

THE REALITY EXPRESS

A Song-by-Song Review

By: Jenn Mitchell of Screamer Magazine

It was my distinct pleasure to spend an early morning waking up to the music of *The Reality Express* by Rick Moses. I must admit, as an avid David Bowie fan, I was immediately struck by the similarities between Bowie and Moses's vocal style. This set the stage for my entire listening experience- one which I was eager to have as each song ended and the next began.

As a music enthusiast, I am generally skeptical of new music in today's world. Having been a teen in the 1980's, I still find my musical tastes and preferences nostalgic for classic, soft and hard rock from both the 70's and 80's, though, admittedly, there are some newer bands of today that pop up on my playlist from time to time.

That said, I was pleasantly surprised to find that *The Reality Express* offered the perfect blend of both yesteryear and modern sounds. I was hooked from the first track, *Reflected Light*. Before I break this review down into specifics, it's important to note that album reviewers have their own unique method of actually writing the review. For me, I like to listen to the album twice. On the first go around, I play the album in completion while laying back with my eyes shut to 'feel' it. On my second listening, I take notes as to what comes to my mind in almost a gut reaction which I then I jot down on paper. This review is no exception to my rule. So without further adieu, these were my impressions:

1. *Reflected Light*- Rick's vocals and delivery reminded me of David Bowie a bit (not just in this song, but many of them). I like the beat- very hopeful. The guitar playing really shines through beautifully.
2. *California Night*- This sounds like a long-distance driving song. The beat 'drives' it and makes me feel I am on a journey.
3. *Solve This Crime*- The opening reminds me of the song by Double called "*Captain of Her Heart*" a little bit- not in a rip-off sort of way- just the vibe. I could potentially hear this on a soft rock/adult pop contemporary station easy. Maybe even a new-age station. Mellow. Relaxing. Determined.
4. *The Arctic Circle*- I like the story of this song and how Moses expresses that. His vocals have a hopeful feeling to them that he emotes very nicely. Points for using "frozen tundra" in a song lyric. You don't hear that every day!
5. *Sirens of Titan*- Kind of an America (band) vibe a bit here (think "Sister Golden Hair" mixed with "Horse with No Name"). It's a saga.
6. *Emily*- Nice funky start to this song. I think I hear a little Bruce Springsteen-esque to his voice in his one, too, and that is always a good thing in my book.
7. *Zombies with Spoons*- Just the name alone is attention-grabbing. Plus there's that trend with zombies going on, so I could see how net radio and maybe some indie radio stations would want in on this song. It's got commercial appeal from a musical standpoint, too. Kind of a country-vibe to it, so I'd be curious if this track would appeal to an indie country station.

8. *Save My Soul*- Like his album description states, his music (including this song) have a definite point of view.

9. *Robin Hood*- Starts with a great beat. Interesting tempo changes here. Commercial appeal for sure.

10. *The Bridge*- I dig that "bu du du du" riff in the background. Nice bridge work, too- unexpected, yet it works. Potential commercial appeal here. Moses sounds nothing like Lou Reed, but I would definitely put him in the same category of his storytelling songs.

11. *Last Man Standing*- The beginning is reminiscent of "*Breakfast at Tiffany's*" by Deep Blue Something. Another great song with a hooky beat that uplifts, enlightens and shows off Moses's penchant for true American songwriting.

12. *The Book of Life*- By this track, I was convinced that Moses must have been influenced by David Bowie. I heard some tinges of "*Modern Love*" in this song. This is not to insinuate Moses is trying to imitate Bowie by any means. He has his own niche, voice, point of view and delivery. I just love how he's able to transcend his artistry like Bowie did.

13. *American Dream*- There's a beautifully orchestrated keyboard opening that sets the pace from the get go. I'm a sucker for piano. Elegant and gorgeous! I was very drawn to this song. Moses's vocals on most of his songs is a very delicate deliverance- a dance between heartbreak, hope and heart. This song delivers just that.

14. *The Gift*- The opening reminds me of a sunrise. I could hear this song being used in the hit TV show "This Is Us". That is a great show, and I've always loved their song selection. Moses proves his music to be a bit chameleon. It can appeal to any fan of music on multiple levels.

15. *Dream Sequence*- This one has a great beat to it, too. Commercial appeal, plus it was a great song to end this album with. It encompasses all of the qualities Rick Moses has to offer musically in a perfect package.

Once I gave *The Reality Express* the 'twice-over', I stopped viewing it as an album and saw it more as a music book- each song in itself as a chapter with a story you're on baited breath to see how it unravels and ends. While his songs could easily be individual stand-alones in their own right, the album is cohesive and works as one solid piece, too, and that is the magic of Rick Moses. I'd proudly recommend this album to fans of any age.