

Moog who put these nefarious concepts into practice, with a keen, pecuniary eye on commercial production and replication.

Director Fjellestad colorfully portrays Dr. Moog, by turns, as an electric beatnik, mad scientist, cowboy poet, and reluctant guru-messiah turned macrobiotic vegetable gardener. A telling scene in Moog's backyard occurs as he explains the principles of gardening having much in common with circuit engineering: Synergy, that all-important total integration of concepts and ideas, is paramount in making anything succeed. Just the kind of insight one might expect standing in Bob Moog's vegetable garden.

For those who require celeb-cred for legitimization, look for narratives and/or performances by Brian Wilson, Bernie Worrel, Sun Ra, Gershon Kingsley, DJ Spooky, Money Mark, Walter Sear, and many others. Keith Emerson and Rick Wakeman both deliver show-stopping performances at MoogFest and the Alpha Centauri Festival (see *Progression* No. 39, pp.88-90), respectively. For unknown reasons, Wendy Carlos declined to participate in the project. And where the hell were Otto Luening, Vladimir Ussachevsky and Lejaren Hiller?

These DVDs are complementary, not only for the informative and imaginative presentation of frequently overlapping material, but in style, pace, and cinematic demeanor. The sounds of Theremin and Moog dominate the audio portions as well. Most of all, Theremin and Moog, the people, are portrayed not as industrial iconoclasts or misanthropic lab rats of the Frankenstein persuasion, but rather as humble, unwitting agents of some loftier sphere, yet ultimately, joyously human. — **John Patrick**

● **NEO: Broadcast**

2007 (DVD, 140:00); MVD/MMP DVD 0106

Style: Neo-progressive rock

Sound: ★★ ★ Visuals: ★★ ★ Content: ★★ ★ ★

Performance: ★★ ★ 1/2 Total rating: 13 ½

This all-star collaboration of neo-progressive artists first appeared at the 2006 Rites of Spring Festival in Phoenixville, Pa. — a somewhat ad hoc performance with many rough edges and interesting renditions of each others' material. For *Broadcast*, a 13-track concert recorded in Poland late last year, the "band" tightened things up considerably. The lineup comprises John Jowitt (IQ, Jadis, on bass and vocals), Nick Barrett (Pendragon, on vocals, guitar), Alan Reed (Pallas, vocals), Clive Nolan (Arena, Pendragon, Shadowland, keyboards and vocals), Mark Westwood (IQ, guitars), and Andy Edwards (IQ, drums). Also making a brief guest appearance on keyboards for one track is ex-Pendragon member John Barnfield.

The set list includes three tracks each by Pendragon and Pallas, plus material by Shadowlands, from the Nolan-Wakeman collaboration *Hound of the Baskervilles*, Arena and IQ. The visuals are sharp with multiple camera angles, sound is good, and while all occurs in a very "controlled" theater setting, the mood is celebratory.

Special extras: an interview with Jowitt and Nolan, ROSFest sound-check footage, biographies, photos, and web links. — **John Collinge**

● **QUEENSRYCHE: Mindcrime at The Moore**

2007 (2 DVD, 163:00); Rhino R2 972720

Style: Progressive metal

Sound: ★★ ★ 1/2 Visuals: ★★ ★ ★ Content: ★★ ★ 1/2

Performance: ★★ ★ ★ Total rating: 15

Almost two decades after its release, Queensryche's seminal concept album, *Operation: Mindcrime*, endures. In fact, there never has been another progressive-metal record quite as dramatic, melodic and muscular. And the *Mindcrime* saga has never been presented the way it is here, across two DVDs

featuring the quintet and a handful of actors (including vocalist Pamela Moore reprising her role as Sister Mary). Together, they surge through the ambitious 1988 classic and its equally ambitious but less effective 2006 sequel in front of a rabid hometown crowd at Seattle's Moore Theatre.

The already dark plot is rendered even darker in this urgent, emotionally wrenching and physically draining performance — complete with props and dynamic use of a large backdrop screen. Geoff Tate, in fine vocal form and no chump as an actor, also updates the tale with references to President Bush and the Iraq War.

Unlike 1991's *Operation: LIVEcrime* video, which captured Queensryche playing the original album in an arena environment, *Mindcrime at The Moore's* theatrical viewing experience is far more intimate and effective. — **Michael Popke**

● **VARIOUS: MoogFest 2006 Live**

2007 (DVD, 142:00); MVD DR-4559

Style: Progressive rock/jazz-fusion/electronic

Sound: ★★ ★ Visuals: ★★ ★ Content: ★★ ★ 1/2

Performance: ★★ ★ 1/2 Total rating: 12

This annual gathering that pays homage to late synthesizer pioneer Robert Moog at B.B. King's in New York City is an interesting look at some high-profile artists who credit Moog's innovations with helping find their musical callings. This collection includes performances by household names Keith Emerson, Jordan Rudess (Dream Theater), and Jan Hammer, plus a few lesser-known artists, including Roger O'Donnell, Adam Holzman (with The Mahavishnu Project), and jazz vet Bernie Worrell, assisted by D.J. Logic.

Some perform with accompaniment, some (Rudess, O'Donnell) go solo. With the exception of Emerson, all the featured players give brief introductory interviews from the dressing room prior to performing.

Hammer with The Mahavishnu Project is the closest thing you'll hear this side of Mahavishnu Orchestra — hot stuff! Emerson brought his full touring band along and the material here (including the requisite Moog standards "Lucky Man" and "Tarkus") will be familiar to those who saw his show at NEARFest '06.

This is a fun close-up of some gifted musicians plying the instrument that made "prog" famous. — **John Collinge**

● **RICK WAKEMAN: The Other Side of Rick Wakeman**

2007 (DVD, 112:00); MVD DVD 5037X

Style: Solo piano/humor

Sound: ★★ ★ 1/2 Visuals: ★★ ★ Content: ★★ ★ 1/2

Performance: ★★ ★ Total rating: 12

There is no quibble with Rick Wakeman's music on this quasi-"storytellers" style performance, in which he plays selections from his solo career, Yes, Strawbs, and some covers. Wakeman's piano playing is gorgeously presented here. It's the between-song banter that seems a tad rushed and perfunctory, not quite as cleverly rendered as when I saw him live a few years ago. That Rick also looks frumpy — nothing resembling the svelte, well-coiffed Wakeman on the box cover — speaks further to the "quickie" nature of this production staged before a small studio audience.

Without a doubt, Wakeman can be a hilarious comedian and there are a few guffaws to be enjoyed in the tradition of bawdy British silliness. Bathroom humor, sex humor ... "They really wanted me aborted, but seeing as I was 4, it was a bit late," etc. He also offers some interesting historical anecdotes from work with Cat Stevens, David Bowie, Yes, et al.

But again, the big draw is that sublime piano. "Wonderous Stories"/"The Meeting" nearly brought me to tears. — **John Collinge**