

The Greatest show in EUGENE

■ You can thank Canada for Cirque Eloize, an untraditional circus using a live band and no animals

By Sara Jarrett
Oregon Daily Emerald

American-style circuses are a rare breed indeed — bearded ladies, lion tamers, tight-rope walkers, midgets and other oddities of the tent city.

That infatuation must be saved for the backwoods county fairs, however, because a new big-top is coming to town. Cirque Eloize, a European-style circus, performs "Excentricus" at Silva Hall in the Hult Center for the Performing Arts Friday at 7 p.m.

While this circus doesn't offer the traditional American carnival favorites, Cirque Eloize does have its own glamour and charm. Juggling, dancing, leaping, flipping, bicycle routines and wire acts set against the backdrop of a live jazz-rock band provide a night of family-oriented entertainment. "Excentricus" is always animal-free — sorry kids, no miniature ponies or three-legged dogs.

Hailing from Quebec, seven graduates of the Montreal National Circus School created Cirque Eloize in 1993. The troupe's name, Eloize, means "heat lightning" on Quebec's Magdalen Islands.

While Cirque Eloize has been compared to other Canadian circus troupes, this one stands apart from the competition. Most of Eloize's current members have also performed with its biggest competitor, Cirque du Soleil. But while du Soleil prides itself on a sense of surprise and wonder, Eloize

has this and more, according to the Orange County (Calif.) Register. By striving for a sense of intimacy between performers and audience, its talent stands alone, the newspaper comments.

Within two years of Cirque Eloize's inception, the troupe embarked on a 125-show American tour, which ended by opening the newly restored New Victory Theater on Broadway in New York.

Cirque Eloize's visit to Eugene is part of a world tour that began last fall at the Festival Fringe in Edinburgh, Scotland. In its promotional literature, troupe members maintain that they are on a mission to popularize and preserve the living art of the circus, while bringing this particular style to as many people as possible, in as many places as possible.

Cirque Eloize has already toured Canada, America, Europe, Ireland and Asia during its current tour that numbers 500 venues and counting. Cirque Eloize also acts as cultural ambassador for Quebec and Canada wherever it goes.

"Cirque Eloize is a punkish anomaly that manages quite handily with no animals and precious few props, relying instead on a jumbo batch of circus craft," writes The Courier, in Louisville, Ky.

With live music, re-invention of traditional circus acts, humor, sparkle, theater and dance, this show promises that you won't even notice the lack of animals. Tickets priced at \$15 and \$20 are available at the Hult Center ticket office, the EMU Main Desk or charge-by-phone by calling 682-5000.



Courtesy Cirque Eloize

Limber acrobats will be on display when Cirque Eloize comes to Eugene's Hult Center.

Book reviews

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1988. Now well into his fourth decade as a professional writer, Harlan Ellison has been on a wave of literary and social praise.

"Slippage" marks the 70th book Ellison has written or edited. In that time, in a career of short stories, screenplays, novellas and essays, Ellison has won more awards for than any other living fantasist.

In 1996, Ellison underwent a quadruple-bypass heart operation that has cooled his normal, fiery and raucous persona. This change is reflected in "Slippage," which is full of tales dealing with loss, impending doom and regret.

The collection opens with "The Man Who Rowed Christopher Columbus Ashore," a work that was selected for the Best American Short Stories in 1996. The following stories include titles such as "Anywhere but Here, with Anybody but You," "Crazy as a Soup Sandwich" and "Darkness Upon

the Face of the Deep."

After "The Man Who Rowed Christopher Columbus Ashore," the next-best story comes with "The Lingering Scent of Wood Smoke." Ellison's Jewish heritage is prominent in this tale of lost souls who inhabit the trees of an abandoned forest, taking vengeance upon their Nazi murderers.

This collection also features "Mefisto in Onyx," an award-winning novella that is currently being scripted as a major motion picture starring Samuel L. Jackson. Other highlights include "Keyboard," a short story about a computer with vampiric tendencies, inspired by Ellison's good friend, actor Robin Williams.

All in all, this edition of "Slippage" contains 20 original works, a lengthy introduction and some of Ellison's best writing in over a decade.

Yael Menahem
Oregon Daily Emerald

Decades after the second wave of feminism, when women today are

enjoying a life they weren't allowed to live in the past, it's surprising and at the same time not so surprising that a book entitled "What Our Mothers Didn't Tell Us: Why Happiness Eludes the Modern Woman" has made its way into the mainstream.

Danielle Crittenden's book blames feminism for all of the unhappiness that women over the age of 30 are experiencing today and urges women to marry younger, have children and go back to the home. If that doesn't sound like the solution to female college students who aren't getting a four-year higher education simply to find a man, you're not alone.

The book has come under attack by outspoken feminists Betty Friedan and Susan Faludi, among others, for its message, and the issues that Crittenden brings up in the book are worth writing a whole other book about.

The problem with the book is not Crittenden's views; it's the fact that she blames feminism and the sexual revolution for the unhappiness of the women that she interviewed. She

bases her study on women who attend prestigious colleges, whose biggest fear is not being asked to the school dance by a man, and her writing endlessly refers to articles from fashion magazines such as Cosmopolitan, Vogue and Mademoiselle.

She writes that the pursuit of a career, money and independence — basically what every man has worked for over the decades — has led many women to miserable lonely lives without a man.

Two problems arise from this belief.

First of all, Crittenden generalizes the term "women." She's obviously referring to white, middle- to upper-class women in this book, a mistake that feminism made in the 1960s with the second wave of feminism, which mostly dealt with white women's problems and ignored other classes, races and sexes.

Secondly, Crittenden's urgency to send women back to the home and to play their roles as coy women in society that she believes will lead men to treat women differ-

ently is ridiculous. She writes as if women in the Victorian times, who were expected to be passive and pure, never had husbands who had extramarital affairs.

Another ignorant point that Crittenden makes is assuming that all women want a husband, completely dismissing lesbians. She calls women who identify themselves as feminists who are lesbians as "odd personalities."

That said, the book should be titled, "...Why Happiness Eludes the White, Middle-Class, Suburban/City, Heterosexual Working Woman."

The main point that Crittenden overlooks throughout the whole book is that without feminism, she probably wouldn't be publishing this book and wouldn't have a successful journalistic career — the whole point of feminism is to give women opportunities.

"What Our Mothers Didn't Tell Us: ..." can frustrate liberal readers while its appeal to conservative men and women may be great. Either way, it will leave many readers provoked and thinking.

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