

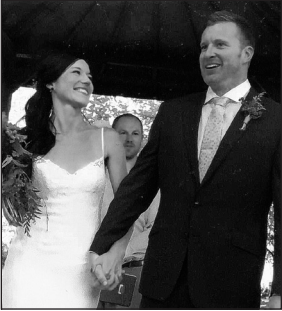
WEDDINGS

Cameron-Vermillion

Jordan Cameron and Matthew Vermillion, both of Eugene, were married Aug. 19 at Laloma Lodge in McKenzie Bridge.

The bride is the daughter of Julie and Mike Cameron of Brookings, S.D. The groom is the son of Wendie and Mike Vermillion of Sisters.

The couple plan to live in Eugene. She is a medical office assistant



Jordan and Matthew Vermillion

and Spanish translator, and he is a regional sales manager.

HOW TO PUBLISH A WEDDING OR ANNIVERSARY

The Register-Guard publishes announcements of local weddings from the past 90 days. Announcements of anniversaries are published for local couples celebrating anniversaries of 50 years, 60 years, 65 years, 70 years or more. Submit information at www.registerguard.com/news-forms. Paper forms can be obtained at our office at 3500 Chad Drive, or by mailing a self-addressed, stamped envelope to Weddings and Anniversaries, The Register-Guard, 3500 Chad Drive, Eugene, OR 97408.

LOOKING FOR A HOME



Opie



Rupert

1st Avenue Shelter

Opie and Rupert are a bonded pair of shy yet sweet cats.

They were found as a couple of feral kittens and taken in by a Good Samaritan for several years. When the Good Samaritan fell on hard times, Opie and Rupert were surrendered to First Avenue Shelter and placed in foster care.

They are both quite bashful and it takes them some time to warm up to new people. Once they get to know you, they are affectionate and cuddly. Opie and Rupert need a home where they can have space to adjust. After that, they would love to hang out with their humans to play ... oh, and sun beam naps are a must.

First Avenue Shelter is open for adoptions and visits Tuesday through Friday from 10 a.m. to 6 p.m. and Saturday from 10 a.m. to 5:30 p.m. at 3970 W. First Ave. in Eugene. For more informa-

tion call 541-844-1777 or visit www.green-hill.org.

Cat Rescue and Adoption Network

Ray is an elegant black-and-white kitty with long fluffy fur, estimated to be between 4 and 7 years old.



Ray

T h i s magnificent fellow seeks a soft place where he can lounge, survey his territory and approve of your every action.

Ray is calm and easy-going, loves to talk, enjoys playing and will make a wonderful companion for a family of adults or one with gentle, older children.

He would be happiest as an only cat, although he is OK with other cats if they leave him alone (he is timid).

Ray's adoption fee is \$75, which is strictly to help cover costs. He is currently in foster care. For information, call 541-225-4955, option 1, or send an email to adopt-info@CatRescues.org.

To learn more about Cat Rescue and Adoption Network, go to catrescues.org.

Norway: 200 paintings by Munch on display

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tova Farm Restaurant, where patrons are served by candlelight in an original 1867 cabin. Thick farm sausage, savory smoked lamb, flatbreads, fabulous baked, mashed rutabaga and boiled potatoes with butter were the eat-hearty comfort foods, followed by plum porridge covered with hot vanilla sauce.

Medieval stronghold

My final destination was Bergen, Norway's former capital and a UNESCO World Heritage City. This honor is due mostly to a fortified medieval stronghold Rosenkrantz Tower and a row of slightly tilting rainbow-hued former warehouses called the Hanseatic wharf, named for a German merchant guild that set up shop here in the 13th century. After perusing Bergen's weekly fish market, I strolled past sculptures depicting proud Vikings, a street busker covered in gold, and the classical architecture of Bryggen plaza.

Beyond Bergen lies Trolldhaugen, which was Edvard Grieg's classically quaint home when he and Nina weren't gallivanting at Hotel Ullensvang. Higher up, the Mount Ulriken Cable Car climbs 2,100 feet above Bergen.

My return to Oslo offered an opportunity to wander through the Edvard Munch Museum, which has about 200 of the artist's powerful, sometimes frightening

Expressionist paintings, including his most famous, "The Scream." Then came Frogner Park, a sculpture garden showcasing 200 quite unusual statues by Gustav Vigeland, little known outside Scandinavia, but highly renowned within.

I again ended up at the harbor, truly the heart of Oslo. There I strolled past the notorious Finger Sculpture — supposedly the place where, after the wood-built city burned down for the 14th time, King Christian IV said in 1624, "We shall build the new (stone-masoned) city HERE!" And so he did, immodestly naming it Christiana, after himself.

On my final night, a full moon was rising above a tall sailing ship and Akershus Castle. From a nearby pier, my attention was seized by the incongruous sounds of Benny Goodman from speakers while an impromptu outdoor class of swing dancers did the jitterbug.

It was the last thing I'd expected to find in Oslo, but maybe I shouldn't have been surprised. In this dynamic maritime nation, ancient roots and seafaring lore all blend seamlessly together to keep Norse culture sharply alive and unpredictable.

Eugene resident Joseph Lieberman has visited 55 countries and written eight books. Reach him at gone2oregon@yahoo.com.

Truly spirited 'Sleepy Hollow'

Ballet Fantastique's dazzling production brings Washington Irving's legend to life

By GWEN CURRAN
For The Register-Guard

Ballet Fantastique proved fantastic at their premiere of "The Legend of Sleepy Hollow." Dancing, choreography, music, costumes and sets all took us to the site of Washington Irving's popular ghost story of this drowsy quiet mystical town on the Hudson River of 1790.

Natanael Leal was ideal as Ichabod Crane, the lean, lanky superstitious new schoolmaster from Connecticut. The Bontragers creative choreography emphasized his loose joints, and nervous demeanor using his amazing technique and farcical gestures.

Gustavo Ramirez, as Abraham Van Brunt, aka Brom Bones was handsome and dashing as the swaggering blade and rival of Ichabod for the hand of Katrina Van Tassel, plus the headless horseman. His excellent technique and form were pleasurable to watch.

Ashley Bontrager was

REVIEW

Ballet Fantastique's The Legend of Sleepy Hollow

When: 2:30 p.m. Sunday

Where: Soreng Theater, Hult Center, Seventh Avenue and Willamette Street

Tickets: \$35 to \$48 and \$23 to \$35 for students (hultcenter.org)

perfect as Katrina Van Tassel, the country coquette, flirting and entrancing the local men with her beauty, grace and spirited dancing skill. Whether enpointe or folk dance, she delighted us with her boundless energy and charming style.

Mr. Baltus Van Tassel, a gentleman farmer, was danced by Jim Ballard with his excellent acting and dancing ability. He also was part of the life-size haunted horse, a breathtaking puppet.

The lovely Carolin Koepplin danced the role of Mrs. Rebecca Van Tassel with precision and a refreshing on stage presence.

Hannah Bontrager,

Tracy Fuller and Della Griffin were the Golden Girls and the Spectres. Hannah is always pleasurable to watch with her perfect technique and lively form. Tracy Fuller is new to Ballet Fantastique and a refreshing addition. Della Griffin was perfect as part of this trio.

There were no "dead" spots in the production. Using dancers to bring on and take off props and furniture was a welcome addition. Kalan Guetti, Zephann Holt, Faith Slater and Peace Van Den Elzen were unobtrusive and always part of the show. First rate dancers all. The Sleepy Hollow girls and boys from the Academy of Ballet Fantastique were captivating to watch, with nary a stumble or misstep.

Donna Marisa and Hannah Bontrager's weaving of ballet and folk dance lent historical precision and captivating movement for the whole performance.

Allison Ditson and the costume design team provided exquisite costumes that mirrored the time period and made it easy for the dancers to move. The shredded wedding dresses for the Spectres were eerie

to watch. Gustavo's headless horseman was spooky enough to add to the overall fantasy.

The book bed design and the rolling graveyard pillars by Don Carson were captivating.

The Arthur Rackham illustrations of a hand painted forest by Kelle DeForrest with Katey Finley provided the exquisite backdrops for the show.

I loved the shadow puppet video animation by Kevin Kerber.

It takes a village to create a successful production and Ballet Fantastique always uses live music by local musicians. "Sleepy Hollow" musicians included Dreos and the Gerry Rempel Ensemble. I was entranced by the violin introduction of Brandon Vance. Rebecca Conner's vocals added a bewitching sound. Eliot Grasso's fiddle, tin whistle and uilleann pipes lent just the right flavor. Gus Russell, Glen Waddell, Rick Carter, and Brian West rounded out the treatable sound.

Gwen Curran of Eugene reviews dance for The Register-Guard.

Wenner: Narcissist, bully, troubled soul

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gossip. Wenner has complained about how much of that gossip is focused on his changeful sexual appetites. Wenner has slept for much of his life with men and women and thus, to paraphrase Woody Allen on the upside of bisexuality, has rarely lacked a date for Saturday night.

Hagan could easily have named-dropped his way through this book, yet he doesn't drop names so much as pick them up and coolly appraise them in a line or two. Here's Joni Mitchell, "plucking a dulcimer and ululating." Or record executive Ahmet Ertegun, "with the half-lidded ease of a beat poet." Or Thompson, who "mumble-grumbled like a character actor from a Bogart movie." Or Keith Richards, "looking as if his face were roasted for a Thanksgiving dinner."

Richards has become the Gore Vidal of rock, the elder statesman always armed with an acid quote. He says about Wenner and Mick Jagger (this book floats

the possibility that the two slept together): "They're both very guarded creatures. You wonder if there's anything worth guarding."

Wenner founded Rolling Stone with money borrowed from the family of his soon-to-be wife, Jane Schindelheim, after dropping out of Berkeley. A famous early cover featured a naked John Lennon and Yoko Ono. "Print a famous foreskin," Wenner wrote in the next issue, "and the world will beat a path to your door."

The staffers at Rolling Stone tended to sleep together, and often enough with Wenner, according to Hagan's account. Wenner developed an outside cocaine habit; writers and staffers were sometimes paid bonuses with the drug. When the staff stayed en masse in a hotel, the management couldn't figure out, the next day, why all the mirrors were off the wall and on their backs.

As rock music faded in importance, Rolling Stone got a lift from Wolfe and Thompson

and became, in many ways, the beating heart of New Journalism. Annie Leibovitz made the magazine's images as vital as its writing.

After Wenner himself, Leibovitz is the most fully realized character in this biography. She comes across as an endearing wild child, sleeping with some of her subjects, abandoning rental cars in haste at airports and becoming, Hagan writes, a "full-blown drug addict whose body was, more than once, unceremoniously dumped in front of a hospital by her dealer."

In the decades that followed the '70s, Rolling Stone made money but largely ceased to matter. Hagan charts the way that Wenner, in some of his employees' estimation, sold out to record companies, and the way he allowed his favorite artists to control what was written about them.

Wenner had a heart attack and broke a hip in June. He has put his controlling share of Rolling Stone up for sale. The magazine itself had grown perilously

thin, even before it was rocked by a discredited story about a rape at a University of Virginia fraternity.

Wenner comes off in "Sticky Fingers" as a narcissist, a bully, a seducer and a betrayer, and a troubled soul. Feuds with countless people — Lennon, Paul Simon, Greil Marcus, promoter Bill Graham — are recounted. He also led a big life that was packed with incident and frequently even joy. "The alchemy of his appetites," Hagan writes, is what made him a great editor-in-chief.

This book lays those appetites bare. In scorning Hagan's work, Wenner's editorial antennae have failed him. He had the nerve to select a writer and not a hagiographer, and the decision, at the end of his long career, looks good on him. At times this book will help future generations remember Wenner the way he'd like to be remembered. He told his son Theo, Hagan writes, "Put Hunter's name on my tombstone, not Brad Pitt's."

Grisham: Despite far-fetched plot, story is compelling

Continued from Page F3

hometown.

In one of his manic moments, Gordon exhibits to Zola and her friends an exposé of the billionaire investment crook, Hinds Rackley, who owns and controls — off the books — not just the law school but the banks that provide student loans. Gordy leaves his apartment in a drunken stupor and gets arrested for DUI. When Mark and Todd go to court to pay his bail, they encounter Darrell Cromley, a lawyer soliciting

vulnerable defendants with promises of helping them avoid jail time. No one seems to question the credentials of Cromley or any of the other lawyers on the scene.

The next day, Gordy kills himself by jumping off the Arlington Memorial Bridge. To honor Gordy in his attempt to expose Rackley — and to get themselves out of their mountains of debt — Mark, Todd and Zola team up to invent new identities and a nonexistent law firm of their own. According to some studies, unauthorized

practice of law is a felony, but it's usually treated lightly, and seldom punished by jail time. So, all bets are off.

This is the setup for Grisham's wild, hard-to-put-down romp. It's no surprise that the author's writing should be brilliant, nor that his far-fetched plot is compelling from chapter to chapter. It appears light and funny, but his characters' travails reflect those of a significant number of real-life American millennials duped by unscrupulous banks and businesses.

Add to this the somber depiction of the travails encountered by earnest immigrants facing deportation, and the author's comedic pen takes on a darker color.

The brief scenes in which Zola's family languish in a detention facility (read: jail) are harrowing. So is the abuse they receive on arriving in Senegal, although the adventures of Zola and her American cohorts alleviate the horror, when the Americans travel to Africa to rescue the unfortunate deportees.

Green: Audience expands beyond young adult niche

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it," Green said. "That was one of the things I wanted to write about was how much language struggles in the face of pain."

The characters in his new book find different ways and technologies to communicate with each other — through blogs, poems, texting or "Star Wars" fan fiction — to make up for their fears

of interaction in real life.

For a decade, Green and his brother, Hank, a musician and author, have been interacting with their fans via their YouTube collaboration called the Vlogbrothers. Along the way, they've built a loyal online community of fans who identify as "nerdfighters" and follow the motto of "Don't Forget to be Awesome." Green joked that he could connect with

fans "while never leaving my basement, which is very appealing."

"I love being a part of that community and it's tremendously invigorating to me to see their fan art, to read their comments and read fan fiction about my books," Green said.

By now his audience has grown far outside young adult readers, but he said that hasn't really changed his approach to

writing about teens.

"I think the emotional experiences of being a teenager are pretty universal," Green said. "And I think the questions that they are asking — about identity and how you acknowledge personhood in other people and whether meaning in life is constructed by us or derived by something else — those are questions that are still fairly important to me."