is organized into three parts. Part one begins with descriptions of the theoretical underpinnings, concepts, assumptions, benefits, limitations, target populations, and techniques of Validation. A substantive chapter is then devoted to each of the four phases of resolution (i.e., maloriented, time confused, repetitive movers, vegetation) and one brief chapter is devoted to people with early-onset Alzheimer's disease. Although the authors attempt to review some of the literature about the efficacy of Validation (Ch. 8), this is by far one of the weakest chapters in the book. The authors conclude this section with a useful albeit brief discussion of how Validation compares to other therapies commonly used with disoriented older adults who have dementia (Ch. 9). Part two of the book focuses on case studies and testimonials from certified Validation teachers. It features stories of older adults in each of the four phases of resolution and how Validation benefited them and their caregivers. Part three provides a detailed description of how an organization can set up a Validation group.

Unquestionably, the greatest strength of this publication is the large number of real-life examples that portray the challenging behaviors commonly exhibited by the target population and how Validation techniques were, or could be, applied to the situations. These cases make the book easy and enjoyable to read, while also providing an accurate portrayal of challenges constantly faced by professional and informal caregivers. Testimonials from Validation teachers and authorized organizations throughout the world appear at the end of each chapter and also in the appendix, providing compelling stories about how Validation has helped their residents and staff.

This book has broad appeal to a variety of audiences, but is especially appropriate for health professionals and other caregivers who interact frequently with the Alzheimer's and dementia population. It is a useful guide for activity directors and nurses working in long-term care facilities and adult day centers. Students seeking an introduction to this particular method of care or seeking insight into the disoriented, dementia population will also benefit. The content is particularly germane to the fields of interpersonal communication, nursing, gerontology, rehabilitation therapies, psychology, and anthropology. Professional caregivers who are already familiar with Validation and researchers seeking a thorough discussion of the scientific merits of this method, may not gain much additional insight from this new edition. It is an essential read, however, for persons considering Validation certification as well as facilities that are considering becoming an Authorized Validation Organization. Family members and other informal caregivers struggling to understand and communicate with a disoriented older adult may experience greater empathy and may be able to more frequently connect with the person after reading this book and implementing the recommended techniques. Students, health professionals, and family members alike will most likely enjoy reading this book due to the numerous cases and examples of application. While Validation is not intended for all disoriented elderly populations, it is an important therapeutic tool for caregivers to have in their tool box.

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Film Review

Grandma, a Thousand Times (Teta, Alf Marra). 48 minutes. 2010. UAE/Qatar/Lebanon: Veritas Film. (Mahmoud Kaabour).

'Grandma, a Thousand Times' is a sweet and poignant documentary about an aging and spirited Lebanese matriarch in a memory-inducing neighbourhood of Beirut. Writer and director, Mahmoud Kaabour, pours his heart out in this measured yet never over-sentimentalized film about his grandmother Teta Kaabour (a.k.a. Hajjieh Fatima). Mahmoud, who has been living abroad, is haunted by an audiotape of his grandfather's violin playing. The seven taqsims (melodic improvisations) on the tape bring the filmmaker back to his home, to the house of Teta. There, we are treated to acts of love; love of a supra-motherly kind that only a grandmother knows how to impart. Mahmoud and Teta reconnect on the screen, and we are witnesses to acts of intimate kinship. We see Teta peeling an orange with a small knife expertly, and then feeding Mahmoud with her clean bare hands.

Part of the charm in this documentary rests with the fact that Mahmoud not only looks like his grandfather, but also bears his first name. In an intricate weaving of intergenerational ties and the annoyances for Teta surrounding Mahmoud's uncanny resemblance to his grandfather, grandma is once again ignited in her anguish and longing for her deceased husband. This is compounded when Mahmoud takes Teta down the street in the morning dressed up in fine clothes, donning a red fez hat before he gets married to Eva Star Sayre.

For most moviegoers, this short

film will function as a window into a family, largely kept together by Teta, and what she means to them and their memories of Beirut. They may also empathize with Mahmoud and his siblings' desires to keep their snapshot of Beirut and Teta alive and unchanged for as long as possible, even if that means turning a blind eye to Teta's hobby of Arguileh smoking.

What I came away with, however, were some other aspects that captured my attention. To begin with, the documentary showcases a very ethnographic account of what old age is like. Grandma realizes that she needs to exert herself intermittently, probably because of her lack of regular exercise and stamina. This amounts to getting out of the chair and taking a few more steps to fetch something instead relying on Hasna the hired caregiver to do so, and haggling on the phone with a desirous feistiness for the freshest and leanest cuts of meat from the butcher.

Her feet are old and swollen, and we see them juxtaposed against the newly laid out winter Ajami rugs. Teta tells her grandson, that she also likes gum, but she only puts it in her mouth; she is unable to chew it fully. We see how she moves, and waves deliberately and methodically without wasting energy or flexing unnecessary muscles. She inhabits her empty house, but for her children (and their children) she is the warden of their 'home'. Furthermore, Teta is not a boastful matriarch. She is a survivor thrust into her position by the people around her who invest their memories with and in her. Teta inherits and negotiates this role with a mixture of good humor and good politics.

We are often told that the elderly need to tell their stories, that reaching back is a way of providing continuity and narrative therapy. In this film, it is apparent that it is Mahmoud and his siblings that need the narrative as a reminder and a lodestone for their own history making and ontologies. We may need narratives of our elders, but for the aging, they need real time commentary, commentary on their lives as things change around and with them. Teta has perfected her daily rituals of smoking Arguileh, of sitting outside on the balcony, and of providing her own life commentary. It is this subtle and dual commentary: of us talking about our elders and our elders reflecting on themselves that merges the past, present and future.

Even though this documentary is all too brief, there are beautiful images that lace seamlessly with spiritual solo violin, lingering on well after the film's ending. In one gorgeous scene, a marble gravestone is being cut with a wet saw, and we can't help but feel the intensity and sorrow associated with the bleeding white tears of the marble slab. Teta is called upon by her family a thousand times, and Insha'Allāh she will remain Teta for thousand and one more nights.

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If you are interested in writing a book, film, journal or exhibit review for *Anthropology & Aging Quarterly*, please contact:

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