

PROGRESSIVE ELECTRONIC REVIEW 1

4 stars - A distinctive Tang

Released in 1996, Ambient earth is American Scott Mosher's first CD album. He is very much a solo artist playing all the instruments on the album and recording and producing the album himself. You could be forgiven therefore for expecting the kind of music created by many budding artists in their own homes, with long drawn out ambient pieces of primarily new age music. Happily, this is not the case here.

Mosher certainly recognises the new age influences in his music, but there are dynamics and energies throughout this album which belie its home brewed connotations. Take the second track Atlantis rises from the waves for example. This features loud bursts of fanfare synths and powerful percussion. Before that, the opening Descent into the inferno has a trance like feel, with Tangerine Dream like sounds mixing with a solid rhythm.

The diversity of the music is further emphasised by the world music rhythms of Where the river runs black, and later Tenochitlan, by which time the album has settled down into a more defined pattern. The overriding sound is that of various synths, leading to inevitable comparisons with Vangelis, Jarre, and the aforementioned tangs. The burning sea is more in the Jean Michel Jarre camp, with a strong rhythm and relatively simple melody. There is though a certain menace to the deep beat of tracks such as this and Descent into the inferno which actually bring to mind some of Porcupine Tree's more ambient work.

While the album is entirely instrumental, Mosher does like to use vocal samples to provide choral effects on some tracks. Spinning binary systems, a Tangerine Dream (RUBYCON) like piece utilises these sounds well. My only minor criticism of this and other tracks, is the rather clumsy fade. On Discovery, Mosher combines the choral samples with some fine old fashioned(!) monophonic synth, to create an highly atmospheric piece which is simultaneously contemporary and retro. Eclipse features the first real burst of lead guitar, the soloing indicating that Mosher is extremely capable on a diverse range of instruments.

In all, a highly proficient and enjoyable first CD by this talented musician. Do not be put off by the ambient title, this is a varied album of dynamic sounds and strong compositions.

PROGRESSIVE ELECTRONIC REVIEW 2

2 stars After a few repeated listenings, I was always convinced this guy is without any musical talent at all. His other albums proved that I'm wrong, however I have issues with this debut.

Ambient Earth, as its name suggests, is an album full of ambient soundscapes, inclining towards the New Age music. I'm not a fan of that kind of music - but that's not hitting the nail of my disliking for this one. The timbres are lush, digital, ambient, majestic; sampled choirs are omnipresent. Occasional guitar moments, that could add an extra dimension and warmth to an electronic number, actually sound more sterile and lifeless than keyboards - they're heavily clipped with digital distortion, sounding almost like bit-reduced. If that means nothing to you, let's just say that guitar sounds too artificial. Moreover, they're mostly thrown into the songs - playing a pattern and then ending abruptly. A sustained ending note or a fade out combined with altered keyboard tones would be much better - but it's not the guitar that is the problem neither. Drum patterns are not bad, considering the fact they're a bit dull, and entirely programmed. So the drums are not problematic neither. What bothers me a lot are two things: the first one is aforementioned choice of keyboard timbres; they're fine in their own right, but identical through entire album (which is too long anyway). Artist managed to reach a certain level of professionalism on this album, but it still sounds like it's entirely programmed on one mid-class keyboard workstation. Some change from time to time, please.

The second thing is the songwriting itself; it caused my harsh comment about a musical talent in the first paragraph. Chords, progressions, melodies. Take for example a title Atlantis Rises From The Waves (and what a generic title at that!): basic, basic,

simple, non-demanding, un-original, you-name-it chords. The musician playing around his piano keyboard, discovering simple major and minor chords - but, pardon me, only white keys. And a scale entirely played on black keys. This applies to the most of the songs. The final result - song as a whole - is not actually that bad - but it had been heard before. Dozens of times. And it's long, long, unnecessarily long.

You may ask me: what do you want? It's electronic music, it needs to be somewhat simple, repetitive, meditative, to present a transcendental floating as opposed to a weight of everyday life blah blah blah. Well, I agree. And I like electronic music - from 50's experimental, 70's progressive, 80's poppy to 00's intelligent dance music. Some of it, of course. But you know, even if a simple sequence is going on and on, I need something that will pop out of the album and force my brain to pay a closer attention. This one is not doing it; Ambient Earth is flat as a flat Earth. I like my progressive music to shock me, to burst because of density of ideas per song. This one is just playing it safe. Kudos to the artist for the maturity - he is controlling himself all the time, not letting the music go to far into pointless noodlings, which can not be said for many contemporary prog artists. But when it's too much, it's too much. This one is not moving too far.

There are a few good things though. The chord progressions, no matter how banal, are lovely. The timbre - and I'm not a fan of digital keyboards - are not annoying. There are some nice sequences and a few nice layerings. The usage of world music-like percussion sounds is also worth mentioning. But all this good things are few and far between; if released as a 10-minute single, Ambient Star would be fabulous. However, as a 74 minute album it's not so easy to digest. I must mention that the other albums by artist are much more worth checking - he generously offered them all free for download on his web-site, and I'm recommending them as he evolves his artistic expression through them. But the debut is forgettable.

PROGRESSIVE ELECTRONIC REVIEW 3

3 stars. I will do the decent thing and post a review (as Bob suggests...). And this debut album is worth listening to and spending some time to write a review. However, I have to warn the reader of my little knowledge and connection to electronic music (which this album entirely consists of).

As far as progressive electronic is concerned, I have to admit that the resemblance between this album with complex progressive arrangements and variety of instruments is minimal. This does not mean that the sound is always 'flat' and uninteresting as there are several moments that the melodies are more than pleasing to the ear. The majority of the record is based on a (mostly repetitive) synth background with drum machine sounds - a clear disadvantage to the final outcome.

Influences from artists like Jean-Michelle Jarre and Mike Oldfield are obvious but add to the quality of the album. I found myself enjoying the more epic moments (i.e. Atlantis rises from the waves) where powerful keyboard lines are dominant and 'dreamy'/ambient intervals in tracks like Dreaming in Distant Worlds. There are also tracks based entirely on dark or tribal rhythms (i.e. Descent into the inferno, Tenochtitlan, Where the river runs black) that give a different 'spice' to what the artist is trying to achieve with this debut. Spinning Binary Systems has a 'Vangelis' feeling that runs through a few tracks while Ozric Tentacles-like arrangements can be heard in City of a Thousand Lights. The impressive use of electric guitar in Eclipse clearly shows the technical abilities of Scott Mosher and makes this track a highlight.

If you have not already understood by now, it is quite complex for me to compile my thoughts over this debut that shows a high potential but generally does not impress. Clearly the length of the album is on the 'cons' side along with the 'empty' sound of the drum machine. On the 'pros', a few innovative ideas and a well-established ambient feeling that makes the album a - at least - pleasant experience. Decent debut from an artist that makes you expect more. Fans of electronic music might appreciate this album more than I did...

TRANSCENDING THE MUNDANE 2001

Scott Mosher (85) Ambient Earth Ambient Earth is the work of musician Scott Mosher. It was originally released back in 1996, but due to the timeless quality of the music Scott has created an album that will never sound out of place. Ambient Earth is a fifteen track instrumental effort with an emphasis on ambient textures and a progressive influence. It is a keyboard dominant album, but mScott manages to never repeat himself or become redundant. The dreamy landscapes often pick up with some percussion and upbeat movements, without getting too complicated or busy. With a strong commitment to the environment and a futuristic vision, Scott reveals an enlightened spiritual side through out this disc. Songs like "Tenochitlan" and "Atlantis Rises from the Waves" have a new age vibe happening. Although Ambient Earth has little to do with metal, it is a disc any fan of music can enjoy.

EDGE OF TIME (1997):

As an opposition to nowadays widely-spread dark ambient sounds, this CD brings soft and sweet ambient, reminding of Vangelis, J.M.Jarre, and other cosmic ambient creators. Though I prefer more dark side of the style, this 74-minutes cosmic journey is quite inspiring and non-monotonous as most of works in this genre. This is a colorful CD, much better than Scott Mosher's first cassette "Monuments Of Chaos". Jarre-influenced melodies go together with tribal rhythms ("Where The River Runs Black"), there are some rock-influenced tracks, trance atmospheres. Although "Ambient Earth" is a good ambient work, it's still not at that high level as Kitaro, Jarre, and other composers are. (A0) - 3 1/2

ASCENDANT STRAINS:

This all instrumental CD is a "haunting atmospheric excursion into the mysterious and distant world of ambient, electronic soundscapes", at least according to the press sheet. To me, it's your keyboard produced new age music, with a touch of a fairly fast drum machine on a few songs that might change it a bit from most of the genre's placidity. Although this is pleasant enough background music for reading, I personally wasn't overly impressed with this, as it basically seems to be rather desultory keyboard composition and playing, or to put it more bluntly, someone playing around with chords and notes on a Yamaha for 65 minutes or so. As a keyboardist and occasional composer myself, I'm reminded of a recording project I did for extra credit in an Astronomy course...hence I'm not bowled over at something that seems at a similar level, composition and production wise. Perhaps I am missing some cosmic touching and expression from this CD, but if I want something in the ethereal realm, I'll turn more towards Enya or Loreena McKennitt.

Musicians Exchange, Demo Review. December 1996

New age, pleasantly predominantly keyboard based instrumentals create vibrant soothing soundscapes. Excellent production, good package, 15 songs.

GOODTIMES November 1996:

Ambient Earth is a very ambitious, conceptual new age album from LI's own Scott Mosher. The Miller Place native has not only crafted, arranged and written all the material, he plays all of it as well. With alot of new age product, the instrumentals often fade into uneventful soundtracking for dentists office or interminable elevator rides, but Mosher has struck an impressive balance between soft, airy pieces and dramatically stirring melodies. Particularly strong are the dark "To The Promised Land", the gently uplifting "Discovery" and the electrifying "The Burning Sea". Its not really in the best interest of this album to single out cuts as it is a complete vision that should be asorbed end to end for best results. However... it is very rare that albums based on electronic instrumentals supply individual tracks that can be played alone and still fully connect, but you can do that here. That's a testimony to Mosher's song construction and instrumental textures and this is a very successful creation. Likely to please anybody from adults who enjoy relaxing to new age to hardcore kids who like the moody, more dark passages from their musical choices. A very entrancing accomplishment to say the least. If you have trouble finding this in a store, you can write to Autumn Twilight.

NEW AGE RETAILER March/April 1997:

In light of the rapidly approaching millennium date change, it is only right to anticipate a spate of releases wherein listeners are invited to visit a future earth. For Mosher, the future is two or 3 thousand years ahead and his AMBIENT EARTH is a land humming with technological progress and the song of heavenly hosts. Emergin from this divine celestial machinery are 15 tracks that act as a 75-minute introduction to an Earth where ecological-friendly technology is not only possible, but desireable. The regal synth-strains of "Atlantis Rises from the Waves" and "City of a Thousand Lights" make this a top releases for sci-fi fans.

INNER DIMENSIONS, Winter 1997:

This is Scott's first CD and a follow-up to MONUMENTS OF CHAOS which I previously reviewed. The CD picks up where the cassette left off, and extends into yet another journey of them ind, soll and vast universe. You'll be transported to the farthest realms within your mind and there are no boundaries as to where you an travel during these 75 minutes. Scott provides the atmosphere but you are the guide on this excursion. Let you imagination flow with the music. "Descent into the Inferno" is a good place to start for one must leap into the void in order to learn how to fly. I view the eerie quality of the song as just that... the unknown of space and time. "Where the River Runs Black" is layered with keyboards and native drums. The tranquil effect of the keys merge with the rhythm invoking a beautiful dance. The cosmic, progressive track, "The Burning Sea" flows upon undulating waves of harmony while "Discovery" leads into a path of enlightenment and balance through enchanting and calming sound patterns introduced by the use of the keybaords. The CD closes with "Autumn Realms of Twilight". At the end of our journey we have experiences the power of the creative mind, but we need not lose this after the music has ended or the blessed union we have shared through Scott's music. I'm pleased that Scott decided to start creating these elegant soundscapes and record them for all to share. AMBIENT EARTH is a very moving, quality peice of work which I urge you to buy.

THE WILD RAG Winter 1997:

AMBIENT EARTH is the title of Scott Mosher's new self-financed full length release. A 75-minute 15 solid tunes of expressive excursion into ambient electronic soundscapes. Hardly anything of what some of the European bands are putting out in the form of dark, ambient atmospheric sunth-produced music, AMBIENT EARTH is far from any of that and it relies more on the listeners imagination to enjoy what Scott has created and envisions the dawning of a new and better world. Scott will be continuing to work on more music of varying styles in the futur e (except opera), so write to him and he will keep you informed!

THE MUSICIANS EXCHANGE, January 1997

Mosher uses all available space on his latest release of new age/ambient instrumental recordings, with the disc clocking in at 74 minutes. It's a slight improvement from MONUMENTS OF CHAOS a cassette offering I reviewed in February of 1996 with a marginal increase in the ratio of signal-to-noise this time around. There's a bit less repetitive noodling and a tad more evidence of compositional consciousness, although this disc still smacks of a PBS science special soundtrack. The best track here is "City of a Thousand Lights" which reminds me of Stee Hillage's Green. Still, too often do Mosher's fascination with sound experimentation (hey, what's this knob do?) wins out over any concept of true melodic ideas. I also think he should bag the synthesized percussion in favor of the real thing whenever possible, or atleast work on getting a more authentic feel from his machines. Anyway, it's a step in a forward diection and I'm curious to hear what he comes up with next. Mosher gets an extra star for trying. (3/5 stars).

BAXTERS ANTI-ZINE, 1997

This is Scott's second release of this type of music and this is great! Sit back and relax and let the music take you for a journey through time and space. This one man band, Scott, has control of the synthesizer and all the programming and the fifteen songs are all a treat. This isn't anything to slam to, but if you need to relax and forget about life for awhile, this is it. Plug in and let go. This would be great to listen to at the planetarium, it has that spacey quality to it like much of this music does. I was very

AMBIENT EARTH (1996) CD REVIEWS >> PAGE 5

impressed with his last release, MONUMENTS OF CHAOS, and this is a great follow up. Besides the fact he does great music, he always has the coolest cover art. When are we going to see some posters, Scott? If you are into atmospheric new-age and very thought-provoking music, get a copy of this CD.

BITE ME FANZINE, Spring 1997

This CD was one of the many handed to me at the years F-Music Fest. I'm not really a big fan of ambient, to be honest... it puts me to sleep. I guess I'm not of that universe or something. But for those of you who dig this stuff, you'll really enjoy what this disc has to offer. Each song is a blend of abstract haunting electronic music filled with lush ambient textures.

BALLBUSTER ZINE, Vol. 1 No. 13

AMBIENT EARTH is the latest release by Scot Mosher. This 15-song release is an excellent display of ambient/electronic music. Very futuristic, even eerie at times. AMBIENT EARTH has alot of textures as well as lush sounds. It's similar to listening to a symphony. Each element comes unto it's own once it's combined with the rest. I liked the experimental side of this release. It's music created without a template and it probes deeply the possibilities of electronic and ambient music.

SCREAMS FROM THE GUTTER FANZINE, Spring 1997:

I wasn't exactly kind to Mr. Mosher in reviewing his previous demo, MONUMENTS OF CHAOS, which even though was better than his stint with the IDIOTIC HORSEMEAT, just didn't set my soul afire with its uneventful atmospheric passages. The man's newest foray into ambient waves is better for the most part, but many times fails to instill the celestial might I know it could. A one mean deal, it does without saying that keyboards are the main purveyors here with percussion secondary and quite a few tracks live up to their title, ie: "Descent into the Inferno" with it's flighty opening and firm percussion, the epic and elongated keynotes of "Atlantis...", the interstellar trumpet-like notes of "Discovery" and "To the Promised Land";s laid-back mesmorization, meanwhile some concur with a different approach to their names like the straight-forward "Inniverse" and "Eclipse" with its electric gee-tar entry. With these 15 tracks, there is still some places Scott hasn't traveled. More bombastic pieces definitely couldn't hurt... one can stand the melancholy of "Tenochitlan" and "Sleep Forever" only so long before it becomes tiresome. There's alot that can be done with this style of music and I believe Scott is on the right path, but he's still only scratching the surface.

ILL LITERATURE, Issue 14:

I must admit I have never taken Scott Mosher seriously because of his surname and his jokey past with the band HORSEMEAT. While Dave Rohrbach has had the pleasure of dismissing both of his last efforts in previous issues, I'd decidd I'd give his 15-song disc a run-through myself. And while the journey became a long and tedious one, I was actually captivated and enchanted during parts of the sojourn. Distancing himself from his thrash influences, Scott has enveloped himself in an instrumental work the like of Mortiiis. While the songs are nowhere near as long as the elven kings, they share the same repetitiveness and simplistic spacey theme without sounding so grand. Scott seems more interested in taking the listener to strange worlds or forgotten lands with songs like "Descent into the Inferno", "Atlantis Rises from the Waves" and "Spinning Binary Systems" which all have little to do with metal workouts, and more in common with stress-free soundscapes. If you are into this style, then Scott is probably pretty proficient at it and it's worth checking out, although more numbers like the quicker-paced and cheery sounding "Inniverse" are needed to break up some of the monotony and seriousness of the project.

IN-DEPTH REVIEW by Nancy:

Track 1- Descent into the Inferno - Starts off distant and mysterious. And I'll add to that, very very eerie, with that keyboard melody there (the entire 0:00-1:15 frame). And as this keyboard (or whatever instrumentation/programming you are using there) melody is playing by itself, I'm definitely seeing myself on some planet and I'm looking around me, only to see another planet very close by, glowing in it's own light. There are miles of

isolation around me and I realize I'm on an deserted land, but I'm just an observer. A silent observer. So then at 1:15, the mood now shifts to atmospheric and intense, with that added keyboard eeriness. At the start of this 1:15 time frame, there is that low bass thing happening over that drum pattern (sounds like maybe a 10/4 pattern over the drum part or it could be a 3/4 thing over the 4/4 drum pattern, I don't think I'm very good at differentiating time sigs yet). As I'm hearing this quick bass sound, I'm associating this sound as the sound of a spinning planet. I don't know if a planet has a sound when spinning, But whenever I hear it though, I make this association. Ok there's a verb (descent) in the title of this track. So I'm curious to see how the music is going to translate it. And inferno is a strong and intense word/visual. The bell thing in the opener, gives some kind of warning that something is going to happen. And there is a sense of waiting, with that "humming" kind of effect you use. Then at 0:24, aaahhh here's the visual of the "descent" occurring through the descending keyboard melody. Music reflecting the verb?... mmm, I think so. Nice! Now I'm starting to see a red/orange glow of intense light. Flames. Well, I can't get all the credit for that visual, I think "inferno" gives that away. Now I like how it picks up in intensity when all the instrumentation comes in. And at this point, there's a slight shift in my mind from inferno to boiling cauldron. Whatever was descending into this cauldron has now entered it. And it's bubbling and boiling in a rapid succession. Hence the intensity of the music. And this descent seems to have no ending, sort of, even though I just wrote that it did. It just goes on and on. I'm thinking the length of this "descent" as the time it would take to reach the ground from a skydiving adventure. Hey this could be another Swayze/Reeves Point Break reference here. But a very intense track.

Atlantis Rises: After a few listens, I did not get any visuals. So I was curious to know what you were trying to convey through the music, so I read the title. Another verb. And now I can visualize this "Rising" effect of the Atlantis through the melody here. Yeah I definitely can see it. Very dramatic kind of visual. Just the keyboard "sound" is the only time I believe you use this on the entire cd. It has that big dramatic sound. Cinematic!

Track 3: Tribal, I think of native americans, especially at 1:19, when the other drums come in, very cool. This is one of those melodies that I think has an ancient element to it. I think this is how music sounded thousands of years ago. Sort of simple and basic, with this tribal theme to it. Oh and at 1:43, as soon as that keyboard melody begins, I'm immediately rooted in a primitive sense. An eerie mood. So I'm going to go with distant and mysterious on this one. And of course listening to this one at the beach, you now know that I had some primitive feelings surfacing. So when I went back on the Sat/Sun days into night, I went about the time the sun was just setting, but out of view, so all you could see in the sky was just the sun's fading light. So at 1:43, when that eerie key melody starts, and I'm witnessing this fading sunlight, the primitive sense was at an all time high. Spiritual. And at the 3 minute mark till the end of the track, I see myself witnessing one of these tribal dances, with the tom toms and the whole native american theme. Especially with that "clap" sound and when the added drum sound comes in.

Track 4: I like the pace and tempo of this one. I like how track 3 was a faster tempo and this one is slower. This one was very cool at the beach. It was one of those that was primitive too, with the sun fading effect I mentioned in track 3.

Track 5: This is one I was immediately taken to, as soon as it starts. There is something about that synth/key thing going on at the 0:07 mark that is so moving. Every time I hear it, I think of spirit. There is just something about that sound that I can't really describe. Yeah whatever instrumentation that is, it's cool. Then I like when the "beat" comes in. When I first heard it, I immediately thought of that really cool song from the early 90's. I believe it's called Insomnia. Has a sort of similar electronic beat. It's one of those "dance" songs. Which I like those types of songs too. Also like the transition at 1:37-2:00, very cool. This is where those primitive feelings started to surface too. It's something in that synth/key thing that they surface. Also at the 2:00 mark, I like that whole off center rhythm timing going on. Then at the 3:00 mark, I like that added key thing. And I like how it ends. But aside from that, MAN, this one was SO awesome at the beach. Now as mentioned in a previous email, that there were some other things going on at the beach that I incorporated along with the music, I will now embellish. There were 2 buoys out in the water that had blinking lights on them. One red light and one green light. And at times they would blink in sync with the beat. But there was something

about the red one that I kept staring at. That color working against the night sky...maybe it was the contrast of dark/light that had something to do with it. And that Rush song, Red Sector A was weaving in and out of my thoughts, not the melody of that song, but the title. I guess because Red is in the title. But again, those primitive feelings were definitely surfacing on this track. But back to the song, there is this intense element going on throughout with the "drum" and "bass" thing, but yet has a mellow undertow to it with that prolonged keyboard melody. I like how those 2 work off each other throughout. Very very cool. Now I don't even want to hear you talk about this one being underdeveloped or whatnot, alright, well, even if you do think that, this still has a solid foundation to work on. But just don't tell me. I don't want any negative things said about this one to cloud my bliss. :)

Track 6: Intense and atmospheric. Again the opener synth/keyboard melody. Very primitive for me. Spiritual. Intense when that bass rhythm comes in at 0:50. And the weaving going on. I like how there is no drum on this one. Gives it a weightlessness. No boundaries. There is a sort of simplicity to this one. And I like how each synth/key note is prolonged and drawn out, and repetitive in its nature. And it's this repetition that allows the weightlessness and endless thought to occur. I like that. But again this was another awesome one at the beach.

Track 7: All I can say about this one is "I think I'm turning Japanese, I think I'm turning Japanese, I think I'm turning Japanese". Remember that song from the 80's era? The 0:27 mark of that melody is very similar to that song. I just can't get past this correlation.

Track 8: Near and warm. Oh, here's that synth/key thing again. Same comments as track 4. No tension on this one. Oh, but at 4:15, there's that bass sound that I associate with a spinning planet sound. Adds a slight intensity to this track.

Track 9: Another sort of simple, repetitive one. The prolonged synth/key. And at 2:15, when that other key melody comes in, there is a definite sad/melancholy ambiance there.

Track 10: Awesome track. I like everything about this one. There is a certain positive energy to this one. This is definitely an uplifting one. Much needed after track 9. The opening melody is cool working with the bass thing. Oh and then at the 0:25-0:50 section, aaaahhh cool dynamics. But 0:25-0:34 is where this amazing energy starts to build. And as soon as the beat comes in on that section, the energy is now circulating Then the 0:51-1:00 mark, that positive energy is at an all time high. There is something about that energy there. I like that shift there. I really like that section. At then the 1:00-1:42 section, I like how it goes back and forth between those 2 energies. And the guitar was very surprising!!!! Another cool one at the beach.

Track 11: Wow, this is a completely captivating one. Starts off near and warm and then shifts to distant and mysterious when the key melody comes in at 0:50, but then shifts to ominous and exotic at 1:49. And at 1:49, I like the humming synth/key melody working with the drum beat. And this drum sound here, it's got a very lazy element to it. A sort of meditative notion. I really like how this drum pattern never changes in tempo or in sound. It goes on and on till the end, which allows for that meditative state to occur. I definitely zone out on this one. I'm in another frame and state of mind. Completely passive. If I was feeling any tension prior to listening, it immediately evaporates. And all birds and other animal sounds going on here is quite impressive. It has that exotic element. It's hard to believe that you composed these tracks all by yourself. Very cool. But when I listen to this track, there is a place I'm imagining in Japan where I'm this passive witness/observer. Not sure why I think of Japan, but I'm not questioning it. And I like how there is no abrupt ending, it just fades off. But the melody throughout the track has another ancient mood to it. Sometime around 800 B.C.

Track 12: Atmospheric and intense. Very intense. More surfacing primitive feelings. Another awesome one at the beach. And another surprise guitar. That guitar melody has some melancholy expression to it, but at the same, an added intensity.

Track 13: The opener gets my attention. Distant and mysterious. Eerie!!! Another prolonged key/synth melody throughout. Very

cool. Like the tempo of this one. Again, tension has immediately evaporated. And I like this very basic drum beat. But at 3:29, I immediately like the shift that occurs. I like how the structure of the track builds piece by piece to that time frame. I look forward to that section each time I hear this track. There is such an amazing energy going on there, when everything joins in. But dam, it's very short lived. Still an invisible energy that I can't describe but it's uplifting. You know I just thought of this, with all my energy talk here....When I first heard "Stand Back" by Stevie Nicks, I immediately liked it. But the synth melody in the opener has that uplifting energy too. There is something about it. And then later on, I heard her talking about that energy as having no time space. I know exactly what she's talking about. And later on I would find out that the synth melody was Prince's creation. Awesome. Again, if you think this one is underdeveloped too, just let me have my bliss! :)

Track 14-Dreaming in Distant Worlds Very dreamy. Again with the absence of a drum beat, there is this weightlessness going on. A drifting through space. Still like the repetitive nature of the melodies throughout, and the fading out at the end. And the music definitely represents the title here. A very simple piece.

Track 15-Autumn Realms of Twilight I like both sections of this one. Very simple and repetitive. I like how it seems to want to go on forever and ever. Leaves me in perpetual thought. And now the lyrical Realms of Autumn Twilight:Wow, this is quite a visual and well constructed lyrical piece. You are quite a writer here. Every word just flows so evenly into the next one. "As the storms of Cygnus arrive off the coast of Sirius tonight...very visual. "Across boundless oceans"....more visuals. "Through the labyrinth of the sky of the mind" and "Falling stardust from the sheer fabric of time" ...I mean come on, that's great stuff. "As I stare out into forever" ...mm hmm, mm hmm. "As the waves crash upon the shore of a distant reality"wow. "Across the borders of infinite time" ...WOW, what a line. "It is here as I've been told the mysteries will unfold " ...very chilling to think about. And then the rest of the lines right to the end, are just amazing. That whole section is just beyond awesome. "Silent and free, the endless universe speaks to me" ...I was thinking for hours about that one. "I'll close my eyes and let myself go as I open the door and step into the infinite cosmos"wow, another great line. That line is beyond beyond BEYOND awesome. Makes me think of the illusion of reality down here. So not sure if this one correlates to track 15, with the inverted name, but if it does, it's very cool!!!

CAMILLE, FL:

Hi ya baby:-) As promised...here's my impression of your CD

1. Excellent! Bulds to a wonderful peak and carries me through a warrier dance in the sky
2. Powerfully commanding
3. Took me direct, non-stop to Tahiti..love it.
4. Melancholy, pensative, good piece.
5. I don't like the intro beat when it stands alone, but it blends very well with the music
6. An arguement, well stated, ambivalent decision making happening here FINE SOUNDS!!
7. Aggitating, negatively stimulating, this is the one I DO NOT LIKE..although it does convey a clear image of a running man that is never allowed to rest.
8. I envision a tropical love making experience between 2 people that are in awe of eachother. I like it!
9. I adore the chimes... and as the music progresses..I feel an awakening of spirit... in a new dawn
10. Is similar in persistance to number 7, but much more melodic and positive. I like it!
11. Very effective mix of here and now and past memories of an old man who lived his youth in a jungle environment. Good piece!!
12. This one is FANTASTIC!!!! So much feeling... so penetrating.
13. A dream inducing piece that provokes feelings of impending positive change.
14. This is the one that gives me an orgasm. I want to make love to the man that wrote this piece. SO beautifully done. WOW!
15. Love the chimes... god-like...visions of rising spiritual bodies Hope you don't find my opinion offensive ... I love your work. I couldn't be more impressed. Really. I have GOT TO HEAR your new music. - Camille:-)