

Bakery: serving O.C. since 1938

Gabe Stone

The Clackamas Print

Even after 67 years, it still works. But that doesn't surprise Jim Dale, owner of Muno's Bakery in downtown Oregon City.

"We don't like changing our ways too much. It works for us," said Dale.

From their mostly word of mouth advertising to their 76-year old electric rack oven, it's a formula that has yielded not only generations of satisfied customers but what's arguably a local institution.

The smell of various baked delicacies is unmistakable as one approaches it on Main Street: the same place it has always been since Dan Muno opened for business in 1938.

Jim Fisher (no relation to the Portland car dealer) bought it from Muno in 1957 and Dale from Fisher in 1988. Pictures inside show old owners passing the torch, a rolling pin, to new owners.

Dale's connection with the bakery was his aunt Ruth Buckner, who had decorated cakes there for 46 years. In fact, several of the current employees have at least 10 years under their belt. They make most of their breads, pies, cakes,

muffins, pastries, cookies and even icing from scratch, in contrast to supermarket bakeries that often use pre-made mixes or doughs.

The upcoming holiday season is shaping up to be anything but a piece of cake. With an order for 345 pumpkin pies to be delivered to Portland missions for Thanksgiving – not to mention Christmas and its cookies – the challenge looms large, though Dale and his team are rising to meet the challenge.

Local company Cascade Forensic Engineering and Failure Analysis is coordinating the charity efforts.

They take pride in offering goods and services that one can't find at larger stores, which keeps customers coming back. That, and Muno's own recipes, which Dale compiled when he bought the bakery, now reside in a binder that has seen better days.

Among the most popular items are their fresh-baked maple bars and buttermilk crullers which you can get with a coffee, milk, juice or soda.

Cakes are a specialty. For 13 years, decorator Mary Aldrich's confectionary creations have included the "Lover's Stump" (complete with carved heart and initials) and Castle Grayskull from the cartoon "He-Man." It's not quite as easy as pie, though.

Sometimes it takes an entire day



Muno's Bakery, located at 616 1/2 Main St. in Oregon City, takes pride in offering goods and services that aren't found at larger stores. Most popular items: maple bars and buttermilk crullers.

to complete an order. But Muno's cakes have moved along with the times, offering assorted contemporary cake styles and toppings including "Lizzie McGuire" and "SpongeBob SquarePants."

Baker Judy Lane has witnessed generations come and go now for 28 years. When asked if she remem-

bers Muno's being a part of her life growing up, she excitedly exclaims, "I got my wedding cake here 42 years ago!"

Dale also concurs that much of the business is "very generational." The children who came long ago are now grandparents bringing their grandchildren, sometimes coming

across the bridge from West for a morning doughnut. In time, Dale has already been in the back for hours – we're mixing and measuring.

It's likely we'll smell his tries downtown for a while in any way you slice it, Muno works.

Another installment in the never-ending 'Tony Hawk' series

CJ Claramella

The Clackamas Print

The "Tony Hawk: Pro Skater" series probably needs no introduction; it's one of the biggest, most popular video game series to hit TV screens in recent years. On that note, enter the latest addition to the skateboarding dynasty: "Tony Hawk's American Wasteland."

Much of the excitement generated around "American Wasteland" has to do with its claim of open-ended play, or the ability to skate-board from one end of Los Angeles to the other without a loading screen. This is no doubt part of the recent

fad among game designers to try and capture that "Grand Theft Auto" magic, but "American Wasteland" doesn't come close to replicating the huge cityscapes of "Vice City" or "San Andreas."

Instead, the skating world is cut into separate sections of Los Angeles such as Hollywood and Downtown, connected by long hallways or tunnels. The sections load while the player moves between them, so there is technically no loading screen. Skating down a long hallway is about as fun as you'd imagine, however, so pick your poison.

Therestof "American Wasteland" should be familiar territory to fans of the previous games. It gives the

player a choice between two modes of play: story and classic. The latter is old school Tony Hawk – two-minute levels and various goals; story mode, as the name implies, involves a progressive storyline and various missions to be accomplished.

After you select your character from five pre-designed choices (you can't load custom characters, and sorry ladies, no females), you hop a bus to Los Angeles with nothing more than your board and a bad haircut. Upon arriving, you quickly meet up with a street girl named Mindy, who acts as your glamour-punk tour guide throughout the game.

Once you look sufficiently "L.A." (seriously ... your first mission is to

get a haircut) and beef up your skills, Mindy brings you to the "Skate Ranch," which is sort of like the Bat Cave for local skaters.

Most of the missions in story mode center around gathering (or, more precisely, stealing) "pieces" from the city to add to the Skate Ranch. Often, this causes scenes of comic mayhem, such as when your character causes a giant model T-Rex head to drop on a group of animal rights protesters.

The problem with story mode is the difficulty level. Most of the missions are tragically easy, even for a Tony Hawk novice like me. When a gamer accepts a mission, the game drops him right in front of

his goal and often tells the game exact button combination. Gamers call this "hand-holding" like to think of it as the video equivalent of "Blue's Clues" less mystery.

But for all the things "American Wasteland" doesn't do very well, still Tony Hawk. Gameplay is solid, as players have come to expect from the series. The sound is solid and the graphics are solid. Even the story mode, while engaging and often entertaining.

So while this is not the best in the Tony Hawk series, it's a shot. Go rent it, beat it, and patiently for the next brilliant creation that we all know is coming.

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New 'Zorro:' not worth eight bucks

Adam J. Manley

The Clackamas Print

"The Legend of Zorro" is a fun, entertaining family film. Which means there is absolutely no reason to see it in theaters.

Nothing about this movie requires the overpriced discomfort of a movie theater. While it is enjoyable, anyone intending to see this movie should just wait for it to come out on DVD.

"The Legend of Zorro" follows the events seen in "The Mask of Zorro." California is on the verge of becoming a state, and Zorro must now try to ensure that nothing goes wrong. At the same time he has to deal with a deteriorating relationship with his wife and an alienated son with no idea that his father is Zorro.

In "The Legend of Zorro," Antonio Banderas and Catherine Zeta-Jones reprise the roles they played in 1998's "The Mask of Zorro." Without Anthony Hopkins, however, the sequel lacks the ele-

gance of the first film, which in itself failed to fill the extraordinary shoes of the original "Zorro" series.

Banderas, an actor fully capable of playing suave characters, plays Zorro as a gruff, comical oaf with only brief moments of style and grace. While this matches perfectly the character introduced in "The Mask of Zorro," it doesn't work as well without Hopkins nearby to show him what true class is.

The comedy is both the film's greatest detriment and its greatest asset. While the film is packed full of moments that will have any viewer rolling on the floor in laughter, it becomes overkill when combined with a legendary icon like Zorro.

The old television show contained humor of course, but most of it came from Bernardo, Sgt. Garcia and Cpl. Reyes, supporting characters one and all. In "The Legend of Zorro," far too much of the humor is left to Zorro himself and, in some cases, his horse.

The horse is where the extraneous humor is most obvious.

Okay, having the horse gallop is a stretch, but bearable. The horse smoke a pipe in the movie feel a little too much "Mr. Ed," but at least it's a chuckle. But when the eyes widen in cartoonish laughter like Bugs Bunny or Daffy Duck, it becomes impossible to take the film seriously anymore.

Less obviously, many are designed and shot in the tradition of a comedy. The way the horse pops into the frame from in one scene already sets the tone for comedy, even before it gets to his horse with an over-the-top "Shhhhh!" Then again, you can be expected from a film a hat tossed from a considerable distance can deliver as much as a strong punch?

Unfortunately, the movie is good enough to ask viewers to endure the prices, the uncomfortable seats, the lack of bathroom or the overpriced junk in movie theaters. "The Legend of Zorro" should only be seen for the comfort of one's own home only when there's not a better movie to watch.