake balancing two globes, one in each hand. All the handiwork of Scott Mosher. (2/out of 4, for humor value?)

METAL AGES:

The words I write will hardly do Scott Mosher's "Virtuality" album justice. Not that it's the greatest most superb piece of material to ever hit the music scene, but more so because of the time, energy, thought and absolute dedication that is evidently forged into this project. The liner notes themselves are a piece of work within itself. Scott not only composed and performed everything on this album (minus lead vocals, one guitar solo and one bass solo) but he also created all of the artwork for the CD. Multi-talented indeed. Combining art and music to bring forth his beliefs, opinions and general outlook on life itself, Scott serves up over 70 minutes of music to the masses.

The tongue-in-cheek genre description on the back of the CD, quite frankly, describes this album to a tee. It reads, "File under: Ambient Neo-Progressive Cyber Rock." How's that for a description? I would even say throw some trance and electronica elements into the mix as well. The album is about half instrumental and at times reminds me of those videos you can buy in the store. You know, the ones where there are different 3D animations and sequences on the screen with the cool, relaxing ambient music in the background. Soothing.

For the songs that have vocals I liken them a lot to the band Rush. That's mainly due to the fact that vocalist Todd Corso has a heavy Geddy Lee influence, my opinion anyway. Scott even throws some heavily effect laden vocals into the song "The Human: Machine". With its unique verse/chorus contrast I find myself drawn to that song if I were to pick a favorite. Compare this album to other bands out there you ask? Forget it. If you can't somewhat picture what the music sounds like based on my description thus far then you just have to hear it for yourself! One thing I am trying to figure out is how Mr. Mosher was able to sink such money into this professional sounding/looking CD being that he's released this album himself. However the will and way came about, kudos to you Mr. Mosher! (8.25/10 stars)

METALCORE FANZINE:

Cool metal band with a touch of Dream Theatre to it. Clean vocals rule when the music is played this way. Quality songs and production is sharp as well. Fans of Dream Theatre and fans of progressive rock would like this as I did.

METAL JUDGEMENT:

Wow! This is a really excellent demo. I would call it Blade Runner meets Dream Theater. Scott Mosher calls it ambient, neo-progressive, cyber rock. Whatever you call it, it looks and sounds great. The artwork is all original work by Scott through his design studio, the Ambient Mind. All of the music is written and played by Scott with the exception of a few guest solos by friends. The CD is the embodiment of Scott Mosher's vision of music and art. I have to applaud Mosher's ability to capture all of his feelings,

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thoughts and emotions in this one CD. The computer graphics have a really cool sci-fi feel. Pictures of smoke stacks, naked women and pyramids basque in an orange, star-laden sky. You could be on Mars or in NJ with during a sunset. Definitely take some time to check out his website. The site is well organized and has everything you would want on it (except porn).

The music is both ambient and progressive. At his most inspired, Mosher sounds like Dream Theater or Queensryche. Guitars and keyboards intertwine and produce power pop with musical integrity. However, to me, ambient means boring. I have to admit there are plenty of long sleepy passages on this CD which threatened to send me to a different kind of dream theater. The music is very accessible and has good pop rock sensibility for the most part, but his love for ambiance causes Mosher to let parts go on for too long without change. I suspect this is due to the fact that he did everything himself and programmed a lot of stuff on the sequencer. It is far too easy to repeat passages over and over when you program them into the computer. And it is far too easy to be complacent about editing to your music when you are the only one playing in the band.

The absolute worst part of this CD is the drum machine which clicks away without feeling or emotion. The digital perfection constantly exposes Mosher as a bedroom genius. The absence of any outside influence on Mosher is apparent. You are in his world. As far as demos go, he has done a great job. It seems that so much is invested in this CD in terms of money, artwork and time, so I am saddened by the fact that he didn't use a real drummer. I know some people like that mechanical feel and sound, but I am not one of those people. I like real people playing instruments. Definitely go to Mosher's website and check out his music. It's good, but, sadly, it's not metal enough (hence, a one skull deduction). However, he has really showcased his skills as a musician, programmer and graphic artist. (6/10)

METAL MANIACS (JULY 2002 Issue):

This is definitely where the blackest of the black sheep comes out of the herd. VIRTUALITY, a composition of sorts by Scott Mosher, proves to be one of the most progressive, chill-out 'mellowmetal' records I've heard in a while. This record is such a mind-bending space excursion it's mind-boggling. This isn't exactly my main thing, but as far as technical, artistic, and textured abilities go, this guy's armed with those special space-age crayola's and paints some crazy pictures! The artwork alone is remarkably well-done, and the layout couldn't be more perfect for it's surreal abstraction of reality and twisted perceptions of sound and structure. It's one of those records where it's not just songs, they each have chapters, subtitles, layers and piles of technical jargon. Jesus! This is the kind of stuff that makes you visualize shit while you're just sitting there listening, or somehow, makes you feel something, even when it's just 'whatever the fuck is on in the background.' [I heard this disc and it made me think of The Jetsons. I think it had something to do with the futuristic industrial cover. 'The Jetsons build a power plant' - Liz].

I'm not a big fan of the vocals, but they grew on me. It's like the Geddy Lee complex, if you catch my whiff. There's actually a whole lot of 'Rush-ish' stuff happening here. This feels like what should be THE MATRIX soundtrack instead of all that techno be-bop shit. Mentally driving beats and layers wind their way through themselves like a tank of electric eels. Classic metal solos and programmed drums drive this like it could not only power the aforementioned modern techno-thriller but goddamn, Rocky could be jogging to this shit too! It's inspiring, mellow, and full of building energy. This is for fans of KING CRIMSON, DREAM THEATER, RUSH and the rest of all the bands I'm supposed to use to describe this record. Even some of the New-Age head music is here with all the keyboards and blended sounds. I'm by no means the best one to review this record, but it came to me, and it is some exceptional shit so I did my best. I'll accept any condemnation from all you apparent REAL critics, but I won't give a shit. I have the CD and you don't.

METAL OBSERVER ONLINE:

Scott Mosher? With this name you would rather expect Thrash or Thrashcore or something of the likes, but nope. The self-given categorization of Ambient Neo-Progressive Cyber-Rock sounds pretty bulky, but as strange as it may sound, you really can put it this way, because it basically features the different styles of this solo-project pretty accurately.

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The opening intro-instrumental "Upon The Frontiers Of Infinite Night" I somehow feel reminded of Jean-Michel Jarre, very atmospheric keyboards, but not in the usual intro-style, rather like a song. After that an e-guitar joins in, supporting the keys. A mixture from Jarre-esque Ambient-atmo-sound and some guitars plus vocals, which sound a little fragile (the comparison with Geddy Lee in fact comes surprisingly close), but fits the music very well is what the title-track "Virtuality" is bringing us and even though the guitars never come to the foreground (apart from the solo), the song convinces fully by the atmosphere that it creates, strong one!

Also the rest of the album is borne by the combination of the spheric keyboards and electric guitars, sometimes instrumental, sometimes with vocals (where those of guest-singer Todd Corsa are much more to my liking than the at times included passages with Scott himself), but always atmospheric. As mentioned before, the best description might be Jean-Michel Jarre with mire guitars and drums and vocals. To find something better is damn hard... For bone-dry Metallers "Virtuality" is not suited, neither for purists, because especially the spheric keyboards are not everybody's cup of tea, but if you want to keep it calmer, then "Virtuality" is a very interesting and for sure strong album, because it invites you to dream and float away, but still with good solos and guitar-parts! Also more than remarkable is the brilliant artwork (in this case the whole booklet), which is top-notch, so the whole package is right!

METAL RULES!

Wow. Probably the best packaging by an indie I have seen in ages. Extremely top notch, professional in all areas. Your eyes are greeted by a sea/space-scape with factory towers belching smoke into the red sky. Very cool. The cover encloses a 14 page, full colour booklet, with lyrics, liner notes, an essay, the artists bio, footnotes, all beautifully designed and integrated into a dozen or so computer generated images. Most of the images have a similar theme of the environment, the future, technology and so on. It reminds me a bit of something Gamma Ray would do but a darker and not as cartoonish. Very impressive. The packaging and lyrics leaves no doubt to Mr. Moshers political stance. For what it is worth, I disagree with many of his opinions and feel politics don't really have a place in music BUT having said that music especially rock 'n' roll has always been a place of political protest (and awareness) so it is interesting to see a whole CD with a strong theme, and one that the artist obviously feels very passionately about. Scott is the ultimate one-man and. He did it all, lyrics, composition, artwork, design, performing all instruments, and the man is an incredible talent no matter what I think of his politics! He has some help from Todd Corsa on vocals and in some places guitar as well.

VIRTUALITY is a twelve track, minute CD that is more of an ambient prog rock/metal musical soundscape rather than 12 individual songs with unique identity. It might have been just me but it seemed that parts, (just little parts) like a guitar riff or keyboard swirl would show up again and again adding to feel of continuity between songs. There are lots of keyboards and synthesized sounds on this disc, some in a very riff-oriented style but mostly an underlying swash of texture that might usually be provided by a rhythm guitar. The programmed drums are just there to do the job nothing more nothing less. It was very hard to categorize this CD and in fact Scott mentions that in his liner notes. Maybe that's why I liked it, it is atypical and therefore sounds quite refreshing and unique. However, when you try to embrace something so personal and intimate as this CD if you are not on board, it lacks the emotional connection. Therefore although dazzled by the brilliance of it all I was left a bit emotional unattached, feeling many of the songs were too similar. Of course, that is the entire point, the cohesion of his artistic vision of "spiritual energy and therein is the abstract concept of the ambient mind" is remarkable however, because I don't share that vision that's why it fell short of top marks. Regardless of your stance I strongly recommend you check this CD out, it could be one of the most interesting things you hear this year. (3.75/5)

METAL UNION:

And so is uttered forth the most unusual thing this issue. A mixture of soundscapes, progressive metal, and futuristic world, this release is definitely one of most original pieces of work I've ever heard. Although not really my bag, I really appreciate this,

because when you turn it up, it's mesmerizing. The keyboards wash over everything, and the effected vocals are excellent. Granted, this is something I put on in a dark room or while going to sleep, but it's still great. There seems to be a bit of RUSH influence - everyone that's heard this that I've shown it to says that, at least. Maybe it's just the way things are arranged. Who knows? I can't say much more than what I've already said, though, because I'm just not familiar enough with this kind of progressive music to be truly informed of what's going on with this.

MUSIC STREET JOURNAL:

Scott Mosher is an artist of considerable talent and ideals. The liner notes to his CD list a very extensive list of environmental, social and other idealistic charities that Mosher supports. Quite the renaissance man, Mosher is not only a musician, but also a graphic artist. Does that mean that his music suffers from lack of attention? Far from it, that form's representation on this CD has strong prog leanings with a great original and unique style. The material does harken back to other artists, most notably Rush and Hawkwind, but the tapestry that Mosher weaves really just shares a little with those sounds. Mosher also does the vast majority of the performances on this album, joined only in places by Todd Corsa and Mickey James. You will not hear another CD quite like this one, and I mean that in the best of ways. For info on getting the CD stop by Mosher's homepage at <http://www.theambientmind.com/virtuality>.

Track by Track Review

Upon The Frontiers of Infinite Night: Beginning atmospheric, melody begins to unfold at first in a rather Michael Oldfield oriented way, then it turns heavy. As the intensity explodes it becomes somewhat metallic this is a fairly brief instrumental.

Virtuality: A keyboard fanfare starts the cut, but the bass line comes in in an almost '80's metal style. The vocals call to mind Geddy Lee just a little, but in a somewhat lower register. That brings a Rushish sort of feel to the piece. The instrumental break is both tasty and inspired, adding strong prog leanings back into the mix. Although the Rush influences are strong, the song is really unique.

The Human Machine: This one starts out slowly, gradually building on its simple basis by adding both instrumentation and complexity. The vocals on the verse are in the form of slowed-down spoken voice Ala Rush's Caress of Steel's narration. The Rush influences are definitely strong here, as well, but with some other unplaceable prog stylings finishing the picture. After a time a break ensues with a Celtic based percussion mode. This is a very cool song.

A Season Of Fire: Another instrumental, this one begins with a keyboard flourish and starts a building process from there. As the other instruments enter the, intensity soars as the jam continues. Rushish influences surface at many times but with a backdrop that feels more like ELP and even Tomita at times. As the second movement begins a Hawkwindesque drone takes the piece, the sheets of keys begin to encircle the listener. A very Rushish jam ensues from there, but the Hawkish tendencies remain. After a time a triumphant sounding prog jam replaces all that. This is a great track with plenty of changes.

Attilou Sunrise: Sedate keyboard tones begin this one. Another instrumental, it is a delicate and gentle piece that works and wanders very carefully around its beginning style. The only complaint is that this piece is a little long.

Re-Define: More rock just a bit in the mode of '80's metal bands like Europe starts this cut. The Rushisms only show up on the vocals of this one. As the cut carries on it changes, though and there are some considerably meaty segments.

The Dreaming Eye: Beginning as a fairly sedate electronically based jam, the power quickly jumps and more of the processed spoken vocals come in. The jam gets quite interesting and energized as it carries on. Particularly intriguing is the shift into the second major movement when the cut is washed over by a sedate, calming keyboard segment that borders on fusion. Then it starts jumping in bursts from there before screaming out full on. This one just keeps evolving and is one of the strongest pieces on the CD. It is one that shows a definite sense of unique identity.

Sometime After Midnight: Coming in with a slightly off-kilter rhythmic structure, this instrumental follows patterns of sound in an organic, but somewhat quirky jam. It shows the disc just getting better as this piece is even stronger than the jam that came before. It drops to a slower segment and follows that through to almost a full stop. A very gradual buildup ensues as the song begins to rise from the ashes. That guitar work on this one at times seems to take on a slight Howieish texture. Eventually a rapid-fire, overdrive speed jam take the piece into new territory.

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The Promise of Truth: Starting off with a prog style that is at once a bit mysterious while still triumphant. This one really makes a strong entrance. It drops to just keys, then begins a more pop-oriented prog song structure to continue - think Asia. This piece is not as strong as some of the other material here.

Shores of A Cosmic Ocean: This instrumental, as the title suggests, begins with atmospheric keys slowly coming in, as if washing on a shore. They build, then eventually move back out much as they entered.

Infinity Burns: Keys also starts this instrumental, and as the guitar enters it adds a lot of dramatic flair to the piece. It builds in a strong, somewhat hard-edged prog mode, but never wanders too far from its main theme.

Sorrow In A World Of Darkness: Beginning much like Hawkwind, a metallic sort of transformation takes the track. The vocals bring back the Rushish leanings. After a time the composition moves into the next movement, one of only keys in an intricate sort of mode at times, almost feeling like butterflies flitting about. This feeling does not last long, however, as a hard-edged, almost Pink Floyd oriented sound comes in, punctuated by neo-classical frantic jamming. This eventually resolves down into something a bit more settling again. Then it just builds on pre-existing themes for a time. Eventually, a percussive buildup takes the cut again and the Rush leanings return once again. Another change pulls it into a more fusion based variant on that section to continue. It drops down to atmospheric keys in a segment that calls to mind the melodic sedate side of Hawkwind to take both the track and album to its conclusion.

MUZIKMAN REVIEW:

Scott Mosher is a new world artist. He is a multi-faceted talent that not only creates visionary musical journeys; he is a graphic artist, website designer, multi-talented musician, and above all soul on earth with a purpose. He goes far beyond his music in his music. He has a vision, a voice to be heard and strong opinions and beliefs that are projected through his potent musical translations.

You will discover Mosher's picturesque worlds through the graphics, words, and commentary in the CD booklet of "Virtuality." All of those aspects of his work are pushed through a portal in time created in each song of ambient progressive guitar oriented music. Most of the music is instrumental. When vocals are used they are appropriately placed between the notes to emphasize the meaning of the story. His guest bass player Todd "shreedy gee" Corsa serves up vocals that all "Rush" fans will recognize. Notice the play on words for his nickname, Geddy Lee is the obvious intimation here. He effectively uses layers of atmospheric keyboards, perfectly placed sequencing of percussion, and rousing guitar parts to blast you off in your own personal starship to a musical void just waiting for you to inhabit.

His website is a tribute to all of his talents, so make sure you check it out. I expect a lot more from Mosher's corner of the world in the years to come. There aren't that many people out there with a multitude of talents that have the ability to harness and control it all properly to make a convincing presentation like this. This CD is just the tip of the iceberg for this man. I really enjoyed every moment that this music had to offer. To fully experience this you must put on the CD, read the liner notes, look at the images, and browse his website. Scott Mosher is the epitome of the new world man (thanks again Rush), he is a 21st century Leonardo Da Vinci just waiting to be discovered. This CD is a fine place to start the trip that I am sure you will all love to go on. - Rating- 3.5/4

OGAM MAGAZINE:

I couldn't even finish listening to one entire track from this solo artist and it's not that he's not good at what he does. As a matter of fact, he knows his electronic toys rather well, I just think this kind of stuff is better suited for movies and sci-fi tv shows. This atmospheric rock is just not my kind of music, but Scott is very multi-talented, he also is good at producing an excellent product!

OPEN UP AND SAY AH REVIEW:

The words I write will hardly do Scott Mosher's "Virtuality" album justice. Not that it's the greatest, most superb piece of material to ever hit the music scene, but more so because of the time, energy, thought, and absolute dedication that is evidently

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forged into this project. The liner-notes themselves are a piece of work within itself. Scott not only composed and performed everything on this album (minus lead vocals, one guitar solo, and one bass solo), but he also created all of the artwork for the CD. Multi-talented indeed.

Combining art and music to bring forth his beliefs, opinions, and general outlook on life itself, Scott serves up over seventy minutes of music to the masses. The tongue-in-cheek genre description on the back of the CD, quite frankly, describes this album to a tee. It reads, "File under: Ambient Neo-Progressive Cyber Rock." How's that for a description- I would even say throw some trance and electronica elements into the mix as well.

The album is about half instrumental and, at times, reminds me of those videos you can buy in the store. You know, the ones where there are different 3-D animations and sequences on the screen with the cool, relaxing ambient music in the background. Soothing. For the songs that have vocals, I liken them a lot to the band Rush. That is mainly due to the fact that vocalist Todd Corso has a heavy Geddy Lee influence, my opinion anyway. Scott even throws some heavily effect-laden vocals into the song "The Human: Machine" With its unique verse/chorus contrast, I find myself drawn to this song, if I were to pick a favorite. Compare this album to other bands out there, you ask- Forget it. If you cannot somewhat picture what the music sounds like based on my description thus far, then you just have to hear it for yourself. One thing I am trying to figure out is how Mr. Mosher was able to sink such money into this professional sounding and looking CD, being that he has released this album himself. However the will and way came about, kudos to you Mr. Mosher!

OPUS 1 ZINE:

I've been writing about music for several years now, and over time, I've learned a few things. First, turntables and rock don't mix. Second, if you're pissed off, make sure you have a good reason before you record it for the rest of us. Third, If you think your music is clever (or cutting edge), it's not. And I'm about to add another one to that list. For God's sake, don't ever make up a genre for your music. That kind of privilege is reserved for a very select few. But they're usually too busy defying genres to define them.

I hate to judge albums by their cover, but I found it much harder to take *Virtuality* seriously after reading Mosher's comments on the back: "File under Ambient Neo-Progressive Cyber-Rock." Here's the real litmus test; when you read that, did you have to suppress a shudder? If so, than you're not going to like this album. To Mosher's credit, that string of hyphens comes pretty close to summing up *Virtuality's* sound. Its dreamy, starlit synthwork sure is ambient (my co-worker even thought it was Yannii at first). And I guess it's progressive, what with the grandiose flourishes and highbrow concepts. And there's plenty of rock, with loads of thrashing guitar leads that probably owe more to Satriani and Vai than anyone will ever know.

You can't deny that Mosher is a technically-skilled musician, and that *Virtuality* is a topnotch recording. The production is excellent, the arrangements are tight, and I'm sure the recording studio was state of the art. But you know what? All technical merit aside, I never once felt any emotional response to the music. In fact, I found it pretty emotionless. Mosher's guitar-playing may be rich in tone and his leads may be scorching, but nothing ever gave me goosebumps, caused my jaw to drop, or made me want to put the rest of life on hold so that I could listen a little closer.

Lyricaly, it's the same. *Virtuality* may be a "progressive perspective on socio-political and environmental issues," but I'm hardpressed to see that in the cryptic lyrics, which read more like the edited portions of a William Gibson novel than any serious look at corporate corruption, political tyranny, and the environment. "The Human Machine" might be about how human life is increasingly becoming a commodity in our world. However, "The essence of lost humanity/Confined behind more steel circuitry/Lost in a fiber-optic mirror/As the cyborg armies that draw nearer" just sounds like a bunch of *_Blade Runner_*-isms strung together. "The Dreaming Eye" sure strives to be the album's transcendental moment, with references to swimming "in the

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omnipotence of time,” floating “in a dreamspace ocean,” and whatnot. But if I wanted such obtuseness, I’d turn to “Dianetics.” If I’m supposed to take *Virtuality* seriously, I don’t need be told it’s trying to “forge a dramatic and atmospheric listening experience without genre-specific constraints while attaining a dynamic rarely heard in today’s corporate musical climate.”

I don’t need a senior thesis on Mosher’s musical vision, including his “experimental proto-electronic trance-rock rap-funk-metal” projects. I don’t need a documentary on the concept behind the cover art. And I don’t need to read Mosher’s personal philosophy on everything, regardless of how much he feels it’s necessary so that I can understand his “art” in the proper “context.” I like to know about an artist’s philosophy as much as the next music lover. Such knowledge does provide valuable insight into their work. But when it requires a tome to explain it, I think you’ve gone too far. To be honest, it feels insulting, as if the album’s concept is so far beyond the grasp of mere mortals like myself that I need a user’s manual (complete with smarmy, self-deprecating humor). I don’t need or want everything to be spelled out so that I can enjoy an album. *Virtuality* is as heavy-handed as it is Byzantine, and never becomes as compelling as it tries so hard to be, regardless of what you file it under.

OPEN EARS:

Art - Music - Life. That’s Scott Mosher’s mantra in short form. The extended version reads: “...merging the worlds of progressive metal, ambient, new-age and cinematic rock in a contemporary fusion of techno/trance-inspired song structures. The thematic soundscapes of *Virtuality* forge a dramatic and atmospheric listening experience without genre-specific constraints while attaining a dynamic rarely heard in today’s corporate musical climate, running the gamut from dreamy and introspective musical interludes, through haunting and ominous sound paintings into the realm of an intense rhythmic listening experience. I’d say he’s accomplished what he set out to do. It’s true he wears his influences on his sleeve, touting an updated RUSH sound, complete with vocalist Todd Corso as an uncanny Geddy Lee soundalike and an abundance of philosophical sci-fi lyrics. Then there are the ambient passages, pulsing rhythms with shifting chord washes floating atop. It’s all very listenable, and surprisingly well-arranged and produced. There is a nice balance between the myriad styles and influences. Further, there are moments which reach out and grab the listener, demanding attention. My favorite moments are the ambient instrumental “Atillon Sunrise” (a thing of beauty), and the anthemic “Re-Define.” If this album had been produced in the late 70s it would have been snatched up by a major label and hyped heavily. It probably would have sold over 100,000 copies. But in the modern day, such creative efforts are usually the result of the independent artist. With luck, they reach the ears of some who wish to hear. Do yourself a favor and snag a copy of this CD from Scott Mosher’s “Ambient Mind” website.

PROGRESSIVE NEWSLETTER (2001)

This is proof that it does not always have to be solely dragons and gnomes when it comes to optically pleasing (appealing) packaging for Progressive Rock. Almost single-handed, from music to the graphics, Scott Mosher takes in his album *Virtuality* a different, more modern approach. This very appealing, exceedingly tasteful booklet shows a fantasy-world of the future. These ideas are mirrored in the texts as well as in the music. He combines Techno-Trance, Ambient, New Age and Cinematic Rock into a contemporary fusion of neo-progressive structures.

But fear not, words (text) as well as Techno or New Age here do not equate with bass-whump (boom, thrum) devoid of content, nor do they have to signify an empty void; it is more the round, space-like keyboard sounds which are aligned with these musical ranges (areas). Even though Scott Mosher is responsible for guitar, bass, keyboards, programming, percussion and voice, in no way does his album sound like a typical solo album. This is because on one hand his Neo-Progressive variant simply does not offer clichés only, but rather sounds quite modern, and on the other, he offers quite a broad palette of driving, dark exit numbers to the point of melodic bombast. Then the keyboards foremost serve as a foundation and provide with this wide screen sound for the actual sounds above which, now and then, the guitar climbs up in spirals.

Also, the artist does not commit the sin of wanting to do everything on his own; Todd Corso with his decent (respectable) voice was invited to come aboard. Nonetheless, in spite of its well thought-through concept and ensuing transposition the album

is occasionally lacking in the variation of songs. On numerous occasions some ideas are simply repeated too often without contributing to the effect of raising the tension in the song development. Apart from this, Scott Mosher is on the right path and delivers a modern (progressive), pressing and rocking Neo -Progressive variant that does not shy away from topical currents.

PILGRIM WORLD/TETSU HAMAKANA:

Scott Mosher's latest album, *Virtuality*, is one of interesting music offerings I had missed last year. But finally I grabbed this on my hands. Musically, Scott Mosher himself describes what he has created on his latest album really well, such as the phrase of "Cyber Rock, Neo-Progressive Ambient" like that. Honestly, I really agree with his description about the music on *Virtuality*. On the album of *Virtuality*, you will find spacey sounds and massive futuristic synth sounds, which might have been created by KORG and up-to-date digital synthesizers and keyboards with heavy guitar sounds and helps of his skillful guest musicians. At glance, some tunes on this album appeals to the fans of AYREON and 80s era of RUSH.

However, the way Scott Mosher created on *Virtuality* has original touch, so that you can totally enjoy this album as a different entity. Personally, quite enjoyable neo-prog cyber rock sounds are different from other neo-prog and prog metal contemporaries. It is noticeable that sound production is pretty good, even though it seems to be independent release. I assume that Scott Mosher took many times to make polished and stellar sound as possible as he could. If you are the listener who is not able to accept other synthetic and ambient atmospheres in prog rock and prog metal style music, you might have probably difficult time to enjoy this one. However, I really recommend this album for prog metal and neo-prog fans who are open-minded to different elements intertwined within the context of music. Nice and fresh atmospheric sounds and heavy rocking guitars floating endlessly. More than half on this album contains spacey instrumentals, but each tune has explained with Scott Mosher's ethics, social issues, environmental topics, and philosophical themes on the booklet, so read carefully and enjoy the world of *Virtuality*. On the other hand, some tunes featuring lead vocalist and instrumentalists give the vibes of RUSH with his interpretation to listeners. Lastly, and not least, I am totally impressed with that he doesn't only create music by himself, but also does illustrates and creates the booklet and arts (pay attention to his nice workouts!!).

From the beginning to the end on the album, there is no filler and boring moments in my opinion. Totally unexpected nice work from independent release by the man himself, Scott Mosher. If you do not mind the sounds of cyber-edge, synthetic atmospheres, ambient feeling, and occasional trance states in heavy rock field, then I totally recommend each of you to check out his music. You will not get disappointed with his efforts. Well done job and highly recommended. (4.5/5)

POP CULTURE PRESS:

Scott Mosher is a one-man musical universe unto himself, and he's indeed ambitious. With the exception of appearances by guest vocalist Todd Corsa and bassist Mickey James, he not only provides all instrumentation and programming on *Virtuality*, but also optic dreamscapes (read: artwork) and a distinct moral vision of the future of humankind. Billing his sound as "ambient neo-progressive cyber rock," it is immediately apparent that Mosher has put an incredible amount of thought and energy into realizing his new-age cosmic vision of the "ambient mind." He embraces admirable political convictions as well, penning charged prog-rock anthems against "corporate idiocracy" fueled by issues like civil rights, education, campaign finance reform, and our respective roles in determining the ultimate fate of Mother Earth. Still, there are problems aplenty with *Virtuality*. First, although drenching everything in gobs of reverb during the production process might make things sound as huge and limitless as space itself, it should not be mistaken for ambiance--these songs are both as subtle and nuanced as a jackhammer to the skull. The progressive influences are there in blatantly derivative Rush-meets-Dream Theater fashion (hey, you don't gotta be no genius; it's right in the liner notes---vocalist Corsa's nickname is "Shreddy Gee"). And while Mosher's guitar hero histrionics might well be approaching the speed of sound (fully half the record is instrumental), he milks them to mind-numbing repetition, with the 12 tracks on *Virtuality* clocking in at a whopping 72+ minutes. Herein lies the biggest problem--despite Mosher's obvious talent, conviction, and penchant for intricacy, these songs fail to allude even once to issues of the human heart.

Ultimately, he has succeeded in creating an ultra-science fiction utopia that looks as drearily banal as Huxley's Brave New World cross-bred with L. Ron Hubbard's Battlefield Earth.

POWER PACKER:

Okey, let me first give you a run down on what happened as a place this CD into my CD player. I had the volume turned up quite a bit. First my mom who is a jazz enthusiast, asked who this was and stated that she liked it. Secondly, my brother, who is a house music enthusiast, also asked the same question and also stated that he liked this, somewhat. Then there's me, who has an open mind, but likes metal much more than any other type of music. I like this also. Are you getting the hidden message? This is a CD that people, who like and listen to all types of music, will enjoy. I would not call this metal - more atmospheric than rock. And since I enjoy atmospheric music, I can safely say that this is a great CD. At times, Scott Mosher and his music remind me of Alan Parsons Project, a band that had no musical boundaries and used synthesizers/keyboards a lot within their music. If you are into one type of music, and only like that one type of music, you may want to pass this one up, but if you have an open-mind musically, this should not be passed-up, especially if you are a fan of APP. (Fav. tracks: Virtuality, Re-Define). (Note: 'Virtuality' made the top 10 Spin-Tinglers list that issue, and VIRTUALITY the CD made the #13 in the top 40 list of the issue).

POWERPLAY MAGAZINE:

With a surname like Mosher, you could be forgiven for jumping to the obvious conclusion. Coming at us from the beautiful city of Raleigh, North Carolina, Mosher delivers an album primarily filled with weird keyboard-driven tracks, infrequently sprinkled with the odd widdly guitar solo here or there. Mosher is also a man with very strong beliefs and opinions, which he shares within the impressive CD booklet. Whether you agree with what this guy stands for or not, you've gotta take your hat off to him for standing up and trying to make a difference. On the musical side, well, that's where it all goes wrong! make no mistake, Scott is obviously one talented guitarist, but this collection of abstract tunes, which he advises to file under 'ambient, neo-progressive cyber-rock' is exactly that - tunes. They go nowhere, have no hooks and pass you by like a stranger in the night. There's no doubt in my mind that Scott Mosher is not looking to set the heather on fire and climb to the forefront of MTV, but if he carries on in this vein, he only one interested in what he's producing will be himself. - Sound: 4/10, Song-writing: 1/10, Genre: 1/10

PROG4U.COM:

It's uncommon in today's musical environment that you find a project, which an artist can truly call his own creation. Scott Mosher can, and delivers a CD that is very ambitious in its scope and statement about the human condition today; also the outlook on the not so distant future. Scott wrote, played, and produced the music and graphics that make up the CD and its accompanying booklet. The music, which is described as neo-progressive, is actually much more new age, techno-trance and some fusion all thrown in the mix. This creates music that is quite incredible at times with its atmospheric keyboards and soaring guitar. Scott wrote all the music and lyrics and plays all the instruments and performs vocals with a small assist from Todd Corsa on some of the songs. I know most prog fans will find this CD very enjoyable with its mix of songs and moods that Mr. Mosher has created. I would recommend it highly to all to check out. It's a very fine recording with great production values and just looking at the detailed artwork is worth the price of the disc. This is a thought provoking and well-done CD.

PROGNOSIS:

Recording Info: Virtuality is Scott Mosher's 3rd recording. It is entirely composed by Mosher who also did the art work. It is self-produced and with the exception of vocals and a single guitar and bass solo is performed entirely by him. The 16 page booklet contains art work, lyrics, and tidbits of the artists personal ideology and philosophy.

Music is one of 3 elements of Mosher's product - the others being art and his personal philosophy on life. The album cover and booklet reflect highly on Mosher's skills as a graphic artist. The CD is accompanied by a 16-page full-color insert with lyrics, art & philosophical musings. It is rare to find a self-produced/self-financed album with such first class materials. At times sounding

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a bit like Rush and at other times making me think of Billy Thorp (Children of the Sun era), Virtuality also occasionally calls to mind Tangerine Dream and Ozric Tentacles. Mosher is obviously a talented musician who is responsible for everything you hear except vocals (Todd Corsa handles this sounding a bit like Geddy Lee) and a guitar and bass solo. His studio work (production & mixing) is top notch - this is an excellent sounding recording. Although there are discrete songs, the best way to listen to this recording is in its' entirety and I might add that the CD sounds best loud. It also plays very nicely in headphones.

Mosher calls this music 'ambient neo-progressive cyber-rock'. It is hardly an ambient recording and I would describe it more along the lines neo-prog/metal (but what's in a name anyway?). There are techno/trance elements to be sure, but the power of the rock elements ensure Virtuality is never boring or repetitious. The guitar work is excellent, the vocals and melodies are good, and - unusual for this kind of work, the drums are fine (not to be mistaken for Neil Pert however). I like Virtuality. Neo-prog fans (who aren't bothered by the word 'metal') and prog-metal fans (who aren't bothered by the word 'neo') will like it too. You can order this CD through Scott Mosher's web site for the more than reasonable price of \$11.00 US.

PROGPOWER ONLINE:

It rarely happens that we get such ambitious projects as this CD is. I tell you, Scott Mosher, the mastermind behind this CD, is one impressive and productive man. He has made the booklet/graphics, done the programming, sequencing, produced and played every instrument on this CD, except for a couple of solos and the lead vocals. The booklet is filled with beautiful graphics and a comprehensive, insightful liner note on the present world situation and personal beliefs. All this, completed with the music takes you on a journey of atmospheric soundscapes and into another state of mind.

In the booklet the music is described as "Ambient Neo-Progressive Cyber-Rock." This description makes a lot more sense after hearing the actual music but I will try to break it down for you. Roughly speaking - take one portion prog rock (or neo-prog if you want), add one touch of prog metal-light, a few ambient elements and we have the basics. On top, we have very present atmospheric keyboards with soft, clean mid-ranged vocals. If we talk band comparisons, there really aren't any, as Virtuality has its very own distinctive sound. Although, I can hear small elements of Ayreon, Mystery (the French band), Rush and Arena. 8 of the 12 songs are instrumentals.

Although I find the songs with vocals to be stronger, some of the instrumentals are equally good as well. The melodies are very melodic and the atmospheric elements make them comfortable to listen to. In the end I feel that the CD would have profited by replacing a couple of instrumentals with vocal tracks. The production is clean and each instrument is very present in the mix. I am extremely impressed just thinking of all the time, energy, thought and creativity put into this product but at the same time I am relieved that it has paid off. Virtuality has become a completely professional product and has more to offer than just the music. As for the music itself, I am sure prog fans will find plenty to enjoy here. Absolutely worth checking out! (9/12 points)

PROG PT:

Do you know what "Ambient Neo-Progressive Cyber Rock" is? Well, I think it's time for you to find out. I have no intention to explain what it is but I'll do my best to give you a musical image of this work. Scott Mosher is a north-american musician and also a graphic artist. This is his second solo release and I don't think it will be the last. He is talented enough to offer us lots of good works.

This CD is wrapped in a "Blade Runner" atmosphere as the artwork is very inspired on the ambient set on that film. Musically speaking, this work offers a wide range of futuristic soundscapes mixed with free progressive structures. While keyboard textures prevail, the guitar work adds lots of strength and power to the music. The reverb effect gives another dimension to the music too but I think it is over-used since it throws the guitar sound too much to the background. Let's start with the simple tracks. VIRTUALITY, RE-DEFINE and THE PROMISE OF TRUTH can be considered "normal" tracks since they obey to a normal song structure. The

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addition of vocals here brings these tracks down to Earth and doesn't let them fly through sidereal space. A SEASON OF FIRE, as well as SORROW IN A WORLD OF DARKNESS, are tracks that wander over an hi-tech and dark world. It's hard to talk about rhythms, time signatures or types of composition since the music here acts just like an epic flow. It surrounds us and if we close our eyes we're taken into a virtual world. But the highlight of the album comes with THE DREAMING EYE and SOMETIME AFTER MIDNIGHT. The guitar draws a magnificent melodic contour and touches the limit of the Universe! Glorious! This is, in fact, a good album and I just want to point out a single fault: the rather bad drum programming. For those of you who are also into new-age music and who like futuristic themes, well, run for it! A final word for the brilliant CD cover and booklet artwork!

PROGRESSION MAGAZINE: (6/2002)

(Sound: 3/4, Composition: 2/4, Musicianship: 3/4, Performance: 3/4, Total Rating: 11/16)

While Scott Mosher's programming and sequencing show obvious technical gifts, VIRTUALITY is much more interesting when he goes for the ambient division of the (self-styled) stylistic tryptych noted above, and leaves the pounding drum parts out of the mix. "Upon the Frontiers of Infinite Night" draws the listener into a spacey, yet gritty landscape, kicking into a storming barrage of looped sounds, and slightly off-kilter rhythm. It's this barrage that ultimately makes the disc more agitating, than pleasure-rpovoking. The title track further tightens the rock feel, introducing Todd Corsa's Geddy-Lee-ish vocals, while the 7-minute "Season of Fire" pushes the Rush comparison further (the lyrical references to various -ologies on 'Re-Define' are also very Rush)... "Infinity Burns" has a wonderfully delicate sequencer riff, but it's quickly enveloped by the overwhelming pomp and lack of circumstance. "Atillion Sunrise" is a sweet, almost hymnal, keyboard-dominated piece; like "Shores of a Cosmic Ocean", it's a welcome relief from the surrounding bustle. There are a number of good ideas here, but the execution sometimes misfires. - Larry Nai

PROGRESSIVE EARS:

Hi Scott! Your CD is totally awesome! Three thumbs up!!! Virtuality is one of the coolest albums of the year. Although this might not appeal to everyone, I think many fans of prog metal will really dig it. It's more electronic and not always heavy but it does have a good deal of crunchy guitars. Excellent work! Playing all the instruments, writing all the songs, creating those killer graphics in the booklet took a great deal of hard work and I know it will pay off. I really enjoyed reading the liner notes as much as listening to the music, too. Dude, you're just a downright positive guy doing some totally killer music. And that singer, Todd Corsa ... very cool, very Geddy Leeish. Rush fans should take note of him. The vocal effects throughout the album are very original and well planned. I especially like the ultra-deep voice on "Architects Of The Divine." I'd have to say I probably like this more than anything Rush has done in the past 20 years. My favorite on the album so far is "The Human Machine." I really like the man vs. computer concept. It's very similar to ELP's "Karn Evil 9" updated for our times. Actually the entire album is very modernly futuristic as a complete package. I'd heartily recommend it to fans of Dream Theater, newer Rush, Ayreon, Spock's Beard, Marillion and even Tangerine Dream fans would enjoy the extensive use of the synths and sequencers. I look forward to hearing more of your music. This has been one of the best and most professional CDs that I've heard all year. It's really hard to believe that you created almost all of it by yourself. Keep up the excellent work! Sincerely, Floyd - P.S. Now that I've written the review, do I get a case of Dr. Pepper?

PROGRESSIVE ELECTRONIC WEBSITE:

Scott Mosher's second official release represents a definite progression from the fine Ambient earth of some five years previously. The brief opening Upon the frontiers of infinite night immediately places us in a much harder, more rock orientated environment than the Tangerine Dream like electronics of the debut might have led us to expect. The second track though is even more surprising, as it features the first vocals to appear on a Mosher track. Tom Corso, who sings on about half the songs here, adds some decent vocals to this the title track. The track is awash with synth rhythms and pulsating guitar belying the progressive electronic tag he appears under here. The song is on one level simplistic and pop, while simultaneously offering a mix of prog metal and electronic trance. The drums here sound genuine, but as no specific credit is given it would seem they are programmed. Elsewhere on the album, it is more apparent that the drumming is electronic.

Human: machine has strong similarities with Arjen Lucassen's Star one project, the heavy keyboard driven rhythm also being reminiscent of Porcupine Tree's more recent albums. Likewise, the following instrumental A season of fire rattles along in a cacophony of sound. It is only when we reach the fifth track, Atillon sunrise, that the album pauses for breath. This gentle, reflective synth piece has much more in keeping with the ambient new age sounds of Tangerine Dream and Rick Wakeman.

Re-define finds Corso sounding more than ever like Geddy Lee of Rush, the lyrics also being suitably mystical and Rush like. At times though, the rhyming pattern can be a little stretched and ordinary (humanity/duality/reality/ideology/symmetry).

The dreaming eye returns us to the style of Human: machine with distorted spoken vocals and upbeat synth bursts. Most of the tracks here run to around six or seven minutes, offering plenty of space to develop them to the full. Sometime after midnight utilises that room through a fine blend of synth and guitar, the mood fluctuating between quick loud bursts and atmospheric waves.

The promise of truth is the most ordinary track here. It has the power of its peers instrumentally, but it feels like it is a pretty conventional AOR rock song, devoid of character. Shores of a cosmic ocean is an onomatopoeic title for a drift into new age waves of sound, while Infinity burns is a shorter loud repetitive dirge which leans towards post rock.

The album closes with the longest track Moshier has recorded up to this point, the 10 minute Sorrow in a world of darkness. The slower pace brings out the melody of the vocals well here, the track bringing together the constituent parts of the album in a fine final flourish. Once again, my only minor grumble is the repeated use of fade (which even appears during the track here). This track cries out for a monumental and climactic finish, not the disappointing soft wind down it features.

This is another fine album by Scott Moshier, which sees him making a great effort explore new areas and not simply to rest on his laurels. Do not be put off or unduly influenced by the Progressive electronic sub-genre which accompanies this album, this will appeal to a wide range of prog fans, and especially to those who enjoy prog metal with plenty of keyboards. In all, it represents a major leap forward by Moshier, whose talent both in terms of composition and performance warrant much greater recognition than he has received to date.

PROGRESSIVE WORLD (10/2001):

Scott Moshier's *Virtuality* is a much deeper work than any review can adequately express, even by me, being one is prone to lengthy, verbose, and often tangential reviews. As much as this album is about the music, it is about the message. And it is those messages and meaning of the lyrics that one, I, could get lost in. Moshier defines "virtuality" as "the convergence of sight, sound and progressive perspective on socio-political and environmental issues." Moshier shares some of his perspectives both in the liner notes and the lyrics (you'll also find a list of links to worthy organizations). From that, you can gather that we don't have here 12 songs rather lightweight topics, but rather ruminations on the world around us and within us. Moshier's view is pessimistic, but it is a future that seems all very plausible. The cover depicts a smoke-choked sky with factories only adding to the haze. I need only look out at Los Angeles on any morning as see just such a sight. On a clear day, you can see the LA high-rises...but clear days are rare, and more often than not, you see this brown blanket obscuring the horizon. Moshier is based on the other side of the US, in North Carolina, but I am certain that this toxic air exists even there. And I hear in my mind's ear a line from "Synchronicity II" by the Police...which doesn't relate otherwise except for the "belching filth into the sky" phrase. Which indicates that Moshier isn't the only introspective extroverted artist out there. This he shares with another hard rocking, thinking-person's band, namely Rush.

Mosher bills his music as “ambient neo-progressive cyber-rock.” Now, don’t go expecting a whole lot of what is commonly referred to as neo-prog, as I hear not a wit of any known neo-prog band, even I “stop calling us neo” Q. No, Mosher is solidly in the hard rock genre - well, cyber-rock. Futuristic themes where technology has a greater hold on our lives. It’s that same dystopia I’ve found in Brainstorm’s Tales Of The Future and Reindel’s Mind Probe and Mere Mortal, though these artists are by no means unique in that vision. That leaves “ambient” left to mention... well, this isn’t “ambient” in the sense that Eno might use, as the music isn’t as subtle as, say, Music For Airports (to namecheck a well-known Eno work). Instead, Mosher’s ambient is more like synth-based space rock (is there any other kind? I ask, rhetorically)... but don’t then think of classic Tangerine Dream... Kevin Braheny is the artist that immediately came to mind. Oh, and there are two tracks that fit into this “ambient” category and that is “Attillon Sunrise,” which is a slowly undulating piece of music, and “Shores Of A Cosmic Ocean,” which, like Steve Roach, is able to achieve that feeling of static motion. The “cyber-rock” tag is the most common aspect here, and most apparent on “The Human: Machine,” but, of course, elsewhere.

So I mentioned Rush as a comparison, but in the case of “The Promise Of Truth” one might think of 80s Journey, circa Frontiers, and specifically “Rubicon,” and, perhaps, the title track. If you are one of those who don’t care much for the lyrics, there is still plenty for you. Great guitar leads, playing and use of keyboards, etc. -- all Mosher, by the way, though Tom Corso does the singing throughout and plays a guitar solo on “Architects Of The Divine.” Mickey “Bass Dawg” James plays a bass solo on “The Promise Of Truth.” Usually one points out the highlights of an album...and maybe by default I have, but any one the tracks would qualify, as each are really worth mentioning. But, as I said at the outset, encompassing this album in anything but broad terms would need a review 10 times this size.

Mosher isn’t shy about encouraging folks to listen to his music, as anyone who spends any time at E-prog or rec.music.progressive knows. But, unlike the hard, and often hyperbolic, sell we are inundated with from media outlets and labels that seemingly have money to burn, Mosher can back it up with a very solid release. I can tell you that even though I have put these thoughts down on...well, into bytes and set them loose in the digital world, I’m not really finished listening to this disk yet. I am fascinated by it...I find I want to spend more time with it. And I’m not saying this for any other reason than that this is what I feel. I liken this to my reaction to Pain Of Salvation. You can listen and listen to album over and over again, and get a feel for the music, but one really needs to sit in a place with no distractions and just absorb the album, as there is so much going on -- so much background to it. Preferably, one should do this for a week’s time. And by the way, this is the kind of music I like... So, in case it wasn’t obvious, this album comes highly recommended.

PROGRESSOR ONLINE:

Prologue: VIRTUALITY is the debut album by Scott Mosher. The numbers of Solo Pilots have grown again and the fresh forces regularly arrive on a scene. The Album: On the whole, Scott Mosher’s VIRTUALITY is a rather original album. He himself defines his music as Neo Progressive Ambient Trance Cyber Rock. Certainly, Scott never did hear the US band Braindance, who are the pioneers of the style of Progressive Dark Wave.

For the most part however, the music that is featured on VIRTUALITY reminds me of a pared down (i.e. Neo) version of Progressive Dark Wave more than anything else. The decent tracks on the album are those that feature the parts of real instruments, apart from the programmed bass and drums, and various sequenced solos. These are: Virtuality, The Human Machine, A Season of Fire, Re-Define, The Dreaming Eye, Sometime After Midnight, The Promise of Truth, and Sorrow In a World of Darkness (tracks 2, 3, 4, 6, 7, 8, 9, & 12). And all of them consist of structures that, in my view, fit the style of Neo Progressive Dark Wave even despite the fact that the basis of these structures is completely ‘synthetic’. The majority of solos and passages of keyboards represent cycled sequences, which often makes them too monotonous. A few of the real keyboard passages are featured only on Sometime After Midnight and Sorrow In a World of Darkness. A real bass solo is heard only in the end of The Promise of Truth. The vocals are present on Virtuality, The Human Machine, Re-Define, The Dreaming Eye, The Promise of Truth, and Sorrow In a

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World of Darkness. All eight of the said compositions contain heavy guitar riffs. However, most of them aren't as expressive as the guitar solos. The latter are also featured on all of these eight compositions, and the majority of them are tasteful and virtuosi. So thanks only to them, two thirds of the contents of this album are more or less listenable from a progressive standpoint. As for the four of the remaining tracks, namely Upon the Frontiers of Infinite Night, Attilon Sunrise, Shores of a Cosmic Ocean, and Infinity Burns (tracks 5 & 10), they aren't progressive at all. While two of them: Attilon Sunrise and Shores of a Cosmic Ocean, entirely consisting of the 'ambient' sequences, represent just a dead music.

Summary: As I have previously said, Scott Mosher's music is on the whole original. So I can consider him a pioneer of Neo Progressive Dark Wave. However, unlike the Classic 'example' of this style, the music of VIRTUALITY has little to do with real Progressive Rock. On the other hand, it has a huge commercial potential, but that is another story.

PROG REVIEWS:

"Virtuality" is multi-instrumentalist Scott Mosher's third album. The album is self-financed and Scott has even done the beautiful Blade Runner- influenced artwork himself. Scott is a very talented musician and he calls his own compositions "ambient neo-progressive cyber-rock". I don't really know about that. The music is doubtlessly ambient, but it also has reminiscences to Dream Theater, Journey, Queensryche and most of all Rush. The overall impression is very complex and positive, but unfortunately there are too many electronic drums and sequenced synthesizers, and that's the main reason why this album doesn't get a top rating. I even considered giving it an even lower rating, but the musicianship is too good for that. - Reviewer: Greger Rönqvist (greger.ronqvist@infodata.sema.se; 7/10)

PROG VISIONS:

The best way to describe Scott Mosher's music is a cross between Ayreon and classic Rush. Mosher, the New York-based ultra musician created this second release as a veritable one man operation; playing most instruments, composing, arranging, producing the music and packaging the CD. And what a package it is ? over 72 minutes of ambient, neo-progressive cyber rock housed in a brilliant 16 page booklet of fantastic computer artwork, all done by Mosher himself.

The overall production of the music (which I'll get to in a minute) is also of the highest order. It's an extremely clean, powerful recording. The mix features boldly separated tracks and layers of subtleties that keep the music blazing on warp speed one moment, then echoing to an ethereal timber the next. Mosher is aided on several tracks by Todd Corsa's vocals and lead guitar and Mickey James on Bass. Corsa is a virtual deadringer for Geddy Lee and his vocals embellish the late seventies Rush sound. However, Mosher's work is far from a carbon copy. Though his use of computers and sampling is in the spirit of the day, there's enough melody and complexity in the compositions to make the music his own. Mosher's first release, "Ambient Earth", was ? as the title suggests ? more in the ambient, space/electronic vein. "Virtuality" is much more harder edged. Its cutting guitar thunders through the swirling vortex of keyboard sounds is highly reminiscent of Ayreon's work and will certainly appeal to Lucassen's legions of fans. I'm not about to single any song out because the whole CD is good, if not great in most places. Lyrics are included and create - according to Mosher - themes of industrial development, environmental destruction, and technological progress. Mosher has strong political views and his music lets them be known. The structure of "Virtuality" loosely follows a thematic parallel to Hawkwind's concerts, minus the sloppy playing and bad sound. You'll have a sweeping instrumental bridging longer, more developed tracks which may or may not incorporate vocals. The CD does not contain any filler whatsoever. With so much superb music to listen to on one CD and the great packaging that comes along with it, this has to be the buy of the year. And to add to that personal touch, you can buy the CD directly from the artist, at his website.

PROGVisions Top 10: Here is my top ten list: 2.SCOTT MOSHER VIRTUALITY 9.5. An amazing achievement for a single individual. Dense, clinging Ayreon-style cyber-rock with the odd vocal passages that are distinctly reminiscent of classic Rush. Brilliant packaging and 74 minutes of un-remitting music make this a great buy.

PROGWERELD:

"VIRTUALITY merges the worlds of trance, ambient, new-age and metal forged in the fires of atmospheric neo-progressive song structures". Well, that a mouth full. This sentence was not created by myself, it was mentioned in the promosheet of this album. Usually when I see such sentence I'm a bit sceptic to the music, but with this album the sentence could not be better! The music that Mosher creates is highly electronic. The use of keys, futuristic sounds and a heavy electronic drums are responsible for that. Together with the beautiful artwork (with lots of red in it) the album breathes science fiction.

After a rather spooky intro, Mosher shows in Upon the Frontiers of Infinity Night what he capable of. Heavy drums and nice keys are duelling with the guitar. The song blows you away. I want more! Todd Corsa is responsible for the vocals on Virtuality. The man's nickname is "Shreddy Gee" and that name was not chosen by coincidence, he's voice is very much the same as Geddy Lee (Rush). Listen for instance to Re-define. This song could have been on "Hold Your Fire" or "Power Windows" from that legendary trio. It has the same power, with a strong chorus and heavy drums. Also in The Promise Of Truth you can hear where Mosher found his inspiration. Corsa is also a very good guitar player. His solo's on The Dreaming Eye and The Promise Of Truth are very good. On The Dreaming Eye, especially in the beginning of the song, it becomes clear that Mosher's flirting with techo-trance. Put a beat under it and it can be played in every discotheque. In stead of a beat there are again the heavy drums that I like so much. Atillon Sunrise is the rest point of this album. A piece of music in the new-age style. On beautiful keyboard sounds, Mosher takes you away on a cloud of warm sounds. I must admit that I had never heard of Scott Mosher, but I'm impressed! Like a experienced barkeeper he takes bits of different styles, and mixes them into a delicious progressive cocktail. I invite everyone to taste it!

QUINTESSENCE:

Another discovery through Transcending The Mundane is this solo artist from North Carolina (with a couple helpers anyway) that does some sort of ambient, theatric Rock meets Metal and Atmosphere with a bunch of other stuff like Trance/Techno and Gothic influences. It's like splitting an atom with molecules of GTR/Asia/Yes with Jean Michael Jarre, Pink Floyd, Rush, Rik Wakeman (solo stuff), Chemical Brothers, Fear Factory and Braindance. It could pass as a movie soundtrack too come to think of it. The instrumental tracks are great on this also and the interludes in some of the songs which there's 12 in all and racks over 72 minutes of music. Well-written all the way around and great guitar soloing; this guy isn't afraid to go against the grain and the music reflects all this...very original and this guy would be great to make a tour with another review I did earlier for the project/band, Christopher.

RADIO GHOSTY:

Forget that Scott Mosher is an incredibly talented artist and visionary. Never mind that his web site kicks serious artistic ass. And don't even bother commenting on his lyrical mastery. Just sit down, shut the hell up and LISTEN. "Ambient neo-progressive cyber rock" my eye; this stuff is way too out of bounds to be pinned down so precisely. Virtuality contains wave upon wave of color, expression and mindscape, and is to be thoroughly enjoyed by most anyone with a yen for higher thought and a penchant for something emotionally meaty. Check out "Shores of a Cosmic Ocean", "The Human Machine" and the title track from Virtuality.

READ MAGAZINE:

The CD says to file under "ambient neo-progressive cyber-rock." So what is that exactly? It's fucking awesome, is what it is! Prog metal spliced with electronica, or vice versa, but with a real driving energy, unlike straight-up ambient. Hard-hitting drums, wailing guitar solos, heavy synths, and New Age lyrics and imagery combine for an aural experience of ROCK. This is music that begs for a laser light show. It kind of reminds me of Signals-era Rush, only way heavier. File under dope shit. - (EDITORS PICK)

ROCKNET REVIEW:

Somehow Scott Mosher bumped into RockNet and - out of the blue - a short, but funny note came in the mail that Scott'd like to send us a promo copy of "Virtuality". Since the term he used to describe his music; 'Ambient Neo-Progressive Cyber Rock' confused the crap out of me, I kindly replied to please send over the promo. If only to make that crazy term clear to me. Well, I can't think of a much better description of this music myself, so I'll go along with Scott for the time being. This stuff is largely keyboard-based, yet guitar-driven progressive rock. The first thing I noticed was that the songs mostly open with a keyboard theme, that runs throughout the song, giving the album a consistent feel, and - indeed - an ambient mood. This is largely added to by the choice of keyboard and synthesizer sounds. Somewhat vintage in my ears, but still very modern sounding. The drums are programmed, and this is well audible. Though *well* programmed, and powerful sounding, I think a real-life drummer would add some more power and liveliness to the (excellent) material.

This record runs for over 72 minutes. This is a respectable length, and I can only applaud this. However, a fair amount of this playing time is used repetitively, by means of long intro's without much variation. This is fine with me, since it adds a certain tension to the material, but I can imagine some people getting annoyed with hearing the same theme, riff, or lick a dozen times after another. A good example of this would be "A Season Of Fire". Mr. Mosher does most of the playing on this himself, playing guitars, bass keyboards, programming, drums and voices. Guests include a certain Todd Corsa (vocals / Lead Guitar) and Mickey James (Bass). However, though some of the themes are somewhat repetitive and thematic, there's also material that sounds very atmospheric, like "Attilion Sunrise", with beautiful pads, and dreamy melodies, bringing new age to mind. Though nowhere near pentatonic, Kitaro comes to mind. The vocals fit in well enough. Personally I'd have liked a more powerful voice, especially on some of the heavier tracks, but then again that wouldn't do much good for the consistent quality of the material as it is. So I'm not complaining. Scott Mosher has recorded a respectable album. Great work!

ROCK REPORT:

A while ago, I received this e-mail from an all American guy called Scott Mosher, asking me if he could send me a promotional package of his latest effort called "Virtuality". Of course I didn't say no and that's how I got to know this surprisingly professional looking product. Besides a long time musician and songwriter, Scott also is a graphical designer, which explains the fabulous cover and booklet artwork, and a human being with strong political, environmental, scientific and social ideas and - above all - a healthy dose of humour, such as the ever present 'Ukrainian glow-in-the-dark potato sprout' in the booklet.

But I'm supposed to write about music here, so let's start by saying that "Virtuality" is a convergence of Scott's musical, graphical and sociological ideas, which are all marked by a highly progressive approach. It reminded me a lot of the two Darkstar project albums when I first saw and heard it ("The Heart Of Darkness"...), but Mosher's music is softer and more electronical. He calls it ambient neo-progressive cyber-rock himself, which is not a bad description really. But the 72 minutes of - largely computer made - music on "Virtuality" are so diverse that it's almost impossible to label the genre. Even elements of techno and trance music pop up from time to time. Luckily for the variety factor of the disc, some songs feature narration (by Scott himself) and/or vocals by Tony Corsa. The latter reminded me of IQ's Peter Nicholls, but Corsa's not the world's best singer, which still is an understatement. The rest of the playing and producing duties were in the hands of Scott and bassist/producer Mickey James. Despite a few minor shortcomings, "Virtuality" offers a pleasant listening experience for open-minded people. Luckily for Scott, fans of progressive music are used to broadening their minds.

ROCK REUNION:

What a great name for a musician, hehe. But don't expect any true metal hymns! This is one of the best self-releases I have ever listened to. As I already mentioned in our Q&A with Scott, I would even compare this record to legendary CDs like the ones of Torman Maxt and Vauxdvihl. Scott describes it as ambient neo-progressive cyber-rock. Not the worst description. After

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the spacey intro "Upon The Frontiers Of Infinite Night", the album starts with the title track. Almost all instruments (guitars, sequencing, percussion and drum programming) are performed by Scott himself, Todd Corso is doing the vocals. And his voice reminds me a lot of Rush's Geddy Lee. The song "Virtuality" is led by a great keyboard melody and and the dreamy vocal line. "The Human: Machine" starts like an electro-rocker or even trance track, with Scott performing some growled sci-fi spoken-words. But the chorus of this track is outstanding. Front 242 meets Peter Gabriel meets Fear Factory, haha. Also the rest of this CD is futuristic rock at its best. "Re-Define" sounds like an unreleased Rush track from the "Hold Your Fire" days. The sequencing of "The Dreaming Eye" reminds me a bit too much of a soundtrack for computer games, but with "The Promise Of Truth", there is another absolute highlight. Ambient keyboard sounds and many percussive elements support the hypnotic vocals of Todd Corso. The album ends with the 10 minute opus "Sorrow In A World Of Darkness", divided into three parts. A perfect way to close an almost perfect CD. Also the cover artwork and the booklet design are great and could have been done by an artist like Mattias Noren. I don't talk about the concept of the album and the artwork, check it out for yourself. This is a must-by for all fans of really progressive music, not just some senseless shredding. With some more guitar parts and some less ambient / trance elements, "Virtuality" would have even got full score. Contact the allround artists Scott Mosher at: www.theambientmind.com. (9/10 points)

SATAN STOLE MY TEDDYBEAR:

Scott Mosher is one of those modern self-made renaissance men. Not only is he a musician, but he does graphic design, website services and runs a small record label. With all that going on, it's a wonder he has time write and record his own music. But apparently he does set aside a few hours a day for that and the result is *Virtuality*, a fusion of progressive metal tendencies and an ambient backdrop. Mosher utilizes a very heavy array of synthesizer and ambient sounds, being very generous in their inclusion. The result sounds like a cross between Ayreon's futuristic, sci-fi metal and Anubian Lights (a Hawkwind ambient side project, for those not in the know) with Jean-Michel Jarre hints occasionally peeking in the door. As the lavish booklet and mood aptly demonstrate, there definitely are definitely futuristic leanings and moods throughout the CD. *Virtuality* does contain similar elements as labelmates F5 (whom Mosher has helped along the way), but is more calming and tranquil than F5. Mosher's singing is fairly plain, but doesn't detract from the music at all. The one issue I have with *Virtuality* that it tends to be just a tad too much to absorb in a single sitting. The length of the album is a bit more than what might be beneficial to most listeners. But other than being overlong, the album is enjoyable and recommended for those who like to listen to both melodic metal and ambient music. - Review by John Chedsey

SCORE MUSIC REVIEW:

Initial Impression - Kimmie - "It's techno light". Cristy - "Please don't make me sit through a techno CD". Notable Lyric - "Sometimes we find our reality within the words of humanity, and sometimes we see the duality and find ourselves in perfect symmetry" from "Re-define" (Kimmie says: Dude, you're too serious. Relax and smoke a doobie will ya?) Factoid - Scott Mosher is trying to create a musical commentary on industrialized modern society. Serve With a Greenpeace t-shirt. Comments - "Virtuality" sounds like the beginning of Journey's "Separate Ways". Not like your bass-heavy pounding club techno, this CD is synthesizer-based and 80's influenced, including the upper end male melodic vocals. Kimmie breaks into Gary Neuman during the intro of "Season of Fire". It could be the chocolate-caramel alcohol concoction we're drinking but the underlying message is lost on us. Not to say that Mosher is musically inept, but those with a penchant toward rock may have difficulty sifting through his ambient electronic-based form.

SEA OF TRANQUILITY:

If imitation is indeed the sincerest form of flattery, Arjen "Ayreon" Lucassen and the guys in Rush should be extremely proud. With *Virtuality*, multi-instrumentalist Scott Mosher has created a sci-fi novel of an album that merges the modern world "with a hypothetical and abstract ideal based on the environmental dilemmas that we are currently and irrevocably unwilling participants in," Mosher writes in the liner notes. You should also know that the esoteric, tedious and typo-riddled booklet

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for Virtuality portrays Mosher as a pompous individual who clearly believes his “art, music and interactions with others” will change the world. That said, let’s discuss the music: Virtuality is overly long, with several synthesized instrumentals that seldom veer off in new musical directions. The songs with lyrics - about half of the 12 on offer here - are sung by Todd Corsa, who could be Geddy Lee from Rush if I didn’t know better. The songs themselves (complete with lyrics about “mystic light” and “cold alien logic” and “the omnipotence of time”) are actually quite good, as Corsa is a bold singer whose clear voice emerges triumphantly from Mosher’s bloated symphonic sequencing. The back insert of Virtuality suggests CD dealers “file under ambient neo-progressive cyber-rock.” I suggest they file it under symphonic spaced-out knockoffs. Yet the audio quality is superb for an independent release, and that alone makes Virtuality worth hearing. Added: August 23rd 2002, Reviewer: Michael Popke, Score:

SPIRIT OF RADIO REVIEW:

Along the spine of the CD case (just after the title) are the words “Art Music Life,” and that seems to be what SCOTT MOSHER’S Virtuality is all about. It’s hard to separate any of those from the other because after reading Mosher’s biography and the liner notes, it’s plain that Virtuality encompasses all of them. A musician, graphics designer and self-proclaimed all-around nice guy, Mosher weaves his artistic abilities, songwriting skills and beliefs into the entity that is Virtuality to create what he calls “ambient neo-progressive cyber rock.” And you know what? I couldn’t have said it better myself. :)

Ranging from dreamy, spacey interludes to haunting atmospheric soundscapes, Virtuality paints a picture of surreal industrial landscapes, starlit skies, acrid smoke and humans losing touch with the natural environment in an increasingly resource-dependant world. The effect is achieved largely with layer upon layer of guitars and synthesizers that at times calls to mind early- and mid-80s era Rush, especially in the guitar department. Any similarity to one particular band is impossible to pin down, however, as Virtuality just doesn’t sound like anything I’ve ever heard before. A little metal, a little trippy techno, and a whole lot of ambience combined into some of the most original and interesting music to come across my desk in a long time. The music and the artwork are tied in, as well, and the CD booklet is as much fun as the CD itself. It would take me hours to delve into descriptions of the songs on Virtuality and to discuss the artistic talents, political views and social commentary that embody Scott Mosher’s work, so to learn more about Scott and what he’s all about, visit his website, The Ambient Mind. He’s certainly an interesting and talented fellow, and I look forward to seeing where he goes from here.

STATIC ZINE REVIEW:

Self-described as ‘ambient neo-progressive cyber rock’, what more needs to be said? There’s a lot of great musicianship presented here, it’s all done by Scott with a little help from a few guests. I’m reminded of stuff like KANSAS and Steve Winwood listening to this and even ELP in the keyboards, but there’s some genuine song writing here. I’m not really into such polished sounds as this, it definitely is not heavy, but very creative and imaginative. I like the pitch-shifted vocals on track 3 The Human Machine but Scott’s normal vocals I could do without. I’m just not into such a light singing style. This would completely rule as an instrumental release. The intro tracks are my favorite ones.

STEEL MADNESS ZINE:

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 surprise 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. (4.5/5 stars)

STEVE HEGEDE REVIEW:

I noticed on the back cover of this CD a humorous-yet-serious little note asking to “file under: ambient neo-progressive cyber-rock”. Scott’s music is definitely ambient, and I can see where the term “cyber-rock” came from. However, I was sort of surprised to see the term “neo-progressive” used to describe the music. I’m certainly not a neo-progressive expert, so I was expecting something influenced by mid-70s Genesis, and the 80s neo-prog crowd. Scott’s music, though, is futuristic, and without even one drop of Genesis influence. A close description of the music could mention a mixture of 80s Jean-Michel Jarre (maybe even 80s-90s Klaus Schulze), with Dream Theater-like atmospheres (drumming, and melodies), and a hint of Rush.

To make more sense of that description, the drums tend to drive the music in a Portnoy-ish sort-of-way. There is a futuristic ambience to most of the tracks that might remind the listener of Jarre. And, as the CD unfolds, many of the vocals surprisingly start to sound like Geddy Lee. Scott’s take on ambient music is generally melodic, and engaging. I’m not a huge fan of pure ambient music. But Scott definitely wants the listener to focus in on the music even during the mellower, flowing, sections. All of the tracks are done using warm sounding digital keyboards, analog-like tones, metal-ish guitars, bass, and drums. An 80s production sound is noticeable throughout the CD, yet I don’t know of any 80s band that sounded like this. Jarre is a close comparison, but he was 100% electronic and doesn’t feature the metal-ish sounds favored by Mosher. So this CD is quite unique. Overall, *Virtuality* will appeal mostly to electronic, and ambient fans who are somewhat into metal, but if you’re a fan of both Rush and Dream Theater I’m sure you will like the more ambient moments on this album.

STRUTTER MAGAZINE:

The bio says that this CD must be filed under Ambient Neo-progressive Cyber Rock! Well, I think it is a fair description, because most of these elements are present on SCOTT MOSHER’s CD. Multi-instrumentalist SCOTT MOSHER comes out of North Carolina and he has released a wonderful CD, filled with high quality Neo-progressive Rock. A lot of instrumental parts can be heard on the CD and I have to say not only the sound and production is very impressive, but also the way Scott plays the keyboards and guitars is terrific! Todd Corsa, who has an excellent melodic voice that can be heard on 4 songs, handles the lead vocals. These are the best songs on the album, namely “Virtuality” (great keyboard interlude, good neo-progressive melodic rocker), “Re-define” (excellent uptempo melodic prog/aor, best song of the whole CD), “The promise of truth” (superb HIGH QUALITY Neo-prog a la PENDRAGON) and “Sorrow in a world of darkness” (a dream for Neo-prog fans, playing length of 10 minutes, split in 4 parts). But the other songs are very good as well, only instrumental, still songs like “A season of fire”, “The dreaming eye” and “Sometime after midnight” are very impressive Neo-progressive rocksongs and a pleasure to listen to. I am glad to have heard this excellent Neo-progressive rock record, which reminds me a lot of SHAKARY, which we reviewed a few weeks ago. Go check it out. - (8/10 stars)

SYNTH MUSIC DIRECT:

One of the advantages of running my own mail order business is that I can occasionally afford to be rather self indulgent and stock something that I just love even though I know very well a large proportion of my customer base wouldn’t normally buy. Such is the case with this release.

You see, even though the album is full of electronics some tracks are also extremely heavy in the drums and especially electric guitar department. What’s more about half the tracks have vocals. In my own mind I would call it apocalyptic cyber metal. This isn’t to say that there aren’t any tender moments ‘Attillion Sunrise’ and ‘Shores of a Cosmic Dream’ for instance are simply beautiful but for the most part its the sort of album that will get fans of New Age music running for their therapists.

OK, I’ve mentioned the ‘V’ word already but the vocals we have here are incredibly strong both stylistically and lyrically. Just take ‘Re-Define’ for instance, passion and energy just ooze from his voice. This track as well as most of what you have here musically would make Mark Shreeve’s ‘Legion’ seem like a gentle pastoral classical album. Its hard to put your finger on

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comparisons but think of a cross between Eloy, Murrillion and Haze. It does get a little AOR on 'The Promise of Truth' a bit like Asia or Boston but its done so well it would probably have been the best track either of these bands had ever done. You also get sequences, take 'The Dreaming Eye' three of them running hell for leather side by side already shaking the earth before a volcanic eruption of drums completely blast everything asunder. Though I keep going on about energy and power this is no mess of sound, the production is crystal clear, you can hear every element in the wonderful whole.

And as as for the musicianship, wow these guys sure know how to play! Mention must also be made of the packaging. The booklet contains sixteen pages of the most stunning full colour artwork combining cosmic images and those of a smoke spewing industrial hell. And guess what these pictures were also created by Scott. This is without a doubt one of my favourite CDs of 2001 both musically and visually. It took me back to the days of my youth when I hadn't even heard of Tangerine Dream but I knew what I liked, it was loud but melodic and most of the musicians made Edgar Froese look like an oil painting. I can't force people to like something which isn't to their taste but if you ever fancy putting something in the player that is a little different to what you might usually listen to then I can't think of anything better than this- warn the neighbours first though, its impossible to play it quietly.

TERRORIZER MAGAZINE:

Maybe I'm not the right person to review this. As broad-minded as I claim to be, listening to 72-minutes of "trance-inspired" neo new age rock is not my idea of fun. VIRTUALITY may do all of the right things for fans of Malmsteen-like guitar theatrics and 80's synth pop, but I'm at a loss to understand why Mr. Mosher would want to approach music from such a bland, soul-destroying direction when the woes of the world ar more appropriately reflected in the severe sounds of black or death metal or hardcore.

TOMBSTONE:

Essentially an album from someone who desperately wants to be David Coverdale. I'm hearing "Is this Love", for example, strongly in the title track. I actually like Whitesnake, 1987 being a classic of embarrassing 80s rock, but it doesn't mean we need new attempts with a new century. A new sound might work, so credit for Scott for trying to add a slightly more (80s) ambient sound. (5.5/10 points)

TRANSCENDING THE MUNDANE:

Its' been a while since Scott Mosher's 1996 solo instrumental release, AMBIENT EARTH, and after listening to VIRTUALITY, I'd say it's been worth the wait. You get over 70 minutes of open minded progressive rock. Half the songs feature the vocals of Todd Corsa. Scott proves to be a very talented musician. VIRTUALITY is not your average progressive rock album as it embodies forward thinking techniques and a willingness to experiement. Scott creates all the music here by playing guitars, bass, keyboards, percussion and prgramming. Like his friend Chris from F5, Scott brings a sense of ambience to his keyboards. Corsa also proves to be a rea I find. He sounds very similar to Geddy Lee and you could even swear the infectious "Re_Define" us a RUSH cover, but he has great command and an undeniable presence on songs like "Virtuality" and "The Human: Machine". There is no sense of urgency but Scott writes music with room to explore and VIRTUALITY never gets boring. The production is excellent and his trasteiful solos are always a pleasure to hear. - (90/100)

UMBRELLA ZINE:

Check out the latest CD, VIRTUALITY - hip ambient neo-progressive cyber rock, and some very cool graphic design work ... (Jesta says YEAH, he's good). Hints of Geddie vocalization style, a few riffs like, um, those guys with the flyin' pigs and that wall (hehehe) ... and a hint of Vangelis, and a gentle touch o' Celtic influence ... aaahhhhhh BUY THE CD and feed your head well. He's also got a great sense of humor - we need more of this guy - oh, he's got a class graphic design business (Jesta is a GD, and says "he's good"). (Watch for a feature interview of Scott Mosher/Virtuality this spring!)

UNDERGROUND ZINE SCENE:

VIRTUALITY combines trance, ambient, new age and progressive metal music along with lyrics that cover such topics as socio-political and environmental issues. "The Human: Machine" is an excellent piece that speaks of lost humanity taken over by cloning and bio-genetics. "A Season of Fire" is an excellent instrumental that is a two-parter, The Crimson Strain and Redstorm Rising. I love the ambience of "Attilon Sunrise". Scott's influences range from Dream Theater, Kitaro, Fates Warning, Tangerine Dream and they really show in some of the writing and arrangements but Scott definitely has his own sound and style. "Re-Define" definitely has some Rush influence as does "The Dreaming Eye" to a lesser degree. What's more, the artwork in the 16-page booklet was all done by Scott. Anyone into neo-progressive metal should check this out. - (8.5/10)

UNDERTOW MAGAZINE:

I'm completely flabbergasted by this release. Scot Mosher (guitar, bass, keyboards, programming, percussion and voices) recorded more than 70 minutes of music. He only got the help of Todd Corsa who sang on two songs and played lead guitar on one song and Mickey James who played a bass solo. The bio says that "Virtuality" merges techno-trance, ambient, new-age and cinematic rock with neo progressive song structures. You can call it whatever you want but the musical landscape that is created on this album is atmospheric, dramatic, haunting and captivating. I would advise you to listen to this album with headphones and open your mind for a great journey into the musical mind of Scott Mosher. The music is richly layered epic and fantastically arranged. Sometimes dreamy and sometimes heavy, with other words you get the full spectrum of music on this disk. "Virtuality" reminds me at certain points of the music of Ayreon. The biggest different is however that Ayreon uses a whole battery of guest vocalists and musicians and that Scott did it all himself. Not only the music is top quality but also the packaging is very good. People who are into adventurous music should not think twice and order this album right away, you won't regret it. (9)

UNDER THE VOLCANO:

Virtuality. This earlier effort by Mr. Mosher is as lush in musical cyberscapes as it is in digital imagery. The cheesy vocals aren't as prevalent as in the newer release, and there are more instrumentals. 'The Human: Machine' contains Mosher's own synthesized vocals now that's the sound of Space Rock! This CD is a good starting point for anyone interested in delving into the digital realm of Scott Mosher.

UNIVERSITY OF DECIBEL/STEVE HUSK REVIEW:

It occurred to me during my drive home from Powermad 2001, while stuck in the Fort McHenry Tunnel and inhaling heavy doses of truck exhaust fumes, that the ambient rock cranking from my car speakers and reverberating against the tunnel walls was of a higher evolved form than the unconnected sounds which I previously associated with the "ambience" genre. Suffice it to say, my first meeting with ambient music did not go well. Back in my bachelor days, when my roommates and I competed in our house computer football league, some of them would play ambient albums during their games against me in the hopes of distracting and disorienting me. This 'music' was spacey, with no structure and no energy, and was, according to my taste and my interpretation, making no discernible point at all. My roomies apparently knew I held that opinion about ambient music, because, on the rare occasion that one of them actually defeated me, *all* of them loudly---and frequently---proclaimed that I was not able to handle the trance-like artistry of such an advanced musical form. (There will be a brief pause, while I laugh my ass off.)

I tend to believe my roomies went the 'psych warfare' route against me because they realized I had more football knowledge than any two of them combined. However, the possibility *did* occur to me that they were doing this as a direct result of my playing back-to-back-to-back Kansas songs in an attempt to distract and disorient *them.* Regrettably, the truth in this matter may never be known. Had Scott Mosher come up to me with a copy of VIRTUALITY in hand and touted it as ambient, I probably would have suffered through a few computer football flashbacks before politely declining. Fortunately, I had the opportunity to talk with him before I even found out he was a musician. Regardless of the subject matter, there was almost always a traceable

link from what Scott said to his political opinions, his sociological observations, and even his environmental convictions. Normally, somebody who feels the need to bring his personal beliefs into absolutely any and every topic of conversation runs the risk with me of rating high on my Obnoxious-O-Meter, which almost always leads to me coming up with new and improved ways of blanking that person out. However, I learned early on that Scott did *not* take the zealot-esque 'shove-my-point-of-view-down-your-throat' approach, but instead presented his viewpoints and opinions with enough open-endedness so that his discussional counterparts would feel they were being conversed with as opposed to being lectured. I was convinced that this same thoughtfulness and intelligence would find its way into Scott's sonic ! craft, so I snagged up a copy of "Virtuality" without even hearing a note.

It wouldn't have mattered anyway, because Scott took ambience in a direction I wasn't aware it could go. The music, in quite a few places, is so much more driving (a solid bass range, and guitar patterns that border along the thrash realm) than what this genre showed me before. Ergo: this is ambient music with teeth! If my former roommates tried playing an ambient album like VIRTUALITY during our games, I would have gone undefeated. Even when Scott calms down the pace and the mood, the final product is still several evolutionary eras beyond what my former roomies attempted to unnerve me with these melodic and mellow passages are more along the lines of structured orchestrations as opposed to endless chord sustains and meandering attempts at establishing a spacey feel for the sake of trying to come across as spacey.

Spinning this disc will be pleasing enough, but spending quality time with the booklet will give you a clearer understanding as to how much passion and overall artistic talent Scott crammed into the entire VIRTUALITY project. Amongst the liner notes is an analysis of himself and why he wrote the lyrics that he wrote. He even included Internet addresses of organizations he feels passionate about. In fact, there was so much Scott wanted to tell us, I had to rent the high voltage electron microscope at Berkeley Lab so I could read the tiny print. However, for those who are more visually based, the stories that Scott's fantastic graphic artwork want to tell you should more than suffice. Scott conceded to me that it might take a few additional listens for VIRTUALITY to sink in completely. Yet, I played it in its entirety almost once a day after Powermad for nearly a month, discovering something new with each listen, without reaching any kind of a saturation point. Actually, I don't think the 'overload' concept could ever apply to VIRTUALITY intelligent art, regardless of the genre and the delivery, never seems to wear thin with me.

VIOLENT SUNRISE:

Friendly dude, Scott Mosher, of much verbose qualities, requested this to be filed under "ambient, neo-progressive cyber-rock." I'm sure all the Virtuality reviews have this phrase... I would agree if I could reminisce about the days of the mid 80s. I could imagine those rock kids feigning to the thought of their beloved Rush adopting New Wave tendencies. Spacey, flying through the Blade Runner sky... wow, flick that bic! Show me Terry Bozzio! Go Spyro Gyra! But hey those were great days cuz keyboards dominated and were actually referred to synthesizers, and the synths probably had better sounds than those found on prog metal today. Its cool to hear this stuff set to rock drums. The talent is admirable on synth, on guitar, on everything else but one thing... So I am only hung up on the singer on a few of the songs. There's a guy who does approach Geddy Lee tone but not Geddy Lee ability. He's more like some Italia-disco freestyle singer who seems to try too hard. But with Scott Mosher's ambidextrous, multi-disciplines (I'm trying to adopt his lingo here) we could get something that approaches the explorations of today's new age/techno/DJ albums. (2.5/5)

XAOC MAGAZINE:

Scott Mosher could easily put among XAOC Magazine's top discoveries of last year. His second solo album, VIRTUALITY is a piece of art which most surely will be strongly admired by the lovers of beautiful and thoughtful music. Just for the record - Scott's first band appearance was in the lines of the 'funcore thrashers' Horsemeat and their gorgeous effort 'Meet the Meat' (95). Scott's first solo effort was called AMBIENT EARTH (96) and embodied the first wave of his ambient/new age instrumental rock. Generally, VIRTUALITY is much more solid, better recorded, and offers more refined musical ideas. There are not so many

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bands that can be put among the obvious influences so I'll only mention the 80's work of Tangerine Dream and Vangelis' Blade Runner. The overall mood is truly magical and relaxed. Tracks like "Virtuality" are more rock-oriented and up beat while most of the album offers calmer, well planned and well executed psychdelia. Scott's keyboard playing is the leading factor for the music. It's simple but very effective and spacey. We should also pay attention to the fine leads of the mainman and his guest guitarist Todd Corsa. Although the production and the mix still leave what to be desired, when the music is good, the rest is not of the biggest importance. It's absolutely necessary to try to understand the lyrical and visual concept of the album, which offers the spiritual and social searches of a contemporary man. Scott's view is interesting for us because it is carried in light of his artistic intuition, something not so many of us possess. There are truly wonderful places that carry the flame of a big future perspective, therefore I'm expecting something really serious from Scott to come up by the end of this year, when the next record is expected. An almost brilliant job! - (4/5)

ZINE SCENE:

Viruality combines Trance, Ambient, New age and Progressive metal music along with lyrics that cover such topics as socio-political and environmental issues. The Human Machine is an excellent piece that speak of lost humanity taken over by cloning and Biogenetics. A Sense of Fire is an excellent instrumental that is a two parter, The Crimson Strain and Redstorm Rising. I love the ambience of Attilian Sunrise. Scott's influences range from Dream Theater, Kitaro, Fates Warning, Tangarine Dream and they really show in some of the writing and arrangements but Scott definitely has his own sound and style. Re-Define definitely has some Rush influence as does The Dreaming Eye to a lesser degree . What's more the artwork in the 16 page booklet was all done by Scott. Anyone into neoprogressive metal should check this out! - 8.5/10

Interview with POWER PACKER Magazine

1. Tell us about Scott Mosher. Who is he? What are his musical plans?

Well, I am a musician/graphic artist/activist and Allaroundniceguy®. It's all emblazoned on my business card(s) so you know it's not just bloated hyperbole or gross exaggeration. I am also the artist formerly known as 'He who rises with the sun and falls asleep during a GWBush Jr. speech', which translates into many foreign languages nicely. As for my musical plans, well, I have just completed relocating back to NYState (Long Island, to be more specific) so I am getting myself re-established within the musical community here. I am currently finishing up the music for my 3rd CD, and hopefully I'm looking at an early 2003 release. I am attempting to avoid competing with the next Lord of the Rings movie (it's gonna rule, man!), Santa Clause and his directionally-challenged reindeer and snow. But seriously, hopefully early 2003.

2. Tell us about the demo CD 'Virtuality'.

Well, I think the term 'demo' is most certainly a misnomer. I definitely don't consider it a demo. While I'll admit to being 100% self-financed and an independent musician, I never was fond of lacking major or minor label credentials denoting a musical release a 'demo'. Not by any stretch of the imagination. This is a full fledged, multi-media project, and was intended as such since it's conceptualization and inception. Anyhow, now that we got the semantics out of the way, VIRTUALITY is a 70 minute excursion into the world of ambient, neo-progressive rock music. It also encompasses the world of digital art (my profession) and therein, functions, to a certain extent, as a graphic design portfolio. Additionally, considering the somewhat extensive liner notes delving into my personal philosophy and ideology, I think VIRTUALITY represents both an abstraction and the reality of my artistic and creative ideals.

3. From what I gather, 'Virtuality' is a solo project. Will you ever try and put together a real band?

I get asked this question all the time. The short answer is no*. The long answer (the *) is that if I: 1) had proper funding, 2) the right combination of musicians willing to perform with the dedication and methodology a live show would require, 3) the money to invest in an applicable and complimentary light show, 4) the desire, and 5) more songs! I would consider it. I have to admit to being slightly more enamored of being a studio/recording musician at this juncture than a performing or touring musician. I do think the question is obligatory for the simple reason this kind of music is practically born as a combination of the audio and the visuals. IT would be awesome, if I could do the concept justice, man.

4. Tell us about those persons that have helped/contributed to your project. (i.e.-Todd Corsa on vocals, etc)

Actually, Todd is really the only collaborator. Mickey James, who produced and recorded the CD, slapped down a dope bass solo on whim during a fine evening of recording. Todd really functions as my voice. I'm not the worlds greatest lead vocalist, and while I could probably hold my own with the Danny Partridges of the world, I'm no Steve Perry or Ray Alder by any stretch of the imagination. Todd's voice is at once both complimentary and divergent with the music I write, and it's a challenge for us both to work at this level of composition and arranging. Basically, he writes most if not all the vocal melodies and thereafter, sings. I am going to get him to drop atleast another guitar solo or two on the next CD. Our musical mentalities travel on a similiar path, and we are often on the same wavelength when it comes to collaborating on music.

5. You call your music "ambient neo-progressive cyber rock". Explain this phrase and its meaning.

Yes, but you may be sorry you asked (lol). I coined that term for lack of a more descriptive phrase. The majority of people who read the liner notes find it kind of humorous, but once they hear the music, it becomes clear. To clarify, I incorporate a diverse range of atmosphere into my sound, hence the ambience, and the progressive is the approach I take as both a songwriter and instrumentalist. The music IS progressive in that at times I stretch myself OUT of modern songwriting techniques, and conventions, and work with a myriad of tones, odd-meters and song lengths. It's actually quite similar to the dynamics of a movie at times. Experimental, and yet dramatic.

6. Your music is not exactly metal. More of an atmospheric-rock. Is it hard trying to find a musical niche to be able to promote your music, especially since rock is not as popular as it once was, commercial-wise.

Being a schizophrenic when it comes to my own diverse interests in music and film, I have to say I do maintain, almost subconsciously and unintentionally, an enigmatic approach to music. It's hard to define sometimes, hard to digest in one listen, and even more difficult to both promote AND discuss with people who aren't tolerant and adventurous in their choices of music. The paradox is that it can be incredibly hard to find an audience, but conversely, it can be tremendously rewarding for those willing to take the chance on something different. And I am not re-inventing the wheel here, but it IS strange enough in this corporate music climate, to warrant a disclaimer, at times. Much to my chagrin... And yeah, I'm still trying to find my niche!

7. Favorite song(s) or part(s) from the CD?

Hmmm... I really like the guitar solo's on 'Sorrow in a World of Darkness' and the outro of 'Sometime After Midnight'. As a whole, I can really dig 'The Human: Machine' and 'Re-Define' as songs, though they are, within the confines of VIRTUALITY, vague opposites of each other. Todd's vocals impressed the hell out of me, and still do to this day, as does the fact I remembered to play most of my guitar solo's in key and spontaneously after much time fretting about the loss of much of my 'technique' over the years. But, what one loses in ability, one gains in phrasing and style, I guess. Or so I am trying to convince myself! (lol)

8. Your music reminds me a lot of that of Alan Parsons. How much of an influence is he and his music towards your music?

Not much at all. I do admit a fondness for quite a number of his (the band) songs, though. I would consider Fates Warning, Kitaro, David Arkenstone, Tangerine Dream, Rush (really?), Journey, Saga, Dream Theater, Prince and James Brown (though you don't hear it) much more influential. And I still dig a lot of coolass trance music, too.

9. The artwork contained within the CD booklet is amazing, especially the center artwork of the booklet with the pyramids, lightning, and stars. Is there a meaning to this one piece of artwork?

Thanks! I'm leaving that all up to the interpretation of the viewer/listener. I could draw some parallels, or point out the symbolism, but I would prefer to defer to the art itself, taken as a whole with the concept of the CD. Besides, I'd have to facilitate litigation against myself for revealing ancient artistic secrets if I admitted to any conscious thought or theme. But, there's a number of recurring motifs and concepts.

10. Also, is there a meaning to the CD cover? It is a very pro-industrial type cover yet while reading your comments, you seem to be very pro-environment, anti-industrial.

You hit it. I am absolutely an avid environmentalist and advocate for ecological responsibility on a personal, economic, global and political level. Anti-industry? That's a little more critical than I like to consider myself. Perhaps more sublime, such as anti-pollution? But isn't almost everyone, eh?

11. Thoughts about the Earth and its environment and where mankind is heading?

Yes, not a pretty or scenic sight, either. With our current political climate, and the administration that's in office right now, the anti-environmental regime is in full motion, along with a long-winded smear campaign against the environmental movement, which disgusts me. Without mentioning the obvious names, our politicians are treating our environment, and our well-being as both a nation and a global community, as an expendable resource to be exploited. The welfare of the citizens and our ecosystem have fallen far from being first on the list of our politicians policy plans and future legislation. It's all about money, votes, partisan politics, and greed. I don't need to give anyone a road map to show how far down the road towards self-destruction we are heading. Not to come off sounding to alarmist or anything, of course (lol)! Mankind, as individuals, and collectively, really need to hold our leaders and government accountable, and as citizens, we need to become both more aware, informed, and responsible.

12. With such a vast array of music contained on the CD (i.e. -synths, sound bites, etc), do you play your music live?

No, but I did once, back in the late 80's and early 90's (and that's the 1900's, wiseguy!).

13. What does the future hold for Scott Mosher?

Hopefully a grammy award, the nobel peace prize, a golden gloves boxing award, the pulitzer prize, a subscription to my favorite entertainment magazine, a German Shepard named George, a nice hot pepperoni Pizza, plenty of Dr. Pepper (alternating with H2O of course), a few more CD's (and 1 8-track release for purely selfish nostalgic reasons), avoidance of traffic violations, a healthy planet and the breakdown of intolerance and ignorance in our increasingly materialistic society. I am not a hippie and never played one on TV! Seriously, though I have enough music right now for the next 3 follow-ups to VIRTUALITY and I intend to bring those to fruition.

14. Last comments?

Support independent progressive-minded musicians and artists. I have an extensive website and plenty of song samples posted therein. If you like what you read, hear and see, please order a copy or twelve, tell your entire extended family, and drive safely. Feel free to contact me with comments, suggestions, donations and fine wines! Here;s my current contact information:

Interview with UNTOLD GOOD Online

FOUG: What name are you listed by on UntoldGood.com?

Artist: Scott Mosher, eponymously!

FOUG: What category are you posted in on UntoldGood.com?

Artist: Progressive Rock (I think)

FOUG: What name do you go by?

Artist: Er... Scott Mosher?

FOUG: What 'type' of Artist are you?

Artist: Homo sapien by species. But, alas, I consider myself a multi-medium artist, that is, I delve into the worlds of music, art (graphic design more specifically), prose, literary, social activism, ideology and philosophy.

FOUG: Do you work in any other mediums?

Artist: See above answer.

FOUG: How did you get started in the arts?

Artist: The innate ability to think creatively and indiviually forges an artistic path I have never been able to suppress or deny, hence, my path into the visual and sonic arts was merely a matter of finding my own personal path.

FOUG: What medium did you work in first?

Artist: Music has always been my prime interest, and the main contributing force to my creative endeavors.

FOUG: Who was your first Artistic mentor?

Artist: I would imagine my 4th grade drum teacher, in addition to my introduction to Marvel Comics in my young teens, that took me on a wild ride in inspirational escapism.

FOUG: Who are your artistic heroes?

Artist: I can name specific musical influences and artistic inspirations, but I prefer to draw and pull from life experiences as a whole instead of separating and breaking down these influences into small little categories. Assimilation and asorbtion is as much a

subconscious factor in productivity as consciously breaking down barriers.

FOUG: Who are your personal heroes?

Artist: See above question, though I can profess to finding much in common with individuals as Neil Peart, Ralph Nader, Noam Chomsky, JRR Tolkien, and other persona's from all sphere's of influence.

FOUG: Describe your work in terms of known artists?

Artist: I would say Rush + Fates Warning/Dream Theater, add in a dash of trance/techno music, a heaping dose of ambience a la Tangerine Dream and Kitaro, a touch of pop and heavy rock, and not just a touch of the enigmatic about sums it up rather esoterically.

FOUG: Define your target audience and how that effects your work?

Artist: My target audience are the people who are looking for something different from the what we have been force-fed as the 'norm'. Those who appreciate an amalgamation of musical styles with a definite individualistic streak, and merging a strong personal philosophy with the arts in general. Let's just say your average Britney Spears, DMX or Garth Brooks fan probably wouldn't be interested, but if they were, I would love to have their support.

FOUG: Describe your artistic process?

Artist: Purely non-linear and abstract.

FOUG: How do you measure your personal artistic successes and failures?

Artist: The bottom line is if I feel I've presented my art in an honest manner, and truly, I can only be the determinate of that. If I can listen to my CD more than 1 year subsequent to it's initial release, and still find myself admist the currents of the music, then I have succeeded. First and foremost is being comfortable and finding my own voice, reaching that point of self-fulfillment.

FOUG: What does the future hold for your art?

Clarification of some of the more obscure surrealistic elements I'm attempting to bring across, and a more vocal-oriented approach.

FOUG: How does collaboration effect your work?

Artist: I am mostly working within an autonomous creative framework in which I compose, arrange and perform all the music with the exception of a guitar solo here, or the vocal melodies. I prefer to work as the sole arbitrary authority figure, but I can assure you collaboration with other musicians can take my music in direction I had not originally envisioned. I prefer to function as the creative catalyst, but allowing others into the inner sanctum to work their artistic talents on top of my musical reverie is a truly rewarding experience. I do plan on enlisting more friends and foes on the next subject.

FOUG: If your art could speak in words, what would it say?

Artist: Danger: Severe Tire Damage.

FOUG: If you could take credit for one famous work of art, which would you claim?

Artist: Concept and construction of the world's tallest smoke stack.

FOUG: Is there a medium which you do not have experience in that you would like to explore?

Artist: Probably Bulgarian Chorale Dance Choreography.

FOUG: Should there be any limits in Art? Do freedom of speech rights apply?

Artist: Freedom of Speech rights always apply. It's easier to turn the channel or walk away than it is to question and debate. THAT

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takes much more energy and proactive imagination. It's almost too much of a challenge for people.

FOUG: Do you have a 'special place' where you do your best work?

Artist: Well, definitely NOT the bathroom. That's for reading only.

FOUG: Do you listen to music while you work?

Artist: Not if I'm working on music. Then can I no longer hear myself, but I am taking on unnecessary schizophrenic identity.

FOUG: Which interests you more; Fame or Fortune?

Artist: How about fortuitous frivolity?

FOUG: Post-Modernism or Pop-corn, boxers or briefs, Coke or Pepsi, Britney or Christina?

Artist: Uh, Individualist Existentialism, boxers, Dr. Pepper (though Coke before Pepsi), and Mr. T!

FOUG: Is 'Art' of the people, for the people or by the people?

Artist: It can at once encompass one or all of the above. I don't feel has any set parameters. It's personal expression, other times it's the fabrication of entertainment, and yet other times it's the production of information.

Interview with EFX MAC ART & DESIGN MAGAZINE

1. Tell us a little about your background, particularly your music & sound career.

Well, my formative years were based upon a definite musical foundation. I began my excursion into the realm of the creative process (most likely thrust upon me by both my mother, and the educational institution most of us attend when we are young) first on trumpet followed by acoustic guitar, percussion, bass guitar, and then found my way back to my first musical love, guitar, which I has been my main instrument for well over 15 years. It was always my first love, music, as both an avid and enthusiastic listener AND performer. Throughout the years it's occupied a variety of levels of importance in my life, though my passion and conviction for music has never subsided, and thusly, always been one of the most important intangible possessions I carry with me. I've released a number of original music projects over the years on a number of different medium (cassette, CD, MP3 though I'm not necessarily sorry I missed the whole 8-track trend) and within a variety of musical genre's... Which lead into my entry into the realm of digital art and graphic design. Though it came much later in life through plenty of soul-searching, educational pursuits and caustic personal therapy, I can honestly say there is some interesting synergy between my creative exploits in the realm of both music and digital, not the least of which is, of course, they are both based upon a myriad of similar skill sets such as imagination, inspiration, influence and technology.

2. Are you writing music & sound for multimedia, video, film? Doing freelance work or do you have regular clients?

Currently, My only current client is myself... and I'm working on my third full-length CD exploring the hybrid of techno/trance, progressive heavy rock music, ambience, and pop melodies. It may sound horrifying, but I am finding a very comfortable niche in this amalgamation of musical styles. That said, All of my music is original music for personal use and dissemination. Even attempting to entertain the notion of a career as a studio musician or freelance composer (which is an entirely separate level of musical virtuosity and ambition I probably am not cut out for) is a frightening concept. Much of my creative energy is currently being tapped by my current musical project(s) and graphic design occupation. Now if I raised my intake of a certain funky carbonated beverage (Dr. Pepper) and decreased my regimen of subconscious horizontal inactivity... Seriously, though, I am always considering taking the plunge into scoring video and cinematic works.

3. What are your influences in music? And what kind of electronic music are you most familiar with?

Ah! One of my favorite questions, but also one people soon regret having posed as my influences literally run the gamut. One important aspect of being a creative individual I've always prided myself on is the mentality of diversity, tolerance, open mindedness and the willingness to evolve yet maintain something resembling artistic integrity and individuality. The willingness to experiment, progress and keep the channels of inspiration open, is a priority. Anyhow, not to digress from the original question, I listen to a little bit of everything from progressive rock to heavy metal to funk through hip hop through jazz into new age and trance/techno, pop, rhythm and blues, and polka. As far as electronic music is concerned, that covers mostly the trance/techno realm, as well as alot of electronic new age and soundtrack music.

4. What kind of computer and software programs are you using?

I'm using an old tried, trusty and true, beige Macintosh G3 and a Korg Triton synth workstation. I'm not much of a digital audio connoisseur, but I do have Pro Tools, which is a daunting piece of recording software. Even opening the box is intimidating, especially considering that I come from a background as a performing musician, composer and songwriter. My technical acumen of the recording process is limited, so I've been content to leave it to the professional(s) though current financial constraints have inspired me to start taking the home recording perspective more seriously. I look at the computer/sequencer more as a liason between the creative mind and the final product.

5. Explain a typical creative process when you are starting a music or sound piece.. The writing, the recording, the post processing, etc.

Most of my music can be traced back to improvisation. A little chord progression here, a melody there, the accidental spilling of some soup on a guitar neck and ensuing sonic madness until it is cleaned up... the inspiration isn't often channeled into a coherent piece without much thought, practice and experimentation. Writing on a sequencer, though, as I most often do, often does allow me the pleasure (and pressure) of working on a number of compositions at any given time... but then again, considering most of my pieces are constant 'works in progress' and serve as the catalyst for an entire CD project, I've yet to actually bottle any one creative reference point as 'the rule'. Most of my compositions originate as 'the exception' to my own rules... haha.

Interview with COMPUTER GRAPHICS WORLD MAGAZINE

--How long have you been producing computer art?

I've been producing digital art for almost 4 years now.

--What do you like most about the medium?

For me, as an artist and musician, contemporary digital art and modern electronic music serve a variety of complimentary functions. I can define and express myself in both forms equally well. There is an interesting synthesis that is inclusive of my personal ideology within the convergence of the two mediums, and though I am a musician first, I definitely find satisfaction in the creative aspects of both. I admit there is sometimes a 'yin-yang' paradigm occuring with art and music, but for me, I find that more often than not, one reflects subversive and subconscious elements of the other, beyond the obvious.

--What does computer art allow you to do that you can't do through traditional methods?

I come from a contemporary computer-based graphic design background as opposed to a fine arts/illustration background. My approach is dependent more upon the computer as a tool and the canvas for ideas and self-expression. That being said, I do take the perspective of a graphic artist with an interest in modern forms of various art mediums. As such, I term my own personal style neo-impressionist conceptualism. I tend to focus on concepts with a sometimes subtle use of symbolism and surrealism. The abstraction of the two forms the basis for my 'style'. And toss in some quasi-hostile political and social overtones, and a healthy amount of Dr. Pepper, and I think that sums it all up.

--What hardware/software do you use, and for what specific purposes while creating the art?

I exclusively use a Macintosh computer(s). I do spend a lot of time in Photoshop, Bryce 3D, Illustrator, QuarkXpress, Pagemill and Adobe Dimensions (something like version -2, or another archaic version of that program).

--What makes your art unique, technically and personally?

Ultimately whether my art is unique, is a matter of subjective opinion. In and of itself, it is unique to me as I created it. The techniques involved are not so much part of my concern, at least consciously, unless I am being asked to specifically analyze. Like I mentioned, I often create a piece with a specific agenda or concept in mind, and when I am working on a piece for both the art and music mediums, it's not so much a process as it is a reflection of thoughts and/or perspectives.

--What are you trying to achieve in creating your images?

A symmetry between a vision and a theme. I admit to using political viewpoints and sociological opinions as much as personal experiences and emotional states of mind. To me they are all interwoven and inter-react anyhow. Whether or not the viewer ascertains my perspective is somewhat irrelevant. That they get some kind of emotion from it, or at least the atmosphere, is at least as important.

--Do you create art professionally or as a hobby?

Haha! Actually, both. Much of my design work is done as an employee and a freelancer, but... I also have my musical recording career, which often consists of creating art that works in conjunction with the music. So, it seems I am not only an employee but an employer of myself. If this sounds slightly schizophrenic, believe me, it's unintentional.

--Where do you live (city, state)?

Currently I reside in Raleigh, North Carolina, but in the near future I will be either relocating to back to NY, or even San Francisco.

--Where do you get your inspiration? How does that impact your work?

It truly varies. I try to allow my mind to act as a sponge, to soak up as much information and knowledge as I can. I find observation as inspiring as contemplation. Conversely, the most mundane facets of life can provide as much inspiration as a deep philosophical conversation on the sub-atomic biocellular half-lives of a crumb of a jelly donut! I truly follow a lifestyle of tolerance and diversity, except for my soft drink consumption. Then I discriminate, but only against Pepsi products!

--Any other information about you as an artist or your work.

If anyone is interested, I have a new CD of ambient neo-progressive rock music, which includes 72-minutes of vocal & instrumental music AND a 16-page booklet of personal philosophy and my own digital artwork. It's entitled VIRTUALITY and is a non-linear concept CD based upon personal ideology (see the link below). Also, I am always looking to do design work such as CD covers, websites and the like for independent artists, perhaps more so than for large corporations. I have plenty of my work posted on my website. To sum it all up: I am affordable, expedient, and I don't bite. Contact me

Interview with LONG ISLAND MUSIC SCENE Online

When did you first begin rocking out, and what was the scene like in those days?

The first time I had a Pepsi (being a Coke kinda cat) I really rocked out and it wasn't a nice warm feeling. To this day it has an adverse effect on my physiological well-being, so much so that I can't even recall how long ago that was... Oops! I think you were referring to music. Well, in that case, to ascertain the exact time, date and place when I began 'rockin out' would be like asking Jack LaLane when he lifted his first ankle weight, lol! Seriously, though, I've been a musician since the ripe young age of 8, if I recollect correctly.

Who were some of your early influences, and who are some contemporary artists that you admire?

Well, to this day I still have a fond appreciation for the 'artists' I grew up on, if not proper respect, too. I would consider my 'early influences' as valid as my 'contemporary ones' and since my inspiration knows no bounds, I will endeavor to create a short (relatively speaking) list now (in no particular order, of course): Fates Warning, Rush, Dream Theater, Dokken, Queensrÿche, Journey, Ice T, Run DMC, Penthouse Players Clique, Tim Dog, Earth Wind & Fire, James Brown, Prince, Sade, Chic, Greyhaven, Asia, Iron Maiden, Judas Priest, Kitaro, Tangerine Dream, Beethoven, Stravinsky, Berlioz, The Rippingtons, Dave Weckl, Marty Stuart, Enchant, Michael Jackson, Engine, Yes, David Arkenstone, Steve Roach, Marillion, and the list goes on...

What is your favorite album by The Who, and why?

Well, if I answered that I would have to answer the next question, and besides the fact I don't want to come off too much more like an out-of-touch, anachronistic throwback to an earlier time (say, uh, the Cretaceous era), I will have to take the diplomatic stance, and say, 'the first one when they first burst onto the scene in the glory under a raging moon'. Actually, I'm not too much a fan of classic rock, so I can only say I dig quite a number of songs by the Who, but I've never actually owned any albums (can I still use that word?) by them.

What is your favorite album by The Doors, and why?

To paraphrase myself, once again, "I can only say I dig quite a number of songs by the Who, but I've never actually owned any albums (can I still use that word?) by them." If you were to ask me my favorite 70's soundtrack on 8-track, or favorite Fleetwood Mac album or even favorite album by Bartok, then I would be able, willing and justified in answering the question. Sorry, never a big Doors fan. Although the R&B group, Innocence did a killer ambient jazz version of 'Riders on the Storm'.

What are some of your favorite memories from rocking out on Long Island?

I grew up in the heyday of live music, man, and, curse the Reagan years, trickle down economics, and the 'greed/me decade' of the 80's. Much to my dismay, when I look back on the LI music scene from, say '89 to '95, I can honestly say there was a lot happening. Of course, over the course of the last 7-8 years, the live music scene has become but a fading shadow of what it's grandeur once was, but I remember Sundance, the Roxy, Spit, Sparks, Ronnie V's, the Continental, etc, etc, etc, et al, ad naseum, ad infinitum. My favorite memory? Hmm... Probably any one of the various Fates Warning & Dream Theater gigs at Sundance. Speaking of which I also remember, avoid the bathroom at Sundance like the plague (I'm sure there was a correlation between the two).

What's coming up next for Scott Mosher that we should all be watching out for?

My inevitable grand entrance and nomination at the Grammy Awards! While can blame a guy for having high standards, right? Well, baring my relocation BACK to the NY area within the next few months (planing is underway even as I type), I can honestly say I have composed most of the music for my next cd, which, while not departing drastically from the style I've harvested on VIRTUALITY, will be keeping me busy until the end of 2002, I would imagine. I don't know WHERE, WHEN and HOW I am going to fit the attempt to run for a congressional seat or the local Meat Cutter's union in my schedule...

If Apollo Creed had fought Clubber Lang, each in the prime of their boxing careers, who would have won, and why?

Well, of course, Apollo had those damn funky American flag trunks (not to mention he was also 'Action Jackson' co-starring Craig T 'Coach' Nelson), though Mr. T pitied and whooped ass on many poor fools on 'The A-Team' (and was in the first 2 ever Wrestlemania's, I and II respectively), so, though it would be a close battle royale, at the end of the day, T's gold-chained wracked motif would lay the smack down on Carl Weathers gluteus maximus in a close, 12-round title fight. I could see Keith David (of THEY LIVE/MEN AT WORK/PLATOON/PITCH BLACK-fame) serving as guest referee for this classic confrontation.

What gear do you like to use?

Ibanez 7-string, ole Marshall combo speaker, Korg Triton workstation, Kramer bass, Todd Corsa's vocal chords, a case of Dr. Pepper, and anything else people are willing to donate.

What isn't an Olympic event, but should be?

Well, I've always pondered the lack of fly fishing, professional bowling, cave troll tossing, and pub darts in the summer Olympics. I would imagine if there were a Fall Olympic event established, the former 4 professional sports would HAVE to be included. Of course, the converse to your original question could be: "What is an Olympic event, but SHOULDN'T be", and, the obligatory answer to THAT, of course, would be... synchronized swimming?

Favorite member of The Monkees, and why?

I always dug the mysterious '5th Monkee' that no one seems to remember, hence, he get's no respect or props whatsoever. Wasn't his name Dick Clark or something along those lines? Damn that guy still looks like a teenager, eh?

What contemporary male performer most needs to get a grip, and why?

Kurt Thomas, Mr. Former Gymnastic olympiad (not to beat the dead horse that is the Olympic theme running through this interview). I know he established himself as quite the accomplished and consummate gold medalist. I'm sure if he got a grip he could enter once again and probably place relatively high in the current standings.

What is the one thing that you like the most about the Long Island music scene?

Haha! That I don't have to perform in it at all... (scene, what scene?)

If you would like to see one thing change about the local scene here, what would be it be?

I would think demolishing plenty of the old and abandoned buildings and getting proper investors to turn them into a proper venue for local, independent music and events, perhaps focusing on all of the arts in some way shape or form. No Pepsico beverages though.

Give us a few pearls of wisdom for any up-and-coming local musicians who are trying to make a splash. Some do's and dont's?

Do perform original music. Don't forget to thank your mother in your first CD liner notes. Do attempt to work diversity and improvisation into your music from time to time. Don't work your floor pedals while wearing rubber boots in an outdoor venue during a rainstorm. Do enlist the aid of a professional graphic artist like myself (www.theambientmind.com) to do your design on your CD project(s). Don't ever be caught with your hands in the collective band financial cookie jar and expect to be in said band a week later.

Where will Scott Mosher be in 2003?

Probably still typing the answers to this interview. And if he is done, hopefully he will stop talking about himself (atleast in the third person like he's a professional wrestler, a marvel supervillian or Supermarket store manager). Although, if I have my druthers, I would prefer to be a gainfully employed graphic artist, studio musician working on CD #4, environmental activist with a penchant for wolves, and perhaps working on my third screenplay (look, I would write LETHAL WEAPON 8, I've no problem with that).

How would you describe your current sound/style?

Ambient, neo-progressive rock. That's the short version.

Give us a funny Todd Corso story, and a funny Mickey James story.

Todd Corso story? I don't know the guy. But I can give you a funny Todd Corsa story. The only problem is, if I offend him (you know how sensitive bassists-turned guitarists-turned vocalists are) in any manner, I'll have to sing the next CD myself, and I wouldn't wish that upon my most ardent foe at this point! As for Mickey, well, just go see his band, EARTH EATZ DOG. They rock. But you'll see why I call him the 'Stevie Wonder of bass'. He's got his moves, man! Vbin'...

What are some of your favorite films?

I'm a movie buff, so you may have just asked the wrong question there, bud. Let me start off by saying: Lord of the Rings!

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Breathtaking... Captivating... Greatest movie of all time (well, atleast in my humble opinion). Ok, besides that one? Dances With Wolves, Devils Advocate, Unbreakable, The Thing, Hellraiser I & II, Terminator I & II, the Matrix, Serpent & The Rainbow, Spaceballs, Jurassic Park, Naked Gun I & II, Airplane!, Men at Work, Three O'Clock High, Breakfast Club, Boyz in the Hood, Training Day, Waiting to Exhale, Bill & Ted's Excellent Adventure, Raiders of the Lost Ark, the Hard Way, Die Hard I, II & III, and the list goes on...

What are some of your favorite movie soundtracks?

Now your talking! I find great inspiration in many film scores. The cinematic experience is more than just the visceral moving images on the screen, but also the relationship with the musical soundtrack, and some of my favorite composers (and thusly, personally influential) are: Brad Fidel (Serpent and the Rainbow, Terminator I & II), Paul Haslinger (Planetary Traveler), Thomas Newman (Erin Brockovich, American Beauty, Traffic), Maurice Jarre (Ghost, Jacobs Ladder), Christopher Young (Hellrasier I & II) and so on and so forth.

Page or Plant? And kindly explain your answer.

Well, how about Lenny Wolf and David Coverdale. Honestly. How about those Arizona Diamondbacks, eh?

What are some of your favorite 8-track cassettes from the 70's?

I'm probably going to have to jump start my collective cognitive memory on this one. Actually, the 8-tracks I remember were actually my mother's so please don't hold it against me. Atleast I got a wide range of diverse musical listening pleasure: Saturday Night Fever soundtrack, Billy Joel - Glass Houses, Earth Wind & Fire - Greatest Hits, Aldo Nova, and Fleetwood Mac - Tusk. That said, I'm looking to join an active grass-roots campaign to bring back the 8-track.

What is your favorite Fleetwood Mac album, and why?

Rumors, of course. Does anything else need to be said? The band at their peak, and all 5 members collaborating, forming a cohesive, well-defined, musically adventurous collection of pop masterpieces.

What is your favorite Bartok album, and why?

Well, Op.11 (Duke Bluebeard's Castle (A Kékszakállú herceg vára)) of course. Doesn't everyone own that one?

And lastly, create a question of your own, and provide us with the answer.

Using the rational formula of the circumference of an object the mass of a white dwarf star, multiplied by the force of the pull of the lunar ocean upon the distant vortex of the black hole M31 in Cyngus Vii approximately 12 light years from our galaxy, divided by the kinetic energy of nuclear fission at the sub-atomic level measured in nanometers, and converted into increments of cubic square feet, kindly determine the amount of licks it takes to get to the center of a Tootsie Roll Tootsie Pop®. The answer is 6. Thank you and have a good day (Ouch, my tongue is still stuck in cheek)...

Interview with TRANSCENDING THE MUNDANE Magazine

Artist, activist and musician, guitarist Scott Mosher is a man of many trades. To immerse yourself in his work, especially his new CD, VIRTUALITY, is an experience in many facets of talent. His latest CD is a combination of instrumental music and vocal music, touching upon many different genres, yet naturally appealing to progressive metal fans. Here is Scott to tell us more about it:

1. What are your thoughts on your new cd?

Overall, I am fairly happy the way it turned out. It was somewhat exhausting as the entire project is an extensive creation beyond just the music. The VIRTUALITY project is literally broken down into 3 areas: 1) the Music, 2) the Art, and 3) the Philosophy. Each is a separate entity, with the musical node being the most fulfilling, but they are definitely inter-connected and function on parallel

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mediums. That said, with the promotional hurdles in front of me, I would truly say, the most enjoyable part is done. The actual difficulty resides in the promotional aspects of pushing a CD that is not specific in genre. VIRTUALITY is not an immediate listen, rather it is ostensibly music that takes a number of spins in the old deck to saturate the listener.

2. What is your philosophy regarding an ambient mind?

"The ambient mind" is a state of being where the creative engine works within abstractions of music, art and personal ideology. The forces that inspire me on an emotional, intellectual and artistic level converge a form this entire paradigm. For example, I have strong ideals and principles that influence and inspire the lyrical and musical motifs, which are in turn defined further in context with the ambiance and style of the artwork in the booklet. I suppose that is why I did the entire project myself, as it is something of a non-linear conceptual impressionistic piece that truly resides within myself. The bottom line is pure self expression on all levels.

3. In relation to your musical projects briefly explain your past work and what has led you to where you are today musically.

I've done my time in bands, dysfunctional and otherwise, that for the most part, never made it out of rehearsal/song-writing mode. For a while I had this barrier preventing me from realizing a specific musical goal, because my interest in music pretty much runs the gamut, from hip hop to jazz to new age to rock, and anything in-between. I could never come to a conclusive genre which to write in, and add to that the fact that I have an aversion to being pigeon-holed. I much prefer to be a defining force in all aspects of my creative endeavors. I think you could say that kind of perspective is not conducive to a democratic band situation. Anyhow, when I did the 'Ambient Earth' new age CD in '96, I was listening to a lot of trance and space music, and when I got back into song-writing mode, I started writing semi-progressive music that pulled certain characteristics from these diverse genre's that really inspired me to take it to the next level, which is, I think, where VIRTUALITY begins, and all traces of my sanity end. (LOL) I think my common sense left me at that point, too!

4. You are one of the few artists to incorporate art, music, and personal viewpoints into a package without forsaking any for the benefit of the other- what inspires you to do so?

Uh, perhaps the possibility of running for political office in the future? Well, you just hit upon the 3 elements I mentioned earlier as defining 'the ambient mind'. (I'll take 'the ambient mind' for 100, Alex). I don't think intelligent music, has to be exclusive of political and/or socially aware themes. Actually, within the style of music I am working it's very conducive to these dramatic and evocative themes, such as environmental destruction, urban decay, the breakdown of personal responsibility and other social ills. I'm trying not to treat it like a soapbox, but of course, at some point, anytime one expresses strong personal viewpoints in a popular medium, one get's labeled. It's really not my place to argue that, I just write generally about the subjects and events that influence me on an organic level. They just tend to be in the realm of politics, sociology and environmentalism.

5. You are obviously very political minded- what are some personal ideals you hold dear?

Haha! Do you want fish with that can of worms we are opening? My ideals tend to fall in the progressive area of modern politics. The issues that are important to me encompass a pro-environmental socially conscious outlook. I have strong reservations about our current administration for a wide variety of reasons, but suffice to say, and partisan viewpoints aside, though we as a country are moving forward, I don't necessarily feel it is positive progress in a number of ways. Incidentally, my biggest problem today is the amount of influence and control corporations have over our daily existence, and not just on a political level, but in all aspects of life. This could take an entire magazine just to touch upon some of the broader issues, but let me go on record as saying you can use the current corporate music culture, in all it's prefabricated, cookie-cutter structure as a microcosm of the globalized world. Perhaps we should discuss the significance of carbonated beverages in the workplace to break the tone here? (LOL)

6. Not many artists are daring enough to put out an album mixed with instrumental and vocal tracks like this- was this intentional and do you feel comfortable with both styles?

Actually, it was intended to be a vocal project. The irony is, the collaboration between Todd (Corsa, vocals) and myself, expanded well beyond the original concept, and I hope we can increase the use of vocals on the next CD. Honestly, most of the instrumentals are

intended to be vocal pieces, but with time constraints, it wasn't possible to work out melodies and vocal lines everywhere I wanted to. This entire CD was unquestionably a learning experience in all aspects. I do want to incorporate more vocals into future songs, and hopefully I will allow Todd more time to conceive his vocal ideas. I do feel comfortable with both styles, but I do feel strongly that vocal music has a more distinct feel, and leaves a deeper impression on listeners than instrumental music. People like to hear music with a human voice as it brings a more organic element to electronic music.

7. Do you plan on putting together a live band or will you stick to studio projects? What projects do you have prepared now?

This seems to be a ubiquitous question, the concept of forming a band around the music. While it would be very interesting I don't know if I have the patience, and desire to do that. Performing live would require incredible visuals to do it justice, and I don't know if I can afford Industrial Light & Magic, John Williams and the Philharmonic just yet. The music itself could either be an surrealistically enlightening experience or a monstrous trainwreck, no doubt about it. Plus, I would have to hire my keyboard as a full-time musician, and those things just require to many ammenties. I would probably have to fire myself! I am working on new music even as we speak which hopefully will expound upon the musical foundation I created with VIRTUALITY. It seems like it will be heavier, more vocal-oriented; incorporating a slightly more progressive approach in places.

8. Your artwork on this disc is first class, what inspired the art that appears on Virtuality?

Lot's of Dr. Pepper, some temporary insanity and a healthy dose of the HELLRAISER: HELLBOUND soundtrack. I am a graphic artist by profession with a strong background in CD cover design so, I conceived the art in the CD booklet to serve as an art portfolio of digital art. Imagine to my dismay when it reflected the nature of the music! Actually, I wanted to hold this project to a high standard for personal reasons, the only unfortunate sidebar to that is now everytime I do a new CD, I am going to bankrupt myself in the process! It's great being a self-financed, independent artist, eh?

9. How can a solo artist like yourself get your name out there and have the right audience become aware of your work? What is your greatest obstacle?

Well, as Chris from F5 (the band, not the NASCAR Company) can attest, it's not easy. We, as self-financed, independent artists, have the deck stacked against us. The current music scene in relation to radio, magazine, retail and internet coverage for independent artists and musicians, is a minefield. Ground level 'zines like yours, the independent internet radio stations, some college radio and small business record stores are certainly the foundation, but as we all know, half the battle is self-promotion -- shamelessly, tirelessly, and, much to chagrin of the neighbors and discussion board members, perpetually. The audience for musicians doing something different is there, and is probably growing, but respective to our ability to advertise and promote, hard to reach. It's a catch-22 situation, and it's definitely not easy. While a medium like the net allows us access to the entire connected cyberworld, at the same time, it facilitates barriers and foster's competition. There really is no easy, discernable answer. If there is, someone contact me immediately!

10. Looking ahead, what goals and plans do you have for yourself as a musician and a person?

Access to a wider range of cheap hawaiian shirts is on the personal agenda, in addition to maintaining vigilance in promoting music that is not corporate-friendly. Like I mentioned I plan approach the next CD with increasing amounts of elements I find complimentary such as melodies, vocals and rhythmic progressions. Perhaps a greater collaborative effort from other musicians may also find it's way into the mix. Hopefully, by that time I will have won a grammy award, retired from public employment and avoided the debauchery of superstardom. The trappings of daily existence get boring!

11. Thanks for everything Scott- is there any final comments? Please add anything we may not have covered that you would like to be. Support Independent Progressive Artists! Props to you Brett for your continuous dedication, man, and let's hope Grover from Powermad shows himself at ProgPower V.2!

INTERVIEW with ROCK REUNION Online

1.) *Please introduce yourself.*

Scott Mosher; Musician, graphic artist, social activist, Dr. Pepper connoisseur & allroundniceguy.®

2.) *What musical background do you have?*

I've been playing guitar for about 20 years, and play bass guitar, drums, keyboards but as of yet, no flugel horn. I do most of my individual arrangements and composing on synths, although incidentally, my first instrument was the trumpet (which, obviously, didn't last long)!

3.) *How would you describe your style?*

Well, my musical 'style' is all over the proverbial map. I prefer to dabble in a little bit of everything from funk to jazz to classical to rock and metal, but if you are referring to my VIRTUALITY CD, then the official description is "Ambient neo-progressive cyber rock".

4.) *Who are your musical influences?*

Ahhh.. this question always leads to an incredibly long response, but suffice to say I listen to a little bit of everything. As far as influences, I am inspired by events, conversations, paintings, poetry and atmosphere as often as I am influenced by other musicians. I find myself very pourous as a diverse music afficianando, although like anyone else, I go through my moments from total inspiration, to no motivation (a creative writers block) whatsoever. That being said, I listen to Fates Warning, Rush, Dream Theater (obligatory progressive references?), Kitaro, David Arkenstone, Steve Roach, Dilate, Tangerine Dream, Ice-T, Run DMC, James Brown, Prince, Sade, Iron Maiden, Journey, Mordred, Scatterbrain, Red Hot Chili Peppers, Dave Weckl, Tower of Power, Tori Amos, plenty of trance and techno, etc, etc, etc...

5.) *What are your 5 alltime favourite albums?*

Tough question, but I will go with these 5 for \$100, Ralph: SIGNALS - Rush, OPERATION MINDCRIME - Queensryche, PARALLELS - Fates Warning, TUNHUNG - Kitaro & the Soundtrack to HELLRAISER II: HELLBOUND by Christopher Young

6.) *What are your 5 current favourites?*

Hmmm... TO VENUS & BACK - Tori Amos, ENGINE - Engine, the Soundtrack to AMERICAN BEAUTY by Thomas Newman,

7.) *Tell us more about the songwriting and the recordings of your current CD.*

In a nutshell, I was trying to break with modern conventional songwriting somewhat and apply somewhat more nebulous song structure. For the most part, even though the majority of the songs I write within this genre (progressive rock) are organized like pop songs, I consciously tried to take a more abstract and avant-garde approach, where the songs did not necessarily require a basic verse/pre-chorus/chorus set-up. Sometimes purposely, othertimes subconsciously, I let the music dictate the flow of the song. I do compose right on my workstation and though I often write the lyrics well after the music is somewhat complete, I normally will just get a feel of where and how the song is taking shape. Some songs, like for instance, 'Sorrow in a World of Darkness', are linear, forward-moving pieces that musically and lyrically are broken down into sections that may not contain repetitive structure. I don't have an aversion to writing verse/pre-chorus/chorus songs (ie: 'Re-Define' and 'Human Machine'), but I also like to challenge myself and listener with being a little more creative with some pieces.

8.) *What are your lyrics dealing with?*

Ah, the usual biochemistry, astrophysics and genomic sciences... Honestly, sociology and environmentalism as both political causes and movements do conspire to form a large amount of my personal agenda. But also, most lyrics I write also are very autobiographical

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at the same time. Both 'Re-Define' and 'Promise of Truth' are very much contemporary songs based upon very personal connections and relationships, songs of understanding, communication and self-realization. 'World of Darkness' is my prototypical dark and somber epic song. 'Virtuality' is dealing with the breakdown of personal responsibility and communication and how that is part and parcel to the modern world in both politics and our personal space. 'The Human: Machine' is a very angry song that is fairly straight-forward for me, and deals with the issues of biotechnology, genetic engineering and human cloning, and the hypothetical consequences. Lastly, 'The Dreaming Eye', what words there are, are very abstract and surreal and to sum it up basically is playing out a scene of lucid dreaming and our connections to our own dreamspace.

9.) How did you finance the recordings?

Haha! Swiss bank accounts and stock market tips? It's all self-financed... no lobbyists, PAC contributions, corporate donations or special interest dollars were used whatsoever. That being said, I'll let you know when I can obtain ownership of all my personal possessions once again...

10.) Where and how do you distribute the CD?

Well, I have been pursuing ALL internet options and the personal Viruality PR machine continues to roll on it's stainless steel wheels through cyberspace, for sure. Discussion groups (such as Perpetual Motion Board), mailing lists and clubs, and mass emailings do seem to take precedence and are the most self-serving, but then again, independent artists ALWAYS have an uphill battle even on the internet. Much like in a record store, we have to struggle against the big major-label marketing teams. Even on the net, many people are mostly occupied with established artists and musicians, even in the progressive rock and metal scenes, so the situation becomes one where we have to shamelessly self-promote when and wherever we can, even if some 'purists' (who generally seem to be couch potato, groupy malcontents) aren't keen on seeing the occassional plug spring up in conversation.

11.) Are you in contact with record labels?

No, I don't think I am going that route, although I am still debating that matter with myself (and losing it seems). Perhaps it would be better to concentrate on obtaining a contract for financing my project with distribution and promotional rights? I am still formulating a plan, but in the meantime, I am certainly looking to get as much exposure, for better or worse, as possible, on any avenue I can.

12.) Do you have more finished songs? Do you already have plans for the next CD?

Funny you mention that, I have been working on 3 new songs, very similar in style, for the next CD, whenever that may be. I don't want to deviate from concentrating on promoting the VIRTUALITY CD, but sometimes when the means to create presents itself successfully, well, one must take advantage of that. So the answer is YES. I also may re-do a few songs from the AMBIENT EARTH new-age CD I did back in 1995.

13.) Do you regularly play live? Tell us more about your gigs.

Negative, dude. I have escaped from the live performance and gigging scene many moons ago. I prefer to concentrate on song composition and arrangements. Much of my music applies itself well to grandiose and dramatic conceptual backdrops, so I spend time on the artwork and graphic design work. Plus, Raleigh, NC is not exactly the optimal city for attempting to put together a contemporary progressive electronic outfit. It would seem the only places to play would be weddings, real estate inaugurations and tupperware/soccermom parties!

14.) Do you have a backing band?

No, my spiritual advisor says they taste great but are less filling.

15.) What has been your biggest musical achievement / success so far?

I would definitely have to say completing a CD of music that I can actually listen to in it's entirety and not become to self-critical of.

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That and the fact that I also managed to accompany it with a full-color 16-page color book with the lyrics, linernotes, and plenty of personal commentary and diatribes that I stand by 100%. Other than that, I think my chances at taking home the gold at this years Grammy award, while slim, are better than Gary Condit's.

17.) Is there anything else you want to mention?

If you want to hear something a little different (cliché? yes. hyperbole? no!) then check out VIRTUALITY. It may shock your sister, stun your grandfather, and scare your mama, but atleast your pet's well appreciate it and so will you!

18.) What are your plans for the near future?

Pushing the exposure level of VIRTUALITY to the stratosphere. Also, I will be attending Powermad and ProgPower festivals in late 2001. Find me, say hi and donate! Also, to organize my NASDAQ portfolio, the finish my political action committee fund transfer and continue corresponding with those Ukranian potato farmers... THANKS RALPH!

Interview with THROAT CULTURE Magazine

Explain who Scott Mosher is and why you decided to do a CD on your own without a band.

I am a musician/graphic artist/activist/poet/allroundniceguy©/neurosurgeon (glorified webmaster). VIRTUALITY is a culmination of various mediums (music, art, personal viewpoints) with interconnected inspiration and influence admist each other. I originally conceptualized the VIRTUALITY CD as just music, but as is typical, artistic endeavors, be it music, digital paintings, prose, etc, expanded beyond just one sector of media. Hence as I started working with the artwork for the project, many themes I was dealing with musically, were, subconsciously, and more overtly, being reflected in the art, which, of course, are all concentrations and abstractions of my personal philosophy, my ideology as you will. That being said, I have gravitated into a more autonomous approach with my music, that being somewhat more in-control of the various elements, from music, lyrics and genre, to the other trappings, such as production, mixing, instrumentation, etc. Basically, I find it more liberating, personally, to be the sole creative force, although I must say the input of Todd Corsa (on vocals, and some guitar work) and Mickey (production, and a bass solo) are paramount to the quality of the finished product. I definitely want to incorporate more of Todd's vocal abilities, and Mickey's studio insights into the next CD. I think they took my original vision, and worked both within that structure, and at the same time, incorporated enough of their own ideas and energy to put somewhat of a more collaborative element to the musical proceedings. The other reason I am working as a 'solo' artist, is that I find myself devoid of much time, patience and money to enlist others. I prefer to drain myself only of those aforementioned traits, though personal donations of wine, women and song are not out of the question. (I'm joking, of course, but...)

What are you trying to accomplish with your music?

Forge new creative ground through an organic and technological approach. The terms are generally considered mutually exclusive, but they don't have to be. I am not professing to be anything more than a self-financed, independent artist who is following his own ideology and creating art as a pure form of personal expression. Obvious (well, if I'm lucky, not so obviously) I won't be making much in the way of financial or monetary income, so I just am truly expressing myself. Now, whether other's appreciate it or dismiss it as 'liberal pap' is beyond my control, man. Though some may think it, I am not trying to change the world, just trying to get a grasp on it, politically, socially, emotionally and mentally. With the corporatization of america, that may not be easy, and actually seems to be frowned upon in the mass media, but I am just fabricating my own machine within the worlds of technology I have access too. I think my diverse listening tastes definitely inspire me to attempt to create something different than alot of what's currently being served on our current musical dinner table, if I can make a particularly bad culinary pun, there. My music has both tremendous personal meaning and a larger, sort of, ideological perspective that I think many people agree with to a certain extent, and haven't had a chance to hear within the genre's of progressive and heavy rock music. Incidentally, I am still attempting to find a specific niche for my music, but it's like trying to describe the mechanicals of engine building to one of the three stooges (I myself am mechanically

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challenged). The merging of somewhat disparate forms of music as pop, trance, metal and new-age is ulcer-inducing on explanation alone! (LOL) I've discussed this issue (musical genre-merging) with a friend of mine, Chris from F5 (another musician breaking the boundaries of heavy rock/heavy metal music) and consequently, there is a double edged sword when you start to merge a number of styles together. It's definitely a public relation assistants nightmare. But I don't know how to approach creating any other way. Perhaps that goes back to the original question of why I am not in a band. I just commit myself to one specific form of music. As we all well know, promoter's HATE that! (LOL)... "Well, what do we promote you as? A heavy metal Air Supply? A Trance version of Dream Theater? An acapella flugel-horn thrash punk band?" (LOL) Not that any of those comparisons apply to me...

Have you been in any previous bands?

Outside of Horsemeat with Bill Voccia and Todd Corsa, the various other projects and bands I've been in never progressed much past the 'still looking for a decent singer without leather pants' stage.

How old are you?

Rod, I am currently as of this moment, 33 (that's 233 in canine years, (damn, I sound old) or 398 months, to be exact... (damn, I sound even older!).

If a record label were to sign you only if you put a band together, would you do it?

That's an interesting question. I've debated that with, well, myself a number of times, especially after attending events as ProgPower and Powermad. I can envision performing my VIRTUALITY material live for sure. The only conundrum I have regarding that vision for myself and/or the audience, is I think it would either be a tremendously heavenly experience, or a nightmarish train wreck! But, sure, I would definitely consider it. I would have to position my synth workstation as a fully-documented, employable, paid member of the band though (LOL). Hopefully people won't be asking it for interviews... (Don't get any idea's, dude!).

What do you do for a living?

I have just relocated (temporarily) to North Carolina and am currently employed as a graphic artist doing both contract/freelance work, and the full-time small business slavery, er... I mean job. I freelance doin CD covers, webpage design, and other graphic arts services. I am also personally employed as a fine gentleman, dandy fop, and allroundniceguy.

One of the reasons I decided to interview you, besides the fact that I like your CD, is that you have a very strange, but funny sense of humor in your writing. Tell us a something funny.

You know Rod, if you keep up this insistence on compliments after this interview I may not be able to get my swelled head out of the door! My world of self-congratulatory experience is reaching new heights! Just kidding... The irony to what you mentioned is that many of the themes and topics I touch upon as an artist and an activist, are serious matters, and I do take them serious, but certainly, there is always room for healthy amounts of fatalism and self-deprecating humor. Kind of tames the wild beast, so to speak! And anyhow, people are going to think I paid you to say that. My self-image may be ruined forever and I may be forced to institute litigation against myself in a court of law. You should see some of the song topics and lyrics we touched upon in Horsemeat!

I'd describe your music as Rush meets Triumph meets Rammstein meets Pink Floyd. How would you describe it?

(See Neil Diamond of crack comment above). There are a few ways I have been forced to describe my music, and yet it all comes back to this: Rush on ecstasy. Personally, the term I am currently abusing is: "Ambient neo-progressive cyber rock with a cinematic flair for the dynamic and evocative" which can be shortened to: Ambient neo-progressive rock. As for artists to compare it to, I would say Rush meets Tangerine Dream at Fates Warning's house with a healthy dose of trance, new-age and heavy metal. (not TRU metal though).

If Limp Bizkit asked you to be their second guitarist, would you jump on the opportunity?

They only have 1 gee-tarist, so considering I actually find their subject matter trite, but their music crushing and groovy, I would

definitely think about it. As long as I didn't have to sign away my soul. I think I lose enough of it just joining the band! But, I actually don't have any problem with a lot of the 'nu-metal' out there today. Some of it definitely generic and cliché-ridden, but, conversely, some is quite progressive and under-rated amongst purist musician circles. It's part of the development of music, the fusion of death metal and rap elements into conventional music. Just don't ask me to sing back-up...

What type of music are you listening to right now?

I have the new Paul Oakenfold disc in the player, and nearby I am alternating between Persephone's Dream, Brave, the new Enchant, the new Sade, Engine, Digital Ruin, F5 (Chris -- a plug for you, dude), the soundtrack to Riven (the videogame) and James Brown. I am a certifiable schizophrenic music aficionado, for sure.

Cool, thanks for the interview Scott. Anything else you'd like to add?

Support Independent (and thirsty) Progressive Artists! (PS: Kudos to you Rod, and... Thank god for spell check)

Interview with UNDERTOW Magazine

**"Virtuality" is a 72 minute long epic album which you composed and recorded all on your own. Why did you want to record it by your own?*

I've been disconnected from the band scene for quite sometime... well, actually more a self-imposed exile, and I finally got out of the creative slump I was in for the last few years and decided to put together my next musical project. It just so happened that I assumed total control over the direction my music was taking and I feel much more comfortable working as a 'solo artist' and enlisting the aid of guest musicians. The original creative remains mine, and untainted, and I certainly feel comfortable in this capacity, although I definitely enjoy collaborating with some of my musical peers without having to baby sit (lol).

**How long did the composing and recording take?*

Oddly enough most of the songs and direction of the VIRTUALITY project went from composing to completion in a relatively short time frame, I would say, over the course of 9 months, which, when working in solitude, is fairly rapid. The actual recording process, when not being inhibited by the typical musician crisis' took about 2 months.

**If you record an album like "Virtuality" how do you start and what equipment did you use?*

Basically I start by cracking open a case of Dr. Pepper, followed by what seems like an eternity working on the actual compositions, arrangements and song structures. Then, of course, I have to factor in the time rehearsing with Todd (Corsa, vocalist) and laying out my guitar tracks. All in all it always seems to come together in a more cohesive manner than I originally anticipated. Equipment-wise, the set-up is pretty basic. I composed everything on Triton workstation, and in the studio, all the guitar tracks were recorded with a Kramer Baretta and Ibanez 7-string with my trusty old Marshall combination amplifier. Quite basic, eh? Nothing like avoiding as many electronic pratfalls as possible, and I stayed as far away from choreographed dance moves in the studio as possible. Mickey (Producer) was in charge of that.

**Can you take us through the album and tell us all about "Virtuality" and what the philosophy behind the album lyric is?*

Well, the CD is somewhat of a non-linear excursion into semi-conceptualism, part and parcel to basic themes that contain similar topical references and lyrical themes. The theme behind virtuality is this: the world we know vs. the world that will be. It deals with our current existence playing against the theme of a hypothetical future. Simply put, how certain courses of action in politics and our social ecology have adverse effects on the world as we know it. There is at once a very personal, somewhat autobiographical connection for me within the political and environmental postulating, although 2 songs, 'Re-Define' and 'The Promise of Truth' are more blatant attempts at lyrical themes of self-awareness and interpersonal relationships.

**Who is Scott Mosher and what is your background?*

I am me therefore I am! Ok, that's even to existential for me. My background can be summed up as such: musician/graphic artist/activist/observer/pseudo philosopher and neurosurgeon which is a glamorous way of stating, I am the webmaster of the ambient mind. If this sounds a tad grandiose, I have been accused of having delusions of grandeur. Thankfully, I am in a support group for this, haha! Honestly, I find my right-side of the brain persona has truly overtaken whatever technical aptitude I once had. I define most of my self-image through my art, whether it be music, art, prose or personal philosophy. It just so happens, all of these spheres of influence happen to converge with a nice, complimentary ethos.

**How did you develop your talent?*

Certainly, lots of money, booze and chicks had no part in that. I take a little from the traditional schools of technique and emotion and basically form my own little, sociopathic institution. The ability to be a creative individual, while it may reside in each of us at differing levels of potential, really has a lot to do with it, consciously or not. I find the key ingredients for my own progress to be tolerance, diversity, and actively acquiring knowledge. Thankfully I don't rely on my obscure flugel horn abilities anymore...

**How have the reactions been on your album so far?*

I've really only been promoting the CD for a little over a month at this juncture, but honestly, those who have taken the time to listen to it have been fairly well impressed. It is definitely something somewhat different from a lot of other music in the public arena so I expected a stronger opinion skewed towards the extreme's, but regardless of one's political posturing or viewpoints, at least on the musical merits, I have been definitely surprised. Of course, as I broad my public relations campaign into other markets, I will probably start getting a wider range of opinions, but I am all for constructive criticism as long as it's positive (LOL).

**How would you describe the music you play to somebody who has no clue about this kind of music?*

Believe me, that's been keeping me up at night. I have actually come to terms with the description: "Ambient neo-progressive cyber rock". I think that is something I can live with... at least until I come up with something using less adjectives and syllables. Any description that included the words 'ambient' and 'progressive' whether it's regarding music, books, food or theology, is going to pique my interest.

**Being that you are the only member of the band it will be hard to perform live. Is playing live something you would like to do and would you consider to form a band to be able to do this?*

Speaking of hell, I've heard they've had an incredible, virtually unheard of frost season down there? LOL. I have ruminated on that question for all of about 2 minutes. I think I am more comfortable in the position of being a studio musician, for lack of a better term. I like being the final arbiter of the projects, with is not exclusive to allowing input from other individuals involved, but I definitely have a preference for composing music with no reliance on other opinions and conventions. That being said, though, I think it would be a great experience to do a few shows along the lines of Pink Floyd, with a concept and the trappings of lasers, video, etc... A full multi-media experience. If done right, that could be incredible. Apparently, the music I write just lends itself well to modern technological resources, and the atmosphere would work well within a complete audio/visual performance. Almost like musical theater, but more cutting edge.

**If you have to create new music what works best for you?*

Financial resources are of course a beneficial element, for sure! Other than that, really, just getting into that creative mindset, a trance-like state where time and constraints fall away as one creates and molds. I just have to be inspired.

**Beside a musician you are also a gifted artist. You developed the artwork of the booklet yourself. Can you tell us how you see the digital art of the booklet in connection to your music/lyrics?*

Well thanks for those words, and to think I didn't even have to bribe you to say them. To some extent the art reflects the music, and

vice versa. It seems, in any medium I create, there are some themes and motifs that just rear their ugly head. I can't escape from it. Certain elements of abstract surrealism and symbolism just is going to come across in anything I do, and that really became obvious to me when I saw how well the art and music blended together. Evidently, they are all rather intricately connected and the only way I can truly represent this is just by visualization and conceptualization.

**You also did art designs for other bands. Do you except all assignments you get or do you focus on a certain type of art?*

Did I mention I am currently accepting all inquiries and assignments? Well, I am (LOL). The only focus I have is on a final product that both the client and myself are happy with. The journey is not really the focus, the destination is. Of course, I have my personal style, but I do try to expound upon my own limitations when I can, including when working with digital art.

**Your designs are digital, do you also paint in the traditional way?*

No, I am utterly without peer and sanity when I do (LOL). I am a very limited analog artist, as I like to call it, which is probably why I refer to my abilities as graphic arts and digital imaging opposed to fine art and illustration. Two different coins. Granted, but monetary currency, but different nonetheless. I much prefer to concentrate on atmosphere and concept.

**Which painters / artists do you admire?*

Now there's a question I didn't expect. I definitely like the work of alot of sci-fi and fantasy artists such as Michael Whelan, Jeff Easley, Brom, Keith Parkinson, Boris, Frazetta, Denis Beauvais, Wayne Barlow. Unfortunately the notoriety surrounding digital artists hasn't reached similar levels, but I think because digital art is still such a new field.

**How do you promote your cd?*

At swordpoint! Oh, sorry, it's not tru metal! Well, much to the annoyance to virtually everyone on any mailing lists and discussion groups, I have a rather long signature file including a number of URL's and links... Other than that, I've posted some contact information below where people can reach me. I also make it a point to post significant song samples and background information so anyone who is proactive enough to research, can get a fairly good approximation of the nature of my music and art. Of course, some people may become hallucinatory, confused, or even frightened from hearing and/or seeing my work, so, I have yet to comprehend if that's totally beneficial or not. (LOL)

**How important is the internet to you?*

Well, let me put it this way... just for the sake of access, it's been an incredible medium for expression. But of course, converse to that, the odd's of keeping one's individuality, let alone the ability to promote amongst all the corporate blanketing of cyberspace, definitely hinders the independent artist. I struggle against that everyday. Getting one's name out there amongst the other 10.5 million musicians/artists is a job worthy of heirarchies of middle management.

**If it is all over and done how would you like to be remembered?*

'... he was truly an allroundniceguy® but damn, was he one strange individual!'

Interview with XAOC Magazine (Currently defunkt)

1. Please, reveal some interesting details about your creative process.

I use a similar process for creating both art and music; similar concepts, different medius, but they function, independently and symmetrically, atleast for the VIRTUALITY Project. >From a purely creatice aspect, I tend to work with an abstract concept, which can be anything from a melody line, rhythm pattern, or chord progression. Regarding my digital art, likewise I basically facilitate ideas from a basic outline which can be literary in nature, such as a song title, a phrase, or a personal ideal. >From there, I create using a building

blocks technique, which, thank heavens, doesn't consider the use of any type of child's toys. Rather, I work with a centerpiece, or the focal point, and layer atmosphere, textures, and ideas upon that basic structure. I tend to sometimes shy away from using typical songwriting conventions and work in a more theatrical, linear style, one that moves a song through the peaks and valley's of emotions, much a like certain films take you on a journey. The same can be said of my the art I create. At the end of the day, though, no matter the medium, the original emotion and intent is there and more often than not, not as obvious as originally intended. Now, the time it takes to reach a point where I am satisfied, atleast marginally, varies greatly. Sometimes things work out and I have a finished song or piece in a matter of days, or it may take weeks, months. Unfortunately my intake of Dr. Pepper (my beverage of choice) has no impact on the finished results or timeline, otherwise I'd invest heavily in the stockmarket under the Dr. Pepper trademark.

2. What personal feelings do you put in your works?

Almost everything I do is infused with some sort of personal connection to life experiences, ideology and communication, three facets of life I find very important and influential. I am passionate about everything I do, and I think it helps to keep me at once both connected to my original intentions, and free to explore my surroundings, visually and sonically. For example, I am fairly active politically and socially, in environmental activism and social justice causes, and those issues and related themes, do happen to reveal themselves more often than I sometimes envision, and definitely more often than most people think they should (lol). I am consciously and subconsciously affected by both the complexities of life and lifestyles, and I draw upon my own experiences for many lyrical themes and artistic motifs. The ability to express certain emotions, thoughts, conflicts, dreams, and ideals, is a very powerful and subjective talent. Sometimes it's easy to take this for granted, but just having access to facilities to express these capabilities, is the most organic form of communication, even if it is in a vacuum. It's at that point when I sometimes say 'What? I wrote that?' or 'Where the hell did that come from?' for better or worse, mind you! (lol)

3. Tell us more about this digital concept. How did you come up with it?

Well, the VIRTUALITY CD is a 3-part project that is divided into these 3 mediums, all mutually inclusive and reflective of each other at various points: Music, Art, and Life. All 3 different creative endeavors that work with a certain symmetry. Imagine 3 distinct points, and draw lines where they all connect and cross each other, and that's similar in scope to the overall motif. VIRTUALITY as a concept is taken from the terms 'virtual' meaning 'hypothetical' and 'reality' being 'real'. Together, and not to be misconstrued with 'virtual reality', it represents a world that MAY exist, or WILL exist, hypothetically, with the confluence of events, or a predetermined situation arises. We can use the Nuclear Winter theory as an example, where that theory was conjured by scientists during the height of the Cold War, ruminating on the state of the earth after a global nuclear war. The barren landscape, irradiated, and unfit for most life, would lapse into a surrealistic winter-like state, with floating ashflakes of radiation, and other winter symbolism. The theory is based upon speculation, but the reality was the concept was grounded in scientific evidence as close as could be presumed at the time. VIRTUALITY is reflected in the cover of the CD (and within the artwork, inside) by the post-industrial landscape. Powerplants covering the landscape to the horizon, and belching their toxic fumes and pollutants into the air. The ambience almost seems a combination of an inferno and a mystical dreamspace, and therein lies the dichotomy, the beauty of nature tamed and corrupted by the implied beauty of industry.

4. What interests you most in other people's art?

The expression of their personality, and what characteristics and perhaps character traits of the artist I can assimilate from their work. Their mental and emotional state. The statement they are making, or a paradigm they are inspired by. It's truly different for everyone, but I enjoy seeing and hearing as much work of my peers as possible. I practice tolerance and diversity to a fault these days, and though my heart and soul are full, my wallet and bank account are not too keen on it (lol).

5. What's your inspiration?

I'm fairly cognitive that I can be inspired by all things silly and mundane, as well as things complex and scientific. There's really no bar that I register my inspiration by. I am just open to suggestions of other people, as well as being relatively easy (don't ask my

mother about this) to communicate with. So, I can find inspiration from a movie experience, from an evening at the beach, from a song, a poem, a song title, a political speech, a crow on the porch, a TV dinner (don't eat many of 'em though) or a shoe. Well, the last 2 maybe stretching it a bit, but I think I made the point, that at any time or place, I can be inspired, sometimes enough to switch gears into creative mode as soon as possible. That being said, writer's block does occasionally rear it's ugly head, usually at the most inopportune moments, and then it's the tortured artist/subconscious struggle pathos.

6. Tell us about your personal music preferences.

You asked the wrong guy, dude! Although I love this question. My music tastes are as diverse as possible. I run the gamut, from progressive to new age to hip hop to jazz, funk, electronic, techno, etc. Some of the artists and bands that find their way into my CD player most often are: Fates Warning, Rush (couldn't have guessed that one, eh?), Dream Theater, Enchant, Dokken, Journey, Mordred, Scatterbrain, Kitaro, David Arkenstone, Tangerine Dream, Sacred Spirits, Ice T, Run DMC, Penthouse Players Clique, Sade, James Brown, Prince, The Time, Earth Wind & Fire, Dave Weckl, Steely Dan, the Rippingtons, Van Halen, Dilate, Tori Amos, Christopher Young, Brad Fidel, Hall n Oates, Michael Jackson, Asia, Saga, Engine, and of course, my friends and mates, Earth Eatz Dog and F5.