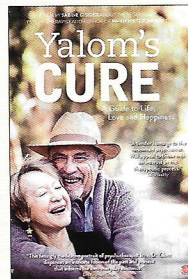


Yalom's Cure ★★★1/2

(2014) 74 min. DVD: \$24.95. First Run Features (avail. from most distributors).

Filmmaker Sabine Gisiger's documentary profile on the life and work of psychotherapist and author Irvin D. Yalom explores the subject's major legacy: existential therapy. Along the way, the film looks at Yalom's relationship with his Polish immigrant parents, specifically the passivity of his father and harsh dominance of his mother (Yalom says he did not speak to her from ages 15 to 17). Yalom talks about finding shelter in a neighborhood library where he read every biography on the shelves, and recalls how college and medical school were a great challenge, given the focus that was required of his free-roaming curiosity. Yalom describes his required 700 hours spent in analysis (as part of his education in psychiatry) as an experience in learning what not to do with a patient, and his early work with cancer patients as a training ground for his emphasis on self-knowledge, honesty, and acceptance of mortality and isolation as drivers in life. Yalom—who was 80 at the time of filming (he's now 85), and is a professor emeritus of psychiatry at Stanford—also discusses his longtime marriage to writer Marilyn Yalom, who is also interviewed, along with the couple's four grown children and various grandkids. Most intriguing is Yalom's discussion of his work, centering on the need to illuminate the darkest corners in an individual's life, the inability to understand someone else if we do not understand ourselves, and the challenge of grappling with such core existential concepts as freedom and meaning. Highly recommended. Aud: C, P. (T. Keogh)



the 2011 exhumation of his body to determine the cause of death). But it is especially valuable for the light it sheds on Allende the man. Recommended. Aud: C, P. (F. Swietek)

Feelings Are Facts: The Life of Yvonne Rainer ★★★

(2015) 2 discs. 82 min. DVD: \$350. Jack Walsh LLC (avail. from www.feelingsarefacts.com). Closed captioned. ISBN: 978-1-944783-24-2.

Yvonne Rainer is both an innovative choreographer and a rule-breaking filmmaker. Jack Walsh's documentary incisively treats both aspects of her career (even if the structure is somewhat odd, withholding material about her childhood and youth until midway through). The first section deals chronologically with Rainer's work in ballet, using archival footage and photos—along with excerpts from interviews with Rainer herself, as well as friends and collaborators—to illustrate how she revolutionized modern dance by adding “pedestrian” moves (walking, running, etc.) to the ballet lexicon. Rainer also co-founded the Judson Dance Theater, which became a leader in postmodern ballet, and she issued a famous “No Manifesto” against conventional approaches, even those adopted by earlier groundbreakers such as Martha Graham and Merce Cunningham. After an interlude dealing with Rainer's early years, Walsh resumes a chronological approach by turning to her work in film beginning in the 1970s, employing archival clips and interview excerpts that emphasize the feminist slant and nonchalant approach to narrative that characterized her work (including 1972's *Lives of Performers* and 1985's *The Man Who Envied Women*). The documentary ultimately winds up at Rainer's

more recent return to dance, including her 2008 *Spiraling Down* (a complete performance of which is one of the disc extras). *Feelings Are Facts* is a fine introduction to the career of a significant figure in contemporary dance, one whose cinematic work may be less influential but is still of interest to devotees of modern avant-garde and feminist film. Extras include expanded interviews. Recommended. Aud: C, P. (F. Swietek)

Golden Gate Girls ★★★

(2014) 90 min. In Chinese w/English subtitles. DVD: \$89; public libraries, \$395: colleges & universities. *Women Make Movies*. PPR.

Director S. Louisa Wei first became acquainted with the work of filmmaker Esther Eng in 2001. In this documentary, Wei sets out to learn more about this Asian-American cinematic pioneer who worked in Hong Kong and the United States. With the help of San Francisco pharmacist James Wong, who purchased Eng's photo archives, Wei visits the Chinatown apartment building where Esther grew up, and meets the latter's younger sister, Sally. She and Esther were two of 10 children who read and wrote Cantonese. Esther's love of movies blossomed when she worked at a local theater, where she took inspiration from Anna May Wong, the only Chinese actress to make a mark in the American films of the silent era. In 1935, Eng made her first feature, *Heartaches*, which did so well in Hong Kong that she got an offer to make films there. Eng went on to direct five, starting with 1937's *National Heroine*. Historian Judith Mayne compares Eng to Dorothy Arzner in the way that she worked in a man's field, dressed in a masculine style, and had relationships with

women. Eng left Hong Kong due to the war with Japan. In 1941, she helmed *Golden Gate Girl*, which featured an infant Bruce Lee (critic Law Kar believes it was his first film). Upon her father's death, Eng took over his film importing business and started a production company. Later, she moved to New York and became a restaurateur, living there until her death in 1970. Although there is little discussion about the quality of Eng's films, Wei has done right by this largely forgotten figure who deserves a place at the table with Arzner and Ida Lupino. Recommended. Aud: C, P. (K. Fennessy)

The Nasty Terrible T-Kid 170: Julius Cavero ★★★1/2

(2016) 49 min. DVD: \$24.95. Music Video Distributors (avail. from most distributors).

Julius Cavero narrates Carly Starr Brullo Niles's documentary about Cavero's life as a graffiti artist. Cavero, who is of Peruvian descent, grew up in the Bronx, and can't imagine living anywhere else. He views what he does as art, and does not understand the point of simply spray-painting one's name in block letters, which he considers just tagging. Cavero, who liked to draw when he was a kid, got into graffiti in the 1970s when he saw other youths decorating a subway train. Around the same time, he joined a gang after they threatened to beat him up, but then left when he realized they had no interest in his welfare. Graffiti kept Cavero out of violent criminal activity, and he defends his work from claims of vandalism, saying that as a member of the public why shouldn't he put his stamp on public property? This is a rather dubious argument, logic-wise, but Niles features commentary from British rapper Goldie, *Style Wars* director Henry Chalfant, and others who agree. As Chalfant puts it, “I think he's one of the warriors. He's totally relevant in this world today.” Unfortunately, Niles used Skype for these interviews, so the sound and visual quality approximate vintage VHS tape. Nonetheless, Cavero has also been involved with commercial projects, including gallery shows and installations throughout Europe. The director follows Cavero on these trips, in addition to tagging along for some late-night graffiti expeditions. Although Cavero mentions a stint in prison for drug possession and a battle with addiction, there isn't much information here about his personal life, other than mention of a daughter. While greater detail might have made this a more involving portrait, it should still be considered a strong optional purchase. Aud: C, P. (K. Fennessy)

The Professor: Tai Chi's Journey West ★★★

(2016) 72 min. DVD: \$24.95. First Run Features (avail. from most distributors).

The 1960s were a time of experimentation and exploration in America. So it wasn't