

OCEANS of NIGHT

MUSIC STREET JOURNAL (AUGUST 2009)

1. It's been a while since we've done an interview with you. Can you catch us up on what's been new in the world of Scott Mosher?
In addition to the new CD (my fifth), I'm coming on 12 years now as a graphic artist (my day job). I also self-published an industrial photography book a few years back and still gig as a freelance artist. My status as an allroundniceguy™ remains intact as well, in case you were wondering.

2. Your new project is a band rather than a solo project. What are the differences between the two?

The spelling. Outside of the name, there literally is no difference. It was mostly a creative decision... and one I should've enacted years ago. Operating the creative mothership under a proper band name, especially within rock/metal circles, now seems like a no-brainer. Honestly, no one tends to take a "solo" artist - especially with the last name Mosher - playing this kind of music, seriously. While I compose, arrange and perform all of the music, I've always collaborated with people whenever possible, and I'd like to continue to do so. Todd Corsa was the first vocalist I worked with, back on Virtuality and Inferno. Scott Oliva joined up with me back on Deep Horizon in 2006, and we've been moving forward ever since. While this isn't a touring/performance band, I thrive on collaboration with fellow musicians who I respect and as long as we share the desire to experiment whenever and wherever possible, I think Oceans of Night will continue to operate like the fine oiled machine it is... ;-) This is the current line-up of Oceans of Night: Scott Oliva on voice, Scott Mosher (yours truly) on everything else. In the future I will only work with other musicians named Scott (or Bartholomew).

3. Do you see continuing both this band situation and the solo career – or will you be focusing on one over the other?

They really are one and the same. If you didn't notice much in the way of musical differences between the current Oceans of Night CD (The Shadowheart Mirror) and the last Scott Mosher CD (Deep Horizon) then you see/hear what I mean. To use an advertising analogy (and it pains me to do so) it literally is just repackaging the content under a more appropriate name. If you saw the same exact CD but one was by Scott Mosher (who?) and one was by Oceans of Night, I would assume you'd sooner pick up the Oceans of Night CD before you'd pick up the one by some unknown punk. The unknown band always surpasses the unknown punk in all aspects.

4. If you weren't involved in music, what do you think you'd be doing?

I'd be stealing hubcaps, kissing hands and shaking babies. Thankfully, I don't have to make that decision. Music isn't my day job or a job at all for me. It's something between a hobby and a lifestyle. You could call it a glorified hobby, for lack of a better term. The similarities between being a musician and a graphic artist are striking, though the differences are obvious. One directly lead me to the other and now they coexist peacefully. Now I can see why actors become musicians, or vice versa. Some folks are just bursting with creative energy and that crosses mediums and job descriptions. It's hard to contain the ability and desire for self-expression if you have the tools, talent and drive to execute them.

5. Do you think that downloading of music is a help or hindrance to the careers of musicians? It's been said by the major labels that it's essentially the heart of all the problems they are having in terms of lower sales – would you agree?

Like anything else, downloading has its benefits and its negative aspects as well. For the independent, self-financed musician like myself, I'm not actually sure how much of an impact illegal downloading affects me. I'm not putting up sales numbers that make any difference. Amongst the population at large, I sense that people feel music should be a free commodity, for whatever reason, and that certainly isn't something most artists can live by. I would probably agree that downloading is a major factor in the demise of the old record company model, but that model should have evolved a lot sooner than it did. There is no reason that a CD should cost a consumer \$20.

OCEANS of NIGHT

6. In a related question how do you feel about fans recording shows and trading them?

That is a legal issue that has the interests of the band AND the venue AND the record companies at stake. I would assume that if the legalities between all of the vested interests mentioned above were addressed then there could be some latitude for the fans who would like to partake in this legally. Much as musicians and artists are loathe to mention it, the fact that we need to function as business people and know the business end of the industry, is often the 800lb gorilla in the room when it comes to marketing discussions.

7. If you were a superhero, what music person would be your arch-nemesis and why?

For those who didn't think you could make the leap from a discussion on music industry legalities to virtual superhero mayhem in 1 question, you have just earned your gold bars. There is no question that Jack White would be my arch-nemesis and The White Stripes would be the Musical Masters of Evil!

8. If you were to put together your ultimate band, who would be in it?

Ray Alder - vocals, John Petrucci and George Lynch - guitars, Kitaro on keyboards, Billy Sheehan on bass, Neil Peart - drums, Maceo Parker on sax, Rakim layin' down some raps and Zamfir on pan flute.

9. If you were in charge of assembling a music festival and wanted it to be the ultimate one from your point of view, who would be playing?

Diveristy abounds, so this might put the fear of god into you: Fates Warning, Journey (circa Steve Perry), Prince, Lynch Mob, Hall'n Oates, Lacuna Coil, Rush, Run DMC, Tori Amos, Tangerine Dream and Sevendust. Let's toss in Ratt and David Hasselhoff (The Hoff) to make things interesting.

10.. What was the last CD you bought, or what have you been listening to lately? Or the last concert you attended?

My current playlist: classic Tangerine Dream, Lacuna Coil, new Nightwish, Sevendust, Soilwork, new Dream Theater, new Prince, Vanessa Carlton, Age of Nemesis, new Echo Us, and Disturbed. Concerts... I will be attending Prog Power X in Atlanta, GA this September, and that should be awesome - Fates is doing the closing night headlining honors and I've been waiting to see them since their last gig with Dream Theater and Queensryche back in '04.

12. Finally, are there any closing thoughts you'd like to get out there?

If you like ambient progressive metal, or are just in the mood for something slightly left of center and experimental in the hard rock/metal genre, check out Oceans of Night (<http://www.oceansofnight.com>). You won't be disappointed and you'll feel much better about yourself in the morning. Support independent music. And eat your vitamins.

SEA OF TRANQUILITY (SEPTEMBER 2009)

The Shadowheart Mirror is the first release from new progressive band Oceans Of Night. Scott Mosher, the multi-talented mastermind behind this new act, answered some questions about the new album and his music, from Sea Of Tranquility's Scott Jessup.

SoT: Hi Scott , The Shadowheart Mirror is an impressive CD, how have the reviews and sales been?

Scott: The CD was released the end of June, so the reviews are just starting to arrive on my desk. The general consensus seems to be positive, but you can read for yourself on the Oceans of Night website (I post EVERYTHING in it's entirety, on the site in the press

OCEANS of NIGHT

section, as I receive it.) Sales are, as predicted, a bit on the sluggish side, but with the state of the global economy this isn't all together unexpected. The music industry, especially at retail, is as dysfunctional and disjointed as ever. I've always functioned as a jack of all trades and that includes working in the capacity as marketing department and PR representative. Garnering exposure in a very crowded field isn't easy, but I've been doing this long enough to understand the market and my place in it. That said, it's not for trying that times are tough all around.

SoT: Which are your favorite tracks? I was pleased to hear an instrumental on the CD.

Scott: I'm not ashamed to admit I do have a few favorite tracks, for whatever reason. Creatively and musically, "Living in the Past", "Whats Left of Me" and "A Way From You" are high points for me, mostly from a compositional point of view.... and my favorite guitar solo is the outro solo on "Two Worlds Apart". It's mandatory that I always have at least one instrumental track on every CD I do. This time, the title track, is actually the heaviest song on the CD and really is like a sonic sucker punch to the ears. It's placed strategically in the middle of the CD so you get the chance to recuperate before dinner.

SoT: You are multi skilled when it comes to instruments- what's your favorite to play?

Scott: Well, I've been a guitar player most of my life, but I compose almost entirely on a keyboard workstation. I have control of all the instrumentation, and the sounds at my disposal often dictate the direction of the song, or at least certain sections. I find songwriting far more rewarding and creatively addictive than woodshedding to increase my guitar prowess. I'm remaining focused on song composition.

SoT: The recording process must be quite different with only two guys, as I suppose with the exception of main vocals you are the band.

Scott: That is correct. This is how things work: I compose, arrange and record the songs, then I present them to Scott Oliva and he proceeds to create vocal lines and we then bounce ideas back and forth, including lyrics once the melodies are in place. From there he sends me finished vocal tracks and harmonies, if applicable, and I consolidate them on my Mac and then its onto mixing and the engineering stage. The process we take to create songs isn't that different from the manner in which many bands and musicians produce things these days.

SoT: Scott Oliva and yourself must have a good relationship. Will you be doing more albums together?

Scott: There's usually a good 2-3 years between releases, so it's just a matter of time. I tend to write sporadically, with no set plan or methodology, and when I have a collection of songs I give Scott a heads up a few months ahead of time. There's no set schedule for us when we collaborate. Mr. Oliva is constantly presented with a variety of other recording projects and he also sings in the NY-based Iron Maiden tribute band, Live After Death. As you can probably imagine, he often has a number of vocal projects and/or live shows on his plate. The best I can offer him is his just desserts of a more experimental nature. He's more than happy to comply, lucky for me!

SoT: How does The Shadowheart Mirror compare to the other releases you have been involved in?

Scott: This is the first CD I've done where the evolution between the current CD and the previous one has decreased noticeably. It feels like The Shadowheart Mirror is a logical step, almost laterally so, from Deep Horizon. The songs, the approach to song composition, the synthesis of styles and performances, are rather cohesive and complimentary. To me that basically means I've finally hit upon a style of progressive music that I'm comfortable working within... not to be confused with musical complacency or resting on my creative laurels. I definitely feel I've reached a point, musically, that I'm comfortable with and that I can still experiment with and not stray too far from what has come before. There's plenty of room for expansion (and improvement) but the stylistic groundwork is now solid. Any expectations I have will probably still fall within the wide musical boundaries I've made. This is good as I probably never feel that way with my cooking skills.

OCEANS OF NIGHT

SoT: What can you tell the readers about your music?

Scott: At its core, it's metal. But it certainly straddles the line between hard rock, progressive metal and experimental music. There's a convergence of musical elements and inspiration from ambient and trance music... a dash of new age/electronica... and the obligatory vocal and guitar melodies that work together as a cohesive whole. Dynamics are probably the most important element of the music I create. Taking conventional song structures adding some compositional twists and turns, and breaking things down into sections, at times almost cinematically, like a musical movie. Atmosphere... ambience. And of course,, bombastic, dramatic and heavy guitar tones. Basically, ambient progressive metal seems to be the appropriate terminology.

SoT: Do you have any tour plans with a full band to support the new album?

Scott: No, I do not. My main concentration and field of interest is song composition and musical collaboration, and I really want to focus on those areas, and employing live drums in the future as well. Unfortunately, I don't have the time or desire to perform live, though if I had the opportunity and the financial backing sometime in the future, I wouldn't rule it out all together. I have familial and occupational obligations which pre-empt me from a proper tour, not to mention the logistical considerations of putting a live gig together.

SoT: I can't keep up with all the progressive metal bands that seem to be appearing, and many sound so similar to each other-who do you think are the standouts?

Scott: Well, the stalwarts and standard-bearers (forefathers?) like Fates Warning and Dream Theater, have absolutely made their mark and their influence is rather obvious, in my music as well. Personally, I'm also down with Symphony X, Kamelot, Zero Hour, Hubi Meisel, Section A, Enchant, Nightwish, Lacuna Coil, OSI, Evergrey, Redemption, Kings-X.

SoT: What are your preferred styles of music and bands ?

Scott: Honestly, while hard rock/metal/prog is my forte, I do listen to a little bit of everything. My archive of music crosses all genre's and that includes Bulgarian folk music and Zamfir!

SoT: Thanks for your time, all the best with The Shadow Heart Mirror.

E-METAL SPACE (SEPTEMBER 2009)

First off, thanks for agreeing to this interview Mr. Mosher. Where did the name Oceans Of Night come from and why didn't you go by it sooner? (lol)

Good question and one I've wondered many times recently myself. I should have operated under a good band name from the beginning but I didn't really think I'd release 5 CDs over the years. In hindsight Oceans of Night should be stamped all over my name on all the covers and PR materials, at least since Virtuality in 2001. The name Oceans of Night actually was a song title I have in the archive. It's kind of fitting actually... mysterious, enigmatic, somber and slightly poetic. I think it represents the music and my lyrical/graphic concept rather well. I'm not sure it screams "metal" like Metallica does, but the artistic association is there.

While were on the subject, where did the title, The Shadowheart Mirror come from?

You know, I'm not really sure. It's kind of an abstract concept. To expound upon that, the mirror is literally a reflection of one's sense of self, or state of mind. The shadowheart concept is a metaphor for turmoil and times of despair and anger. In other words, it represents the recurring lyrical themes on the CD, which are based upon the personalization of relationship strife and personal

Oceans of NIGHT

anguish in coming to terms with life during a dark period. I'm glad you asked though, because it's become quite therapeutic for me to contemplate the reason and meaning behind the title.

When did you start on your path as an uber talented musician? Did you have a nurturing/musical upbringing?

I commenced on my path to uber talented musician upon graduation from uber talent school. That is right before my attendance at the Derek Zoolander school. Honestly, I'm not sure. There's plenty of more talented folks out there, I guess I just have enough talent to fuel my artistic ambitions, but not enough to make me dangerous. Between music and my day job as a graphic artist, I'm knee deep in the arts. I think my lack of any kind of technical acumen speaks volumes about where my focus in life should be. I've been involved in music on a personal level probably since grade school to be honest, and it just grew out and onward from there. I definitely focused on my artistic and musical abilities as best I can, but it's something I'm constantly trying to improve upon as well.

I once read a review of Deep Horizon, where the guy who reviewed it threw a bitch fit that it wasn't thrash or something along those lines since your name is Mosher. (What a douche, right?) Is that a common misconception, or is he a lone ballbag on this one?

I think you just coined a term that needs to find its way into the next edition of the Collegiate dictionary, "ballbag". I've gotten used to folks assuming my last name is a pseudonym or a PR creation, but I assure you and ballbag out there, that my official last name is indeed Mosher, although it's pronounced "mow" and not "mosh". Use a french accent and you'll be on the money, though I'm not french. As far as reviews are concerned, I post any and all I get in their entirety on my website(s). No problem there. Good bad or indifferent, if someone takes the time to review my stuff, I'll make sure I post it.

How did you hook up with Scott Oliva? Was it easy getting him to do the vocals on your projects?

I'm not sure what you are implying there but I'm not sure I like the tone of your voice or the insinuation. Haha! As far as the manner in which I enlisted Mr. Oliva to join my on my musical voyage you'll have to peruse the liner notes of the Oceans of Night CD, but let's just say it concerns questionable Myspace photos!

Is there a specific recording process that you favor, or are you constantly experimenting (as your music suggests)?

There is, but it's fairly straightforward. My process is compose, arrange and record the songs, construct and record the guitar solos, work on vocal tracks and lyrical concepts with Mr. Oliva and then mix/engineer the CD in an outside studio (Freedom of Speech with my dawg, Micky James), replicate, and enter the marketplace and shameless self-promote. Believe me the music is where all the experimentation takes place, man.

Are you wondering why SPV/InsideOut Music didn't snatch you up? Or am I the only one here? (lol)

I'm wondering the same thing! ;-) I have some opinions on why I've not been able to secure a record deal... some of it is in my control, some not, but I'm not really doing this for profit. It would be nice, and I'll take the exposure a label can generate, but I'll keep plugging away with or without the support of any kind of financial backing. I think operating under a proper band name is one step in the right direction, though! Honestly, I've tried and I will continue to work that aspect of promotion, but believe me, I'm not bitter or resentful in the least.

Is there anything you'd like to add for the E-MetalSpace audience?

I'm gratified by your kind words and enthusiasm, and even more appreciative of the fact I didn't have to pay you to say any of these things. For the uninitiated out there or folks who are interested in music that skews slightly left of center, musically of course, surf on over to oceansofnight.com. Thanks for your time, consideration and attendance.

Thanks again Mr. Mosher for doing this interview. Your music truly is awesome and I am overjoyed that I again get to help spread the word.

Oceans of NIGHT

DECIBEL MAGAZINE: September 2009

We humans have been imagining the end of the world for so long, the real thing is bound to disappoint the fuck out of us, not to mention leaving hordes of wingnuts jobless. Artists, too, though they're at least more likely to whip up plausible causes for planetary destruction—Ma Nature, for instance—rather than defaulting to some omnipotent Chuck Heston lookalike pissed about premarital sex. The only ends Scott Mosher addresses on *The Shadowheart Mirror* (including the one he wants to get wet) involve human-on-human relationships—not surprising, given that *Oceans of Night*'s name comes from an Enya song. While Scott Oliva's herocially overwrought vocals couldn't better complement the multi-instrumentalist's clever progressive metal inventions, both could only profit by abandoning the clichés that, all too often, leave potential tempests teapot-bound. - Rod Smith

MUSIC STREET JOURNAL

When I heard about this project and knew that it was a new band featuring Scott Mosher, I figured that two things would be true. One, this would be a great disc. And two, it would be progressive rock. Well, I was right about the first one. Sure there's some prog here, but overall I'd have to put this in under "heavy metal." It's a great disc and features Scott Oliva on vocals. I like the album a lot, but I'd chalk it up as falling somewhere around the Queensryche / Fates Warning part of the world – with some of Mosher's trademark prog stylings showing up here and there.

Track by Track Review

A Way From You: As keyboards lead this off it feels like more pure prog, but then the other instruments join and this becomes more metal than anything else. When it moves from the introductory section and the vocals enter, this is even more apparent. This is a killer prog metal tune along the lines of Queensryche or Fates Warning.

Living in the Past: While I'd still call this metal it's got more prog in it than the previous one. It's closer to Mosher's solo works. There is an incredible instrumental section here that's quite purely progressive rock oriented. This really feels in a lot of ways like it would have been home on one of Mosher's solo discs. It gets quite involved, though.

New Machine: This reminds me very much of what you'd get if you combined something from Queensryche's *Rage For Order* with Scott Mosher's albums. Honestly, it's one of my favorite tracks on the disc.

What's Left of Me: Here's another highlight of the disc. A moody piano based introduction gives way to one of the most purely metal jams on show here. This again reminds me a lot of *Rage For Order* era Queensryche. It's quite probably my favorite cut here.

The Shadowheart Mirror: This is incredibly heavy and quite furious metal that's very technical in nature. This is an instrumental powerhouse jam that's about ninety eight percent pure metal with a bit of prog thrown in (mostly in the form of keyboards) to round it out.

The Last Goodbye: Coming in heavy and rather in keeping with the rest of Mosher's catalog, this drops back to a keyboard oriented balladic motif. They bring it up to more pure metal for the choruses, but drop it back down for the verse. There is a scorching prog rock meets metal instrumental journey before this cut is finished out.

Two Worlds Apart: Here's a pretty strong metal cut that's more along the lines of "What's Left of Me" and "New Machine." It's not a highlight of the set, but pretty strong nonetheless.

War Inside Myself: This one's probably the most successful marriage of prog and metal on the whole set although it leans more towards the metal end.

HARD ROCK HAVEN

As moody sounding releases go, *Oceans of Night*'s *The Shadowheart Mirror* can certainly keep up with the best of them. With

OCEANS OF NIGHT

lingering, winding musical passageways, complex keyboard and guitar laden choruses all drive home tracks rich with elements of the mystical, the dark and the supernatural. Built around a fuzzy, distorted sound that is reminiscent of The Gathering's latest kick ass release, West Pole or Riverside's bassist's Mariusz Duda solo project, Lunatic Soul, Oceans of Night's principal songwriter, Scott Mosher uses the sounds and instruments available to him with full force. The musicianship is technical, precise and extremely well defined. Listening to track 4, "What's Left of Me," shows that this is indeed a complex bit of songwriting.

Throughout the drums are deep, heavy and loud, coupled with commanding guitar work, layered keyboards, and vocals that all carry the tunes to points beyond. It must also be pointed out that the talents of multi-instrumentalist Scott Mosher with the phenomenal voice of Scott Oliva can not be overlooked. The lyrics are thoughtfully written that don't meander with needless words or silly clichés. The CD highlights, "Away From You," "A Violent Reflection," "Two Worlds Apart," "Living in the Past," "War Inside Myself," and "New Machine," will instantly remind one of the musical approach of Tiles, Riverside or Dead Soul Tribe, mixed with the rich textile layering of Sylvan and No Man and the melodic, progressive hard rock of O.S.I. Mosher has linked the sounds of progressive, metal, hard rock and the orchestral. The music heard here is rich and forceful with the harmonies laying an attitude that towers over the music that is only because of the commanding vocals of Scott Oliva. It is a hope that in releases to come the band even further experiments with new sounds, pushes the envelope to even newer boundaries and continues to dig deep to bring to the table a CD that explodes with the progressive metal that this band is certainly capable of both writing and playing.

METAL CORE FANZINE

This was some very good progressive metal with some awesome vocals courtesy of Scott Oliva. He sings the songs with a lot of passion and emotion and I could just feel it so to speak as he sung. The music was def on the progressive side and nothing that went over my head and had just enough melody within it to keep it from getting boring or stale. Scott Mosher is the other half of this 2 man band/project and he should give himself a bow cause there is some incredible music on this puppy as the tunes are also full of emotion and just that "it" feeling. 8 tunes and not a bad one in the bunch and this is a progressive music lovers dream.

BEOWOLF PRODUCTIONS

Scott Mosher is a legend in the underground Progressive Metal scene. He has combined the worlds of Progressive Metal, Melodic Hard Rock & Ambient music together. With his new band OCEANS OF NIGHT with Scott Mosher doing all guitars, bass & keyboards & Scott Oliva on vocals, he has done it again. OCEANS OF NIGHT have a very Progressive sound with some really dark & ambient passages all through out. I like the fact that it combines many influences from 70's Prog Rock bands as well as 80's Power Heavy Metal bands, as this is a lot of the stuff I grew up listening to. Some of you might know Scott Oliva from his New York based IRON MAIDEN tribute band LIVE AFTER DEATH! If you enjoyed Scott Mosher's other works than your gonna love this new project!!!

SEA OF TRANQUILITY

The Shadowheart Mirror is the first release from a new progressive band called Oceans Of Night. Don't let the cover art deceive you, it doesn't give much away the type of music within, not exactly the images that inspires thoughts of metal music. The Shadowheart Mirror features a capable and experienced pair performing "ambient progressive metal", and Oceans Of Night's music certainly is a mixture, with many inviting instrumental passages. The vocals on this CD are that of Scott Oliva and the music has been composed and executed impressively by the band's mastermind Scott Mosher (keyboards, guitar and bass). I checked the booklet after listening and wasn't surprised when there was no mention of a drummer. Although the drums on The Shadowheart Mirror are ok, and of course it depends on the genre, but mostly in comparison you still can't beat the sound and feel you get from an actual drummer.

OCEANS OF NIGHT

There is a solid selection of powerful music on this release, like the first track "A Way From You" when it bursts to life, and if you enjoy good instrumentals, then there is the rousing heavy title track "The Shadowheart Mirror". As an introduction to Oceans Of Night, The Shadow Mirror is a stirring and impressive sounding debut CD, and one that any progressive rock/metal fans really ought to listen to.

MERLIN PROG WEBSITE

This band from "The Big Apple" describes itself somewhat misleading as ambient prog, then there really are many stylistic directions that melts together the "Shadow Heart Mirror". Safely on O.O.N. ship and with a complete overview, we find the music phenomenon of Captain Scott Mosher on the bridge, while Scott Oliva beautiful voice can be heard from the engine room. Taken together, can these two actually on this debut to come up with a powerful, dynamic and velmodellert musical journey through the eight great songs. The disc apparently only has programmed drums is not something we go out into the woods and cry out our joy. A true and most live drummer is something we think belongs here, but obviously not something we can do something with. The music however is likelig divided between prog metal, hard rock and ambient, and Scott Mosher has really found its own little niche in the music's strange and subtle world. Here he makes a reasonable buoyant music and is thus a bridge between ambient, prog metal and hard rock. This way "Shadow Heart Mirror" in many ways a continuation of Mosher's four solo albums, "Depp Horizon", "Inferno", "Viryuality" and "Ambient Earth". An Atypical any song on this album is "The Last Goodbye" which starts rather hefty for the ballad and explore the world with some keyboard lines that are fairly savvy. These slides as above in a terrain of pure metal before the song again winds unpredictable further. A very inspired song with energy and NOK progressive inclinations to make us happy. The album is almost pure metal, and is both a technical venture and a jamifisert and pretty red-hot piece of music. Keyboard use ensures that the Visund little prog also here among all the intensity. A rather melancholy opening with piano dominate "What's Left Of Me", before the entire conversion to a real metal-dominated piece of music. Vocalist Scott sings very well and has plenty of the community and is very good to those moods that arise. Moods that came from poetry that is well written and the cliches are missing. The second "Scott", Mosher makes a very nice job on all the instruments he plays. It is also obvious that he has put much effort into låtskrivning, arranging, etc. In sum, this gives a modern slice much driving and good metal, and considerably smaller doses of prog, and with the aggressive and dynamic and dark in appropriate doses.

E-METAL MYSPACE

Being as big a fan as I was of Scott Mosher's 2006 album "Deep Horizon", I was tickled 27,000 shades of pink at the announcement of Scott's new project, "Oceans Of Night". More so at the arrival in my mailbox of their debut album, "The Shadowheart Mirror"! My excitement was more than well placed. . . The pace was set with album opener A Way From You, a song so mind boggling perfect that it very existence defies logic! . . .fuck that. Take what I just said and apply it to this whole album! Scott Mosher's progressive guitar licks and airy keyboard works are the height of all that is proggy and "out-there". Not to be outdone, with a voice that would make Geoff Tate cry with jealousy, Scott Oliva, who you may know from Wind Wraith, Last Vision Black, Inner Strength or his earlier work with Mr. Mosher (Album Drop: "Deep Horizon"). What a voice! The perfect match up to Mosher's progressive tones. Long story short, the Scott's do it right. "The Shadowheart Mirror" is the progressive rock/alt metal album of the fucking year! - :) Typhon

PROGRESSIVE ROCK AND METAL - E-ZINE

"Scott Mosher" is a guitar player and keyboardist from New York who has been working as an independent musician for over 15 years, releasing 4 solo albums – "Ambiente Earth" (1996); "Virtuality" (2001); "Inferno" (2004), and "Deep Horizon" (2006). Now he is joining forces with the experienced vocalist Scott Oliva ("Wind Wraith", "Live After Death", ex-"Inner Strength", ex-"Driven") – to launch a brand new project – Oceans of Night. On their debut album - "The Shadowheart Mirror" (2009, Allaroundniceguy Music) – the powerful guitar riffs, thundering bass and drums, background keyboards, and many guitars solos sharing space with a melodic singer promptly place

Oceans of NIGHT

this band in the Progressive Metal genre – close to early bands like “Fates Warning” (album “No Exit” and on), “Queensryche” (album “Operation Mindcrime” and on), “Mordred”, “Vicious Rumors” and even “Journey”, “Rush”, and early “Dream Theater”.

So, if this band follows that regular pattern, what’s new about it? Well, Oceans of Night has a pair of Scotts, who are both talented musicians. Scott Mosher – the “all-nice-guy-jack-of-all-trades” in the band - is already an experienced musician, thanks to his solo work. And he made the intelligent choice of bringing to this new project some of his influences that have nothing to do with Heavy Metal, belonging to a totally different musical world instead – from mainstream acts like “U2”, and “Depeche Mode” to “Tangerine Dream”, “Kitaro”, “Lorena McKennit”, “Mike Oldfield” and “Jean Michel Jarre”. Using all those influences on varied textures of keyboards and occasional electronic percussions that create a futuristic atmosphere, Mosher achieves something that sounds like a blend of Progressive, Electronic, and New Age Music, with “Iron Maiden”, “Evergrey”, “Kings X”, “Redemption”, “OSI”, and all of the groups above - a musical style that he calls “Ambient Progressive Metal”. To match the ambient background with the sonority of his guitars, Mosher makes use of echoing velvet-like or violin-like textures, proper to Progressive, differing from the most incisive and sharp guitars of other Prog-Metal bands.

Influenced by his favorite guitar players (“Steve Vai”, “Tony MacAlpine” and “Greg Howe”) he always privileges the melodic guitar solos, sometimes in free style, sometimes tending to Neoclassical. The other Scott of this band – Oliva – is a man that was born to be a metal singer. He is the vocalist of “Live After Death”, a cover band of “Iron Maiden”. Hence, his vocal tone equals that of “Bruce Dickinson”, being even stronger and high-pitched - reaching peak screams like “Geoff Tate”, and “Rob Halford” - and featuring better interpretative skills. As a shining Lighthouse in the dark Oceans of Night, he guides the listener through the 8 tracks of “The Shadowheart Mirror”, laying him down in secure shores soon after the stormy opening tracks “A Way From You” and “Living in the Past” – two metallic and straightforward songs on which Oliva’s acrobatic voice and awesome screams will make you stick to this record till the end. The following “New Machine” and “What’s Left of Me” – two of the best tracks - pull the band to the Progressive and voyaging side, with climatic parts that are perfect for Oliva to show his emotional interpretation. The metal thrash-instrumental “The Shadowheart Mirror” and the “Iron Maiden”-like “The Last Goodbye” point up like coral reefs dividing the waters of Oceans of Night – for the excellent closing tracks - “Two Worlds Apart” and “War Inside Myself” – feature a still even deeper contrast between the heavy metal and the ambient parts, revealing all the potential of this band and its original “Ambient Metal” style. Oceans of Night has made an excellent debut, deserving a better production for the next album – and is specially recommended for all Prog-Metal fans that also like great bands of the 80’s. Band members involved in Oceans of the Night are: Scott Mosher - Guitars, Bass, Keyboards and Programming; Scott Oliva – Lead and Harmony Vocals... (Comments by Marcelo Trotta)

LORDS OF METAL WEBSITE

Rating: 73/100 (details)

Sjak: All those of you who read Lords Of Metal for a longer time and those of you who take the trouble to read some of my stories will without a doubt remember the name of Scott Mosher. In the July/August issue of 2006 there was a review placed of his independently released solo album ‘Deep Horizon’. On that album the vocals were done by a certain Scott Oliva. These two gentlemen probably weren’t tired of their collaboration since under the new name of Oceans Of Night they just continued where they left off in 2006, namely creating quite average progressive power metal. Scott Mosher is capable of writing a decent song, but that’s about it. The drum computer that was used on this album starts to irritate after a while, while also the drum sound is far from good (but that’s probably due to the limited budget). ‘Living In The Past’, ‘The Last Goodbye’ and ‘War Inside Myself’ are in my opinion the best songs on offer here, but in all honesty they never surpass the average level. Scott Oliva sometimes is singing against the limits

Oceans of NIGHT

of his capabilities, while the overall level of the record just isn't consistent enough. Also this 'The Shadowheart Mirror' won't leave a lasting impression. To achieve that Scott didn't have to change the name of his band...

USA PROG

By N. Lynn (8 out of 10)

With four solo releases since 1996 (plus a few other appearances), Scott Mosher built up a name for himself with each new release. Described as "ambient progressive metal", Mosher's sound has moved more into the progressive metal side over the years (helped by the addition of guest vocals), although he hasn't left his earlier work completely behind. In 2006, Mosher teamed up with singer Scott Oliva [Wind Wraith, Live After Death] for Deep Horizon and the two decided to join forces again. Rather than releasing The Shadowheart Mirror as another solo album, Mosher and Oliva are now considered a band under the name of Oceans Of Night. To be honest, I think calling the pair of Scotts a band may be a bit of a stretch, but having worked together before brings a sense of familiarity between the two that I can see leading to something more in the future. Though the two albums are similar, The Shadowheart Mirror sounds more refined and Mosher seems to have settled on a sound that's comfortable for him, so the transition from solo effort to a band is a logical next step to undertake.

All the music on the album is written and performed by Mosher himself. He's no slouch when it comes to keyboards or bass, but his guitar playing remains a highlight and is a major part of this album. He weaves together different styles effectively, supported by his more than adequate keyboard skills. The drumming is the only weak link here, programmed instead of using live drums. It's not horrendous and some may not notice at first unless paying attention. Still, a live drummer (either an addition to the band or a session musician) would help greatly, removing the only real barrier that keeps Oceans Of Night from reaching another level. In Scott Oliva, Mosher found a singer who deserves to be well known. It's easy to draw comparisons to some of the better known singers in progressive metal (Geoff Tate's probably at the top of that list), but Scott Oliva has a lot more in his pipes than what you may hear at first.

Opening track "A Way From You" is a decent way to start the album, but Oceans Of Night hasn't put its best song up first. Things pick up with "Living In The Past", the album's longest track. With eight and a half minutes to work with, this enables Mosher to give his guitar's strings a proper workout before moving deeper into the album. "New Machine" is a catchy track, with Oliva's voice working in tandem with Mosher's guitar. Keyboards set the stage for a pretty good solo that brings the song to an end, although I would have liked to hear it go on a little bit longer instead of fading out. "What's Left Of Me" is a slower paced song with some decent piano at the start and finish, with about a minute set aside in the second half for some soloing.

The title track is a chance for Mosher to let loose a bit without upstaging the other Scott. Instrumentals don't always work, and unfortunately, I think this is such an example. Considerably heavier than the rest of the album, it seems to build up to something before backing off and taking another route a few times before finally allowing the keyboards in to help carry it along, but by this point, the song's near its final lap. "The Last Goodbye" would have to be one of the highlights of the album (if not at the top of the list), a great example of what the two men are able to do together and why Mosher made the right choice in Oliva. It also features one of the better solos at the end, fast but melodic, underscored by keyboards that can probably also be considered among the best on the album. An all-around awesome tune.

"The Shadowheart Mirror" is an album that deserves multiple listens, each one revealing more and more of the details in the songs. It should please just about anyone who's into progressive metal, but without too much technical showmanship to spoil things. The

Oceans of Night

two Scotts make an impressive pair on CD and I'd like to see what the two can continue to do together.

THE YTSE JAM WEBSITE

Taking a cue from the grassroots sound of progressive metal and edgy hard rock is the latest project from multi instrumentalist Scott Mosher. Having released a string of solo albums, this is the first to be under the moniker of Oceans of Night which delves in the heavier scheme of things. Along with vocalist Scott Oliva, Mosher has created a more old school flavoring of thinking man's metal with The Shadowheart Mirror, which falls in the vein of early Queensryche, Fates Warning, & Savatage with some of the ambience and ethereal atmospheric textures built in. The musical intent is immediately signaled by the heaviest grind and the dense rhythms of "A Way From You," a cut driven by a metallic attitude, then led further by a more challenging "Living in the Past," which is where Mosher's knack for melding the ambience with aggression comes in. Other tunes such as the instrumental title track, the passionate "What's Left of Me," & the darkened "War Inside Myself" show Mosher at the top of his game with Oliva's vocal delivery heightened with commanding prowess. The record balances out both the heaviness & technical, with the musical personality focused on Mosher's, seeing how he plays everything & produces, it's all at his proposal and disposal; save the voice for Oliva (who also pens some of the lyrical content). Still Ocean's Of Night is another step forward for the multi-faceted musician, keeping his melodic sensibility keen with all aspects of his musical strengths that he is known for.

PROGRESSIVE EARS

Rating: 8 (out of 10)

Oceans of Night is the brainchild of Scott Mosher who has previously released three solo albums, the last one being Deep Horizon in 2006. Helping him on that album was vocalist Scott Oliva and he returns on Mosher's latest The Shadowheart Mirror. The music of Oceans of Night has been described as "ambient progressive metal" and this seems reasonable to me. Mosher takes chugging metallic guitar riffs and fiery solos and effectively injects softer instrumental interludes which makes for a dynamic album and one that had me engaged from start to finish. Mosher is a very talented multi-instrumentalist and for this release plays all of the guitar, bass and keyboards. Oliva proves to be a fine metal vocalist with an emotive voice and good range and is able to handle lower and upper registers with ease.

The album is off to a good start with the edgy metal of "A Way From You" with its subtle keyboards, metallic riffs and powerful melody. Some high-pitched screams from Oliva prove he can handle the job. The infectious guitar riff in "Living In The Past" combined with strong vocals, well placed keyboards and a wonderful lead guitar solo from Mosher makes this one of the album's best tunes. The album's heaviest song is the title track with industrial-like guitar riffage, ala Dream Theater, and beautifully flowing keyboards in the softer sections making this one a real treat for progressive metal fans. "The Last Goodbye" has one of the album's nicest melodies and features an ending solo that will have you practicing your air guitar. The rest of the songs are equally enjoyable making this a well-rounded album. Although this album did not come to me immediately, over time the melodies have definitely began to sink in.

Progressive rock and metal fans should find plenty to like with The Shadowheart Mirror. This will make an excellent addition to your music collection, so what are you waiting for?

MUSIC LEGION

OCEANS of NIGHT

(this was translated via the wonderful Google translation software, from an unknown foreign language)

The first issue that must be asked. Fisher's Moscow before even this low until Mr. Liliun introduced his work to listen to music. Listen it looks like a treasured Eastern percent. And after reading the history of his own home but says he will own music. He also graphic design work. And his own music also. Ambient Creative Arts Studio. Called Ambient Creative Arts Studio, which they liken to the cantonment of their own directly. That Paul met on this visit. I think the bully is a partner of Greece President Na Cisco Gary Butler Bridge which have similar experience with another gray box that's Cherry. But the difference is said gray box. (We call this by another) start your own from the beginning. Black Lotus. As President Na Cisco Black Lotus has been in camp before and now, Mr. Mao Beach is already out in five sets together and Oceans of Night, which should form a band in his first set of this. too. For those selected by the joint work is considered Coebuy. He has signed that Scott Olivier Valentin (nice name familiar all. Savatage What is the relationship with two brothers, Olivier Valentin from Savatage empty it) details on how the package will be. better go find another.

Oceans of Night Whether you believe all or Oceans of Night has just two members is the gray box as bass guitars and keyboards and lead singer Olivier Valentin. Then both will resolve how the software will play Progressive metal color with no drums. Instead of hand drum called a complement. Brother Gary is the gray box that change the keyboard drums out. The band which does not do before. A brother Gary Beach Moscow Strategic Move to escape from such rules. (Such that each Now modern technology to do what it has), plus drums to it as if people really lose with Mati own drum. But only components would not only be enough for Mr. Mao Beach He chose to enter the Amber disturb Management into work. That this may cause think uncle Dave Vincent. Town stating that the Grand is a little work first single. But the split from Dave Vincent is an uncle. Mellowness of the music. Both the applications and disturb the float. Metal and strong violent. Maybe he will enter a traditional keyboard sound out the other colors also created here by the perhaps unique in the music of Mr. Mao Beach created.

For this sector, the music I write not to mention the drums. Because the sound and features that come as real people playing themselves at all. But for guitars that he played it more simple but comprehensive good. Rich and robust software. Lee on an amazing piece. Solo and a little more. The bass sound is also fairly thick. Some are thick, but the innocent and listen to all that is Best. Imagine that the speakers will be different then. In this point if it will resolve to sound good to the next. We mention that the keyboard is playing a much unlimited to enter the Amber disturb Management into alone. It may sound old, he will enter into with making the music feel to the bold look back in time at all. (If anyone ever hear of Xin Healthcare 80s pop era should recognize each. A sound that at all), the voice of Olivier Valentin is also a relatively wide range. But he chose to call a mid-tone key. Make voice more powerful. And more natural.

Living in the Past. For music feature in this series I would choose to see Living in the Past is the Law of Progressive music software best color. And seems to be the easiest to listen to the next hearing. And the title track is somber music played at Mr. Beach's Andrew skills we needed. Especially guitars, this brother Gary will see a special focus at all. Summary and said Moscow's view, this box set will listen hard Esiihneai. Because we heard drums drum programming is all. I believe his work is fun and exciting than this. If hand out to help play real drums and bass sound to adjust to little soft likely will see his work better.

PROGRESSIVE WAVES

Rating: 6.0/10

In the "small" world of progressive music, there are few complete artists, able to don various hats according to their desires. Some well-known (and for good reason), stand by their outsized talent. Parmi eux, des sommités comme Ihsahn ou encore Arjen Lucassen.

OCEANS of NIGHT

They include luminaries like Ihsahn or Arjen Lucassen. Other less known (and for good reason), struggling to keep head above water and know that fame rarely live up to their capabilities. Among them, Clay Withrow, Jeff Lane or the man who interests us today: Scott Mosher.

Photographer, designer, multi-instrumentalist, here's a creative ambitions for the less diverse. Alas, alas, three times, alas, his talent is not really measure up. After several solo albums signed his name he chose in 2009 to join the singer Scott Oliva (little known ... and for good reason) to broaden the spectrum a bit of his compositions. Unfortunately, we quickly found listening to this album that the association without prove catastrophic, does little to style Mosher. Its ambient prog rock tinged here and there with various influences (Rush to Dokken through Fates Warning or Asia), already rather formal and not very exciting, does not benefit in any way the contribution of a singer.

Clearly produced a hurry, with the means at hand, The Mirror Shadowheart is a suite of easy pieces, the sequences already heard a thousand times, that poor Scott Oliva is trying somehow to bring a little life -- vain. The musical abilities of Scott Mosher are obviously high, but the result is grim quickly, and the urge to press the Stop button to get a real hard does not wait for the album (though short) to occur. It would be unfair to blame the artist for this unfortunate start, his previous solo work has been more convincing, but the sweet memory does not excuse the mediocrity of such output. In 2009, the listener has every right to expect more from an album, whether compositions or production. Bastard blend of atmospheric rock and prog metal "Italian", the contents of this first opus Oceans of Night will probably not remain engraved in the memories ... We wish to find Mosher's minds as soon as possible after the critical unlikely that this glorious album could round up and care for his next creation, to further refine his work.

STRUTTER 'ZINE

OCEANS OF NIGHT is a venture between multi-instrumentalist SCOTT MOSHER (who released a bunch of instrumental CDs, which we reviewed in the past) and vocalist SCOTT OLIVA (WIND WRAITH is one of his bands, a great Melodic Progmetalband which released a couple of awesome albums). The project has released the first CD 'The shadowheart mirror', which sounds very impressive. The combination of superb GEOFF TATEish vocalwork and excellent guitarwork along with beautiful QUEENSRYPHE meets KAMELOTish melodies is making this CD a must-have for fans of high quality Melodic Progressive Metal. The only thing that bothers a bit is the fact that a drum computer has been used instead of a real drummer, but apart from that, this CD sounds huge and is a must-have for fans of the old QUEENSRYPHE sound circa 'Empire' and 'Operation Mindcrime', because it really is not far removed from those records. OCEANS OF NIGHT deliver an excellent CD here and with a slight modern edge (Ambient influences, referring to the labelname as well), this is a surprise release that shows exactly what QUEENSRYPHE should have been doing on a new record, but each time fail to do. Better check it out asap if you're starting to become interested at: www.oceansofnight.com

OCEANS of NIGHT

AMAZON REVIEWS by Mark Russo "Neo Picasso":

These guys are friends of ours, and I am writing this with extreme non bias. Scott Mosher is a one man band and visionary extraordinaire....And all around nice guy....And on lead vocals is an amazing throat named Scott Oliva. Scott Mosher has 3 other CDs released, but under his name, this is the first "Oceans of Night" CD release. Mr Mosher has an uncanny ability to transform graphic art into a musical soundscape. This is evidenced by his release "Virtuality", which includes a 16 page booklet of some very serious art forms. "Oceans of Night" releases "The Shadowheart Mirror", and blows away the stereotypes that are associated with progressive rock. The reason being Scott Mosher gives you music for the mind, from his relentless pursuit of the absolute proper blend of metal, progressive, rock styles and thought provoking lyrics. He is a perfectionist, who has either found or created the magical blend, in a most melodic way. He does not over-technify you, but takes you on a journey of great musical genius. He tends to focus more on the melodic side of hard metal, and blends precisely the techy parts. All in all this is a great album. The lead off song, which will probably be the airplay song, "Away From You", will give you just a taste of what is coming, as Scott Oliva kicks that amazing voice into high gear. "Living in the Past" is a jump into a little bit of progressive rock with the off-time signature guitar, keys, and drum beats. But a few signature tidbits are a nice surprise musically and vocally. Because this is a new venture for this band I will not dissect each song, but I will say that if you are a fan of melodic progressive metal, with strong instrument lines, and searing vocals, this is a can't miss album for you. It will make you a fan of Scott Mosher's previously released solo CDs as well.

VIVIAN LALU (Shadrane, Lalu, Hubi Meisel)

I just wanted to check in and say that I listened to your CD during the last couple of weeks... I really love it!!! "Living In The Past" is my fav' - EmOcean would sound with Bruce Dickinson on vox. "Whats Left Of Me" is killer too, pretty much Queensrÿche-alike. "The Last Goodbye" is another great song with dreamy keys. OVERALL a great album. It has a very own feeling, an own sound, and I don't know why but your electronic drums and the FM synths in the background always remind me the good old Atari/Amiga days. It's also perfect ambient metal for deep space stalking. You must already know but I'm an astronomy freak (Starwatcher, anyone?) and your new CD is perfect for late night observations!

PAUL HOLLOWAY (Mine All Mine)

- A Way From You: good verse melody, vox over the top, lack subtlety.
- Living In The Past: love the keys with the 3 note up, 4 note down pattern, then the guitar coming in over top but going 4 and 3. Nice ambient breaks w/ sample. Like the switch to major before the solo. Like the synth changes at the end. Good fast guitar part, but I think the splash cymbal on the up beats was a bit over the top. Reminds me of epic Fates.
- New Machine: Queensrÿche-ish verse. Found there wasn't enough melody for me in the verse and chorus vocals, and couldn't quite get into the lyrics. Wicked solo!
- What's Left of Me: Is that 5/8? Then there's that cool plash on the 4th beat, every 3rd bar. Took me awhile to get it. Reminds me of some of the rhythmic tricks Opeth and Porcupine Tree play with.
- The Shadowheart Mirror: Intro was too compressed, sounds like everything's trying to come out of the speakers at once and everyone's rubbing shoulders. Hat came through louder than everything. Fates-ish tune, but little variation in the drum programming (but honestly, your drum programming slaughters mine)
- The Last Goodbye: Great intro and vocals. This is the way I wish he'd sing more often. Was there an edit point at the word "closing" in the intro? When his voice gets loud, the drums get too relentless for the 1st half of the chorus, but it fits after a bit. Fates-ish vibe again. Synth is great (really love the Rush synth sounds you use for these later tracks). Guitar solo is buried under the synth at the end. And the ending...? Would have liked something other than the quick fade. This is a great tune!
- Two Worlds Apart: Subdivisions-style keys that start at 3:54, love it. Absolutely jaw dropping solo, man... holy fuck. Melodies are

Oceans of NIGHT

remiscent of Rush and Marillion. Really like 4:39 to 4:47 melodies... well placed and executed. Same at 4:56. But again... this one doesn't just fade out and could have used a proper ending.

- War Inside My Head: Like the Marillion-Rush keys at the beginning. This is the tune that Scott saves his best scream for... the first "she takes my hand". This tune reminds me of Queensryche, with a little Power Windows keys. Great tune.

Anyways, despite the fact of what you read above, I really enjoyed it, and wouldn't have listened to it that many times in succession otherwise :) Your guitar playing is fantastic, especially the soloing. You have a way of intertwining melody, tastefully, with pyrotechnics, without coming off as a wanker. It's very mature, and it's evident you've been at it for awhile and know your stuff. I totally dig keys, so I'm all over your keyboard textures and patch choices... I love it. The packaging is great, right up there with Travis Smith.

The only real points I had that stuck out at me were the drum programming, in that some of the levels were high, and the patterns repetitive (hats in particular), and the overall "big cavern" reverb sound wore me down pretty quick and took up alot of sonic room. I would have backed off the delay time quite a bit and mixed it much more dry... maybe opting for more of a natural room rock kit. And Scott, although the guy could sing a hole straight through a brick wall, his approach is so loud and over-emotive sometimes that it takes away rather than adds (although, you do have someone that can sing, that's for sure!). Anyways, those are my thoughts. Overall, I can say your playing and soloing are certainly top notch, and the songs are well crafted. The drums (for this, and for Deep Horizon), are a bit long on the reverb, and Scott could take it down a notch or two and leave the cranked up parts to pull out just once in awhile.

NANCY

So before I even got through the first track, I was already laughing. "At me, you say"? No, unless you start quoting some Octolingual Ukranian potato farmer. (See page 2 of Virtuality cd booklet). As the first track played through, I was reading the cd booklet and thought how funny it was that you had to convince Scott Oliva to join you on this project by "extorting him with the threat of releasing questionable Myspace photos". So now here is my track by track review:

A Way From You: Great vocal foundation. Scott Oliva delivers top notch. His vocal performance compliments the aggressive 7 string arrangements. Particularly like the vocal melody and guitar arrangement at 1:41. Being a fan of vocalists who use their high end range in tune, I particularly like the vocal note at 3:57. Good song.

Living in the Past: Like the guitar arrangement melody and various instrumentation at 0:37. Although a great vocal again, I didn't find this to be a catchy song. But I did like the musical arrangement again at 6:06.

New Machine: Like the intro and the guitar arrangement is catchy. Comfortable guitar solo. Good song.

What's Left of Me: The intro and outro PIANO, good melody, it mirrors the sadness of the lyrics, as obviously intended. I don't think I've ever heard piano on a Scott Mosher cd. I hope this will be a future instrument of choice on musical projects to where it appropriately fits. Lyrically a very sensitive song. I was hoping the piano was more extensive throughout the arrangement of the entire song, possibly added in with the guitar solo, it would have added a more somber atmosphere. Scott Oliva's lower range on this song captures the emotion of the lyrics. I like how the vocal ends on this song.

The Shadowheart Mirror: Ah, the instrumental. Aggressive and bombastic, I think I just got punked. I like the dramatic ending.

The Last Goodbye: The opening instrumentation is catchy. The Roses in the cd booklet, very symbolic to the lyrical content. The way that Scott Oliva constructed the vocal melody is great. Especially the "All I ever needed was something to believe in All I ever wanted was someone to believe in it's too late...." There is a cry out for an understanding particularly in that lyrical section that Scott Oliva really captures, in his range, emotion and vocal deliverance Gets my attention.

OCEANS of NIGHT

Two Worlds Apart: I like this song. Of all the songs on this cd, this is the one I usually place on repeat at least 5 times, yes that's the minimum, before continuing onto the next track. Scott Oliva once again delivers great in tune vocal ranges. I like the dual vocal harmonies happening at 1:25. The guitar solo is great and just an overall good song.

War Inside Myself: I like the intro and the aggressiveness of the guitar arrangement throughout. Another reflection of the lyrical content. I particularly like the keyboard melody at 1:56 going on in the background. Good song.