

Bee Gees

★★★★

One Night Only

EAGLE ROCK

1997 Las Vegas show, reissued for the group's 50th anniversary.

This performance at the MGM Grand was the Bee Gees' first US concert in a decade, and preceded what would be their final tour prior to Maurice Gibb's death in 2003. The new expanded edition of One Night Only adds five tracks from a 1998 ITV special, but it's the Vegas show that finds them at their best, singing all their biggest hits in a career-spanning set. The brothers' vocal harmonies are, of course, brilliant throughout. Barry's lead on How Deep Is Your Love is near perfect. And guest star Celine Dion sings minus her usual histrionics on Immortality, one of the Gibb's last classic songs. In the audience, an age-defying Olivia Newton-John is seen dancing to Grease – it was that kind of night. The Bee Gees were one of the great pop groups, and they were great 'til the end.

Paul Elliott

Cliff Richard

★★★

Rare And Unseen

WINERWORLD

Carelessness ruins what could have been an essential Cliff resource.

Compiling TV appearances – mostly interviews – Rare And Unseen lacks a menu and plays straight through with no option to choose what you watch. No dates are given and, despite the quiff-era image on the cover, the earliest item (apart from a short, early-'60s home movie clip) is a 1968 appearance before an audience in Newcastle, with Cliff answering questions about his faith. Two good-humoured interviews on Russell Harty's chat show date from 1973 and 1975. Also seen is a catch-up with Cliff and The Shadows during last year's farewell tour along with snippets of a 1985 live appearance on The Tube, Channel 4's Friday tea-time pop show. Beyond the shoddy documentation, this is a frustrating view: chunks of each appearance are randomly spread across the whole hour in a William Burroughs cut-up style and although it's fascinating hearing Cliff explain his views on religion, Armageddon, wealth and fame, the constant cutting makes this almost impossible to watch.

Kieron Tyler



Chasin' Gus' Ghost

★★★★

FOLK ERA

Good-time music in a jugular vein from Gus Cannon.

Not many musicians now cite early 20th-century jug bands as an influence. But for a while, during the '60s folk revival, young pickers such as John Sebastian, Geoff Muldaur, Jim Kweskin, Bob Weir and David Grisman – all comment in this intriguing doc – worshipped the banjo-pluckin', washboard-thumpin', jug-blowin' likes of Gus Cannon's Jug Stompers. Cannon died ancient and uncompensated in 1979, but not before contributing such enduring tunes as Walk Right In, Minglewood Blues and Viola Lee Blues to the folk (and rock) lexicon. Written, directed and narrated by jug band enthusiast Todd Kwiat, Chasin' Gus' Ghost, which includes vintage and contemporary

footage, makes a convincing case for Cannon as an unsung hero of American music.

Jeff Tamarkin

Gold: Before Woodstock. Beyond Reality.

★★★★

MUSIC WORLD

Previously lost hippy-era verité curio.

Gold... must be cinema's most free-form freakout – in comparison, Head and 200 Motels are Harold Robbins. This farrago was dreamt up in 1968 by Merry Pranksters/Grateful Dead associate and improv legend Del Close and whacky actor Garry Goodrow. Legendary status came as a result of exclusive recordings by the MCS. The story's simple; California hippies in vintage clothes board a train headed for a gold rush in the hills. On arrival the goal is forgotten and The Man lectures on about respecting the law. He's pissed that they keep undressing, repeatedly – well, except for Dan Hicks, Ramblin' Jack Elliott is seen fleetingly, and the MCS music must have been added later (already-released songs are off *High Time*). Producer Ronan O'Rahilly ran Radio Caroline and was part of Major Minor Records, hence David McWilliams and Barry St. John are soundtracked.

Kieron Tyler

Jonathan Ducek

★★★

In Transit Presents: 16mm

ASTHMATIC KITTY

US artist does experimental audio-visual psychedelia.



When the Calgary Science Centre purged itself of obsolete media, Ducek (known by Asthmatic Kitty sleeve art fans) was given their 16mm documentaries, which he has cut up before adding colour-saturated patterns, so that Dan Dare-era images of spaceships, planets and what resemble prancing monkey Teletubbies float in a sea of psychedelic abstraction. There are 20 pieces, totalling 30 minutes (any more, your eyes would be waving a white flag) with roving electro sounds from Chad Vangaalen, I Heart Lung, Deneir and Son Lux that reinforce the feeling of wibbly retro-futurist entertainment. Is this what residents of outer space watch instead of sitcoms or reality TV? There's no clear correlation between footage and Ducek's expressionist Jackson Pollock-meets-Cy Twombly riot of dribbles and splatters but they're dazzling to watch (particularly tracks three, 11 and 12). There's beauty, too, in clocking the Science Centre images as they

randomly appear and wondering what they could be.

Martin Aston

Leonard Cohen

★★★

Lonesome Heroes

CHROME DREAMS

The other poetic loves of Leonard Cohen.

Bob Dylan, Jacques Brel and Hank Williams (Leonard Cohen's sole companion in the Tower Of Song) put in an appearance in old black and white footage and, in a new interview, Judy Collins retells how she first met the shy, unsigned, Montreal songwriter and took him under her wing. We see them duet on a '70s TV show, Cohen appearing at risk of being swallowed by a giant dahlia. But the makers of this above-average documentary on what shaped Cohen's work were smart enough to realise that a 'music that influenced' template would not suffice. His roots snake into all sorts of places, from lust to literature to liturgy. Although curiously ignoring the first – there's no reference to the muses who inspired his work – there's as good an examination of the other two as could fit in 110 watchable minutes, from interviews with experts on the Spanish poet Lorca and Canadian poet Irving Layton to fascinating footage of Cohen as a monk.

Sylvie Simmons



Leonard Cohen: loved lust, literature and liturgy.