LETTERS

Shame And The Daily Arts

I was so impressed by Kim Davis' essay in the Aug. 3 edition of The Daily Arts which was a sharp commentary on the daily arts. She brought up a lot of valid points about the lack of coverage of women in the arts and how they are often overlooked.

Distrustful, Dishheartening

I thought the Aug. 3 issue of The Daily Arts was quite good, and I was especially impressed with the article on the state of women in the arts. However, I must say that the Aug. 10 issue was quite disappointing. The article on the same topic was very weak and lacked substance.

Why Apologize?

I was quite disappointed with the Aug. 10 issue of The Daily Arts. The article on the state of women in the arts was very weak and lacked substance. I was hoping for a more in-depth analysis of the issue.

- Name withheld

Dundie, Tasteful, And Poorly Paid

I thought the Aug. 3 issue of The Daily Arts was quite good, and I was especially impressed with the article on the state of women in the arts. However, I must say that the Aug. 10 issue was quite disappointing. The article on the same topic was very weak and lacked substance.

- Name withheld

Reader Article

To the Editor:

I was quite disappointed with the Aug. 10 issue of The Daily Arts. The article on the state of women in the arts was very weak and lacked substance. I was hoping for a more in-depth analysis of the issue.

Sincerely,

[Name]

POSTSCRIPT: As of this writing, The Daily Arts is not available online. Readers are encouraged to visit the university's library or the newspaper's office to read the latest edition.
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WHEN THE BUNGALOWS CAME TO TOWN

T was the way the world ended
This was the way the world ended
But it was the way the world ended
Not with a bang, but a whimper.
—T.S. Eliot, "The Hollow Men"

My introduction to National City occurred on May 2.
The phone was ringing.
"Are you doing a story on National City?"
my editor asked.
"Why?
"It's cut news.
My television screen glowed yellow-orange as tiny toy soldiers marched in nervous chains, watching a fiery mushroom cloud explode upward from a white bungalow. Above the raging flames, hollowed death-black pillars of smoke. It seemed as though Hell was venturing its horrid contents into the air above as the city captured Denver: the National City.

An architecture writer's job is formulaic. We are assigned projects — say, to review a new building by Frank Gehry or chronicle the history of Southern California mansions. Then we do extensive research for the subject of our articles and interviews with architects and architect's offices until we emerge spent, weary, yet enlightened. Throughout the 1920s, San Diego was a boom town, and architects, often with the aid of a "party line," — that is, telephone lines shared by everyone in the city, — churned out brochures, pamphlets, posters, photographs, and drawings of their plans and houses. Sometimes they even showed up in their architectural kingdoms, where we have traced their sites, interviewed all available surviving residents, checked, and finished our old, cold coffees. We turn in our stories, and sleep for a half day or so.

"The exit for National City? Sorry, I can't help you — I don't go that far north!"

"FOURSIGHTS FOR RENT" were the first words that greeted me when I entered National City. My radio was broadcasting previews of the night's television offerings: a generic, experiment gone wrong, a roller hockey single-camera. I flipped the dial to a classical station as I passed an industrial complex of corrugated steel warehouses, all surrounded by cement lots, weak, soil patches, and abandoned machinery. Somehow the geometry of the houses was reminiscent of a postmodern Emerald City. The Wilderness had already been exposed. Now he was gone, and his kingdom was overwhelmed with tracts, weeds, and broken glass.

Beyond this Friedland Fly was a highway overpass, then, past that, a row of wood-shingled tract homes — California bungalows almost uniform in their appearance: weather-beaten wood, peeling paint, low-slung roof, barred windows and doors. The walkways were littered with tools, car parts, and trash, in scathingly-scarred yards, overgrown weeds and fantastically shaped succulents shaded for roots.

I drove further into National City and studied these ubiquitous bungalows. Foreclosures were flooding back on their windows and doors. "Keep out," "Do Not Enter," "Stay down," "Stay down," "no need to enter," "all in bad condition," "no need to enter," "all in bad condition," "no need to enter," "all in bad condition," "no need to enter," "all in bad condition," "no need to enter," "all in bad condition." I kept thinking to myself, that they all have bars...

The California bungalow had its origin in India, another landscape but destination in need of development. The first example of the "California bungalow," as it is called today, was a small, open, one-story bungalow with wide, overhanging eaves and a covered veranda, including an arched entry and covered corner balcony. During the late 19th century, middle-class families, tired of Victorian-era, scale architecture, embraced the bungalow as suitable architecture for their own family homes. Monterey, The Little Houses were treated as "jenny bug" in central resort towns like Cape Cod and Newport Beach, Rhode Island. At first, they remained inexpensive in design and, depending on appearance and price, the ideal bungalow was an architectural critic Henry Van Brunt in 1913, "as if it had been built for less money than it actually cost" — quite a feat, considering that in the 1920s, these houses sold for under $100.

By the 1920s, wealthy Americans began to hire architects to create more innovative variations on the bungalow theme. Up-scaled Craftsman-style bungalows with jibbies roofs, Tudor-style bungalows with decorative, half-timbered ornamentation, Craftsman-style bungalows, with spires, and strapped bungalows with pendants and spires, provided for more substantial, pretentious, homes. Some of the most utilitarian bungalows of the 1930s were only 16 feet wide by 22 feet deep and offered living rooms that took up nearly half the home's floor space. These "party man's bungalows" were constructed with less expensive materials available at low-grade lumber, plaster, and stucco. But despite this, they retained an undeniable allure, they were open, inviting, and cool.

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No Bouquet for This One

What the score missed, most of all, was the irony implicit in the dramatic material. S

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REVIEW


classical music

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classical music

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classical music

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classical music

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classical music

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classical music
We Have a Right to Our Own Bad Habits

Sinclair does "Monk in Orbit," about the time Allen Ginsberg gave Thelonious Monk a dose of LSD.

Sinclair does "Monk in Orbit," about the time Allen Ginsberg gave Thelonious Monk a dose of LSD.

It was a moment of revelation for the great pianist. He had always been a risk-taker, a rebel against convention, and now he was to take on the role of a drug user. The experience was both exhilarating and terrifying, but he enjoyed it so much that he wanted to share it with the world. He invited Allen Ginsberg to attend the party where he shared the experience, and they became fast friends. From that day on, they spent time together, inspired by each other's creativity.

Saturday, September 15th, 1956
Thelonious Monk & Allen Ginsberg attend a party in New York City.

"I felt like I was having an out-of-body experience," Monk said later. "It was as if I was floating above the crowd, watching myself play. It was wonderful!"

Ginsberg, on the other hand, was more cautious. "I was scared at first," he said. "But once I got used to it, it was great. I felt like I was communicating with the universe."
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The Fabulous Thunderbirds
High Water
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By Anne Albright

Kid Stuff

I don't know where to start, because I know where to stop. One day, in the middle of the day, there was a knock on the door. I opened it and there was a little girl, about 5 years old, standing there. She was crying. I asked her what was wrong and she said her parents had died in a car accident. I didn't know what to say, but I gave her a hug and told her I was there for her. She cried for a little while and then she asked if I could stay with her. I said yes and we started living together. We had lots of fun and played games. I taught her to read and write. The more I got to know her, the more I realized that she had a lot of love to give. She was very kind and caring. She loved animals and was always asking me about them. We had a lot of talks about her parents and how they died. She was very sad and I tried my best to comfort her. We had a strong bond and I will always be grateful for the time we had together. She was a special little girl and I miss her very much. I wish I could have done more for her. I know she is in a better place now and I hope she is happy.