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MILES IS THE MAN ON NEW JAMMING CD SET

The lavish five-CD set of Miles Davis's *The Complete Jack Johnson Sessions* (Columbia/Legacy) is especially valuable because 34 of the 42 tracks have never been released before.

The music was created as a soundtrack for a film about the champion



boxer, with whom the fiery Davis (an amateur fighter) identified. This was Davis in 1970, at the height of his still controversial fusion period, mixing in rock and funk rhythms.

His young group contained among its shifting personnel the rising stars Herbie Hancock, John McLaughlin (the standout on the set, along with the leader), Dave Holland, Jack DeJohnette, Chick Corea, and Keith Jarrett.

There are only 16 pieces, but the multiple takes never sound repetitious. This is because they are merely jumping-off points for the extended jam sessions that took place over a 16-week period. Bill Milkowski's liner notes tell the story, and there are detailed notes of the personnel on each selection as well as wonderful photographs.

—Barry Bassis

ANTI-AGING BOOK FROM MT. SINAI DOCTOR/LAWYER

David J. Goldberg, the director of laser research in the dermatology department at the Mt. Sinai School of Medicine, has written a thorough and honest appraisal of the bewildering array of skin-care ingredients and procedures on the market.

Light Years Younger: The Definitive Guide to Breakthrough Treatments for Aging Care (written with Eva M. Herriott, Ph.D., Capital Books, \$17.95) should be required reading before any trip to the drugstore, department store, or dermatologist's office.

In clear, easy-to-understand language that does not talk down to the reader, Goldberg reviews the biology of skin and skin aging, suggests sensible and proven aging prevention strategies, and reviews common ingredients

including copper peptide, AHAs, retinoids, ceramides, and vitamins A, C, and E.

He also adroitly summarizes the evidence, or lack thereof, of their effects. (The doctor is also a lawyer on the faculty of the Fordham University School of Law.) Goldberg's discussion of laser treatments, chemical peels, and Botox is up to the minute, and he doesn't neglect rosacea, melasma, and spider veins.

If you are concerned about aging skin, this book may save you time and money before you turn to luxury counters for skin cream or the surgeon for more extreme procedures. You may well decide to spend the money anyway; very effective treatments are out there, but you'll be a much wiser consumer after you've consulted Goldberg's book. —Ellen Scordato

APOCRYPHAL MOVIES SPOOK WAY INTO DVD

Fox Searchlight was smart tacking on an alternate ending to its sleeper hit *28 Days Later* to lure fans back into theaters before its DVD release.

Although Fox co-opted its DVD's special features, we know true fans will buy it anyway. And those fans will be rewarded: They get the "new" ending they saw in the theater, plus two other alternate endings.

Of course, Danny Boyle's thriller isn't the ultimate horror movie by a long shot. Its creepiness is often taken from other movies and TV shows such as George Romero's zombie trilogy and *The Twilight Zone*. Even the scarily quiet London of the early scenes is reminiscent of *Vanilla Sky*'s empty Times Square.

There are clever scares, and genre fans will enjoy the disc's bonuses — the alternate endings are OK but unessential, and the "making-of" featurette and Boyle and screenwriter



Quiet London: In creepy *28 Days*

Alex Garland's commentary describe the physical production effectively — but *28 Days Later* is too recycled to truly scare us.

Real scares are what Romero's zombies supplied, and 1985's *Day of the Dead* — which closed the trilogy — is out on DVD from Anchor Bay. Although *Day* is the least of Romero's three thrillers,

aficionados swear it's the last word in zombie horror.

It's certainly the last word in zombie gore, and the two-disc set's accompanying features tell (and show) more than anyone needs to know about how skillfully all that blood and guts got onscreen. But it never stacks up to the scarier original *Night of the Living Dead* and its shocking sequel, *Dawn of the Dead*. —Kevin Filipksi

MANHATTAN MERRY-GO-ROUND OF LOVE & CASH

"Love is never uncomplicated," playwright Peter Mattei said in describing his directorial debut, *Love in the Time of Money*, now available on DVD from Buena Vista Home Entertainment.



Love & Money: Buscemi & Macolm Gets get close

But it sure is costly.

Originally titled *The End of Love*, Mattei's cliché-ridden but entertaining indie film is based on Arthur Schnitzler's play *Reigen* and Max Ophuls's cinema great *La Ronde*, in which one person enters a scene and meets a second person, who in turn leaves the scene and meets a third person in the next scene, and so on.

But in Mattei's world, unlike in Ophuls's, life is not a circle; it's a triangle, as exemplified by the corner where the film starts and ends as well as the geometric symbol that dominates one character's artwork (Martin Kunkel, played by Park Slope's always excellent Steve Buscemi).

And, of course, as the characters enter new scenes, many of them become the third figure in a preexisting union, with sex and money exerting a stranglehold over everyone.

Executive-produced by Robert Redford at the Sundance Institute, the film was shot on digital video for less than a million dollars in Queens, Brooklyn, and Manhattan, with city apartments and landscapes an important background character.

The impressive cast includes subtle and moving performances by Rosario Dawson, Jill Hennessy, Vera Farmiga, Domenick Lombardozzi, and Michael Imperioli as some of the interconnected lost souls seeking love and hope on the mean streets.

Although the film lapses into

frustratingly silly scenes — especially when Adrian Grenier hip hops in Coney Island with psychic Carol Kane — most of the set-ups are effective, taking place in single locations, almost like one-act plays.

With no extras on the DVD, it's not worth buying, but rent it on a night you need to feel better about your own love life. —Mark Rifkin

TAIWANESE MASTER DOES MAMBO IN EAST VILLAGE

Hou Hsiao Hsien (*The Puppetmaster*, *Flowers of Shanghai*) is a Taiwanese director who, though considered one of the great international filmmakers, has not crossed over into any kind of popular success here in the States, and *Millennium Mambo* (*Qianxi Manbo*, millenniummambomovie.com), from 2001, is not likely to change that.

Winner of the Technical Grand Prize at Cannes and a Silver Hugo from the Chicago International Film Festival, the film tells the story of Vicky (the luminescent Shu Qi), a young clubgoing woman who likes hanging out with her friends, drinking, and smoking an endless supply of cigarettes.

Although she lives with Hao-Hao (Tuan Chun-Hao), she starts a possibly sexless relationship with older businessman Jack (Jack Kao), who might be more father figure than lover.

The opening segment, with Vicky waltzing in slow motion across a partially covered walkway, is simply gorgeous, and a scene set in the Japanese snow is unforgettable.



Breathtaking: Shu Qi dreams of better *Millennium*

In fact, the film looks and sounds beautiful, with bursts of color and a thumping techno soundtrack, but the lack of a central plot detracts from this visually and aurally breathtaking film.

However, Shu's performance as a strong woman who doesn't know what she wants is mesmerizing, enhanced by Hou's long takes with a stagnant camera and Mark Lee Ping-Bing's remarkable cinematography.

Millennium Mambo opens at Cinema Village (22 E. 12th St., 212-924-3363, cinemavillage.com) on Dec. 31.

—Mark Rifkin ■