

A C E
ACTORS CABARET OF EUGENE

BUY TICKETS EARLY!!
Third Great Year!!!
Oregon's Premiere Production

A Christmas Carol

Eugene's Favorite Version



The Newest Broadway Musical Version
November 30 – December 22, 2007
Book by Lynn Ahrens and Mike Ockrent
Lyrics by Lynn Ahrens
Music by Alan Menken
The story by Charles Dickens
Directed by Joe Zingo

Tiny Tim's Food Drive
Christmas is the time for giving!
Throughout the run of A CHRISTMAS CAROL, Actors Cabaret of Eugene will be collecting food in the lobby for Tiny Tim's Food Drive.

Call 683-4368
or Order Online at Tickets
www.actorscabaret.org

ATTENTION PARENTS

Are you concerned about your child's weight?

Would you like to participate in research study* to evaluate a weight management program?

All study activities will take place online and take approximately 4 hours of your time over the course of 7 weeks.

To see if you qualify go to:
www.HealthyFamily.questionpro.com
or call Kindra at:
541-343-4747 ext 203

*Funded by the National Institutes of Health

Potter books, Kenneth Oppel's *Airborne* or Philip Reeve's *Larklight*, hand over *Un Lun Dun* for the holidays and watch the fun begin. — *Suzi Steffen*

July, July

NO ONE BELONGS HERE MORE THAN YOU by Miranda July. SCRIBNER, 2007.

HARDCOVER, \$23. WINNER OF THE FRANK O'CONNOR INTERNATIONAL SHORT STORY AWARD.

Whimsical. Inventive. Witty. Charming. Full of wonder ... yeah, yeah, yeah; Miranda July's debut collection, *No One Belongs Here More Than You*, is all those things — so were her performance pieces and her records and her movie.

It's great that July has the ability to work in varying mediums, but it becomes apparent early in the book that she isn't exploring new ground. She's taken the same routine — bizarre, naïve, characteristically idiosyncratic outsider who doesn't feel loved — and transferred it from stage to vinyl to film and now to the page. Regardless of the age, gender or sexual orientation of the protagonist, the voice and tone of the stories are almost identical. If you look past a few of the premises, the characters throughout the book might as well be the same person.

That being said, I'd be lying if I didn't admit that July has some chops. There are moments when genuine emotion breaks through in spite of her insistence on overshadowing it with cuteness, particularly in "The Sister," "Birthmark" and "How to Tell Stories to Children." July can occasionally balance wit and humor with a driving need, which is without fail the desire for human connection. Still, when every story hinges on the reader falling for the protagonist's melancholy quirk, the result is that the collection as a whole is more obnoxious than the sum of its parts.

"What a terrible mistake to let go of something wonderful for something real," one character remarks. I don't know — it doesn't sound so terrible. Never has whimsical and inventive felt so formulaic. But everyone loves you, Miranda. You — darling of magazine covers, critic's year-end lists and literary awards — are no longer the ignored, the overlooked. Time to drop the unloved shtick and use your talents for something genuine. — *Tony Perez*

No one belongs here more than you. Stories by Miranda July

PETER CAMERON

someday
this
pain
will
be
useful
to
you



Your Prime Suffering Years

SOMEDAY THIS PAIN WILL BE USEFUL TO YOU by Peter Cameron.

FRANCES FOSTER BOOKS/FARRAR, STRAUS & GIROUX, 2007. HARDCOVER, \$16.

This book, which takes its title from a line by Ovid, is novelist Peter Cameron's first venture into young adult fiction; the author has said that it took him 30 years to find the character of 18-year-old James Sveck and to write about how he felt at 18. James lives in Manhattan with his sister, a student, and his mother, who owns a gallery at which her son works. James is supposed to be going to college in the fall, but he's spending his considerable free time fantasizing about farmhouses in the Midwest, about escaping from New York and everything he knows there. Self-isolating and prone to using his hyperliterate speech and insistence on precision as a defense, James is so cut off, such a loner, that he's hard to sympathize with. Without realizing what he's doing, he plays a joke of heartbreaking cruelty on someone he considers almost a friend; he turns his psychologist's questions around on her and resists her every attempt to explain, in any small part, his behavior. Cameron's beautiful trick, then, is that he makes James sad, but not pathetic; sympathetic, but dislikable; wrong, but almost right. He's a character so self-centered he's lost his ability to connect, to understand, to even really consider the experience of



THE KIVA

GROCERS,
WINE MERCHANTS
& BOOKSELLERS

For the Holidays

- Holiday Chocolate & Stocking Stuffers
- Specialty, Organic & Gourmet Foods
- Champagne, Wine, & Seasonal Beers
- Vitamins and Natural Body Care Products
- Cheeses From Around the World
- Storewide Specials & Everyday Low Prices

MON-SAT 9-8 • SUN 10-5
125 W 11th Ave, DOWNTOWN EUGENE • 342-8666

CROOKED LITTLE VEIN, fiction by Warren Ellis. WILLIAM MORROW, 2007. HARDCOVER, \$21.95.

From the delightfully disturbing mind of comics writer Warren Ellis (*Transmetropolitan*, *Planetary*) comes this dirty, giddy little book. It's about the *other* Constitution, the one that's bound in alien skin and infrasonically forces people to read it, and the hopeless private investigator, McGill, who's hired by a nasty presidential chief of staff to find said Constitution. Its trail leads McGill and a feisty young woman named Trix through an eye-opening tour of underground American depravity — except that, in comparison with a book that will be used to reset the country's morality, that depravity doesn't seem so, well, depraved. Ellis has said *Crooked Little Vein* is just a "little black book," but there's something big and welcoming about his vision of the world, where everybody's normal, everybody's fucked, and the geeks are going to save us all in the end. — *Molly Templeton*

IN THE DRIVER'S SEAT, short stories by Helen Simpson. KNOPE, 2007. HARDCOVER, \$22.

From a quartet of teens trying not to laugh at the imperfect bodies of adults to a grown woman making the rounds in a park, considering death and change, Helen Simpson's stories trace the unavoidable condition of mortality. A husband, thinking he's dying, reforms, at least temporarily; a woman finds herself surrounded by seriously ill neighbors; a grown son grits his teeth as his mother loses her grasp on her memory. In clear, crisp prose, Simpson simply outlines a concern, a fear, and lets the scene stand on its own to echo in the reader's mind; these stories are as brief and as pointed as the snap of a clean sheet. — *Molly Templeton*