

TRANSCENDING THE MUNDANE Interview - 03/2004

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

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

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

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

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

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

4. How does becoming a father change your life?

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

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

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

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

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

INFERNO (2004) INTERVIEWS >> PAGE 2

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

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

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

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

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

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

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

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

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

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

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

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

13. Final comments? Please add anything we missed.

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

DEATH KULT Interview - 03/2004

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

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

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

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

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

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

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

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

Have any labels been interested in your work?

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

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

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

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

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

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

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

POWER PACKER Interview - 05/2004

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

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

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

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

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

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

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

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

INFERNO (2004) INTERVIEWS >> PAGE 5

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

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

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

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

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

7. Which instrument do you enjoy playing the most?

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

Interview with NUCLEUS - 03/2004

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

11. Where do you see the vanguard musical today?

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

12. Which are your plans in the immediate thing?

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

13. Thank you Scott. Some final reflection?

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

CREATORS WEB Interview - 03/2004

What instruments do you play?

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

What musical equipment and software do you use?

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

How did you get started playing music?

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

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

What has influenced your music the most?

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

How do you classify your music?

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

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

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

When did you start marketing your music on the Internet?

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

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

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

How has the Internet effected you as a musician?

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

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

Do you record in a home studio?

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

What recording equipment and software do you use?

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

What performance venues are you currently exploring?

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

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

What does the future hold for you musically?

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

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

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

QUINTESSENCE Feature Story: 05/2004

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

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

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

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

INFERN0 (2004) INTERVIEWS >> PAGE 11

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

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

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