

Interview with POWER PACKER Magazine

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

13. What does the future hold for Scott Mosher?

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

14. Last comments?

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

Interview with UNTOLD GOOD Online

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

Artist: Scott Mosher, eponymously!

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

Artist: Progressive Rock (I think)

FOUG: What name do you go by?

Artist: Er... Scott Mosher?

FOUG: What 'type' of Artist are you?

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

FOUG: Do you work in any other mediums?

Artist: See above answer.

FOUG: How did you get started in the arts?

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

FOUG: What medium did you work in first?

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

FOUG: Who was your first Artistic mentor?

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

FOUG: Who are your artistic heroes?

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

subconscious factor in productivity as consciously breaking down barriers.

FOUG: Who are your personal heroes?

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

FOUG: Describe your work in terms of known artists?

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

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

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

FOUG: Describe your artistic process?

Artist: Purely non-linear and abstract.

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

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

FOUG: What does the future hold for your art?

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

FOUG: How does collaboration effect your work?

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

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

Artist: Danger: Severe Tire Damage.

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

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

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

Artist: Probably Bulgarian Chorale Dance Choreography.

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

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

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

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

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

FOUG: Do you listen to music while you work?

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

FOUG: Which interests you more; Fame or Fortune?

Artist: How about fortuitous frivolity?

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

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

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

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

Interview with EFX MAC ART & DESIGN MAGAZINE

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

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

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

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

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

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

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

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

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

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

Interview with COMPUTER GRAPHICS WORLD MAGAZINE

--How long have you been producing computer art?

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

--What do you like most about the medium?

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

Interview with LONG ISLAND MUSIC SCENE Online

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

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

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

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

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

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

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

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

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

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

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

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

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

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

What gear do you like to use?

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

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

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

Favorite member of The Monkees, and why?

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

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

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

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

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

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

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

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

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

Where will Scott Mosher be in 2003?

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

How would you describe your current sound/style?

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

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

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

What are some of your favorite films?

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

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

What are some of your favorite movie soundtracks?

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

Page or Plant? And kindly explain your answer.

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

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

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

What is your favorite Fleetwood Mac album, and why?

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

What is your favorite Bartok album, and why?

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

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

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

Interview with TRANSCENDING THE MUNDANE Magazine

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

1. What are your thoughts on your new cd?

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

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

2. What is your philosophy regarding an ambient mind?

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

INTERVIEW with ROCK REUNION Online

1.) *Please introduce yourself.*

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

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

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

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

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

4.) *Who are your musical influences?*

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

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

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

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

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

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

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

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

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

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

9.) How did you finance the recordings?

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

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

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

11.) Are you in contact with record labels?

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

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

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

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

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

14.) Do you have a backing band?

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

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

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

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

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

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

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

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

Interview with THROAT CULTURE Magazine

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

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

What are you trying to accomplish with your music?

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

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

Have you been in any previous bands?

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

How old are you?

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

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

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

What do you do for a living?

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

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

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

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

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

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

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

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

What type of music are you listening to right now?

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

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

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

Interview with UNDERTOW Magazine

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

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

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

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

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

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

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

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

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

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

**How did you develop your talent?*

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

**Which painters / artists do you admire?*

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

**How do you promote your cd?*

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

**How important is the internet to you?*

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

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

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

Interview with XAOC Magazine (Currently defunkt)

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

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

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

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

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

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

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

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

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

5. What's your inspiration?

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

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

6. Tell us about your personal music preferences.

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