

## costume

# A pattern for a poodle skirt



MIKE SIMONS / Tulsa World

A "no-sew" poodle skirt made with items from Hancock Fabrics.

- From the smaller circle, turn the felt down 1 1/2 inches to make a waist band. Cut a slit in the front. Glue the bottom edge of the waist to the inside of the skirt, and run the ribbon through, tying at the front slit.

- Cut out the poodle with the black fabric, attach pom pons, and glue to the skirt. Glue the sequins to the skirt to make a leash.

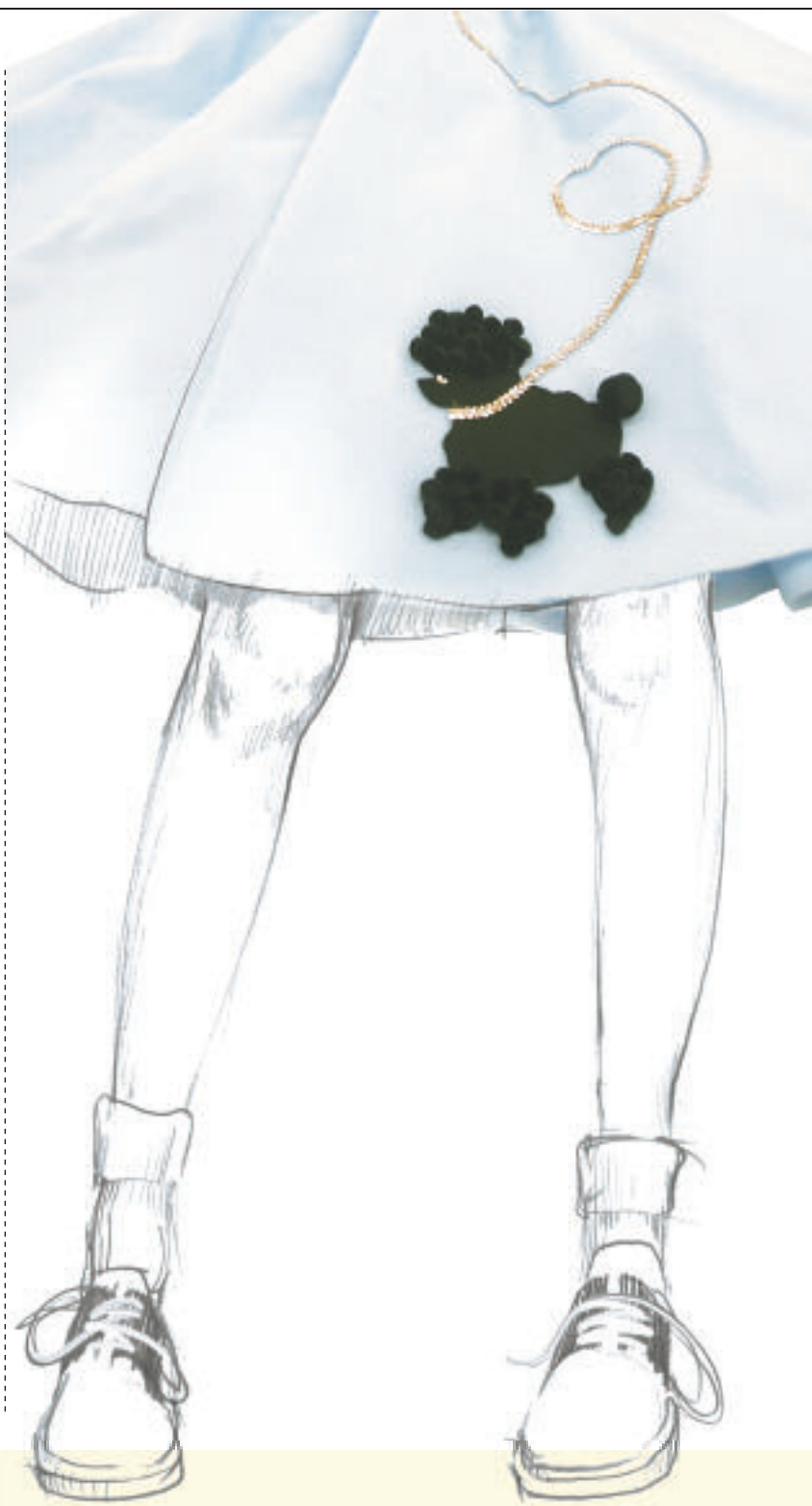
By **Kim Brown**  
World Scene Writer  
Illustration by David Carman

This no-sew skirt will look like it took hours to make. And your child can have a blast picking out her color combinations, said Joyce Hines of Hancock Fabrics, who created this skirt. Be sure to measure your child for appropriate length and waist measurements.

Materials needed: Square of colored felt, black felt for the poodle, measuring tape, Fabritac glue, sequins, ribbon, medium-sized felt pom pons

1. Fold the felt in quarters. From the top left corner, measure to about 8 1/2 inches (or appropriate to your child's hip measurements) and trace a quarter of a circle. Then from the same corner, measure about 33 inches and trace a larger quarter of a circle close to the edges of the square. Cut out along lines to make a circle.

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# Carve out some time

(to watch scuba divers make jack-o'-lanterns under water)

By **Matt Gleason**  
World Scene Writer

Brad MacLaughlan's cell phone bears a photograph of a jack-o'-lantern carved in the visage of a marauding pirate. It even has an eye-patch.

In apropos fashion, the 52-year-old didn't carve that sea bandit on land. Rather, the local scuba diver carved it in the depths of Lake Tenkiller two years ago.

Come Sunday, MacLaughlan, who has carved pumpkins under water off-and-on

for about 25 years, will once again put a sharp knife to his organic canvas in the Poseidon Association of Dive Enthusiasts' third-annual underwater pumpkin-carving contest.

The rules are simple: Two-person teams must bring a pumpkin per diver.

Once submerged, the buoyant pumpkins, which feel like dragging a beach ball underwater, are gutted of their seeds and goo.

There are no rules as far as cutting utensils or pumpkin

## pastime

What: Underwater pumpkin-carving contest

When: 10 a.m. Sunday

Where: Tenkiller State Park's boat ramp

Admission: \$25, for information call 835-7265

designs.

Carvers must finish in one hour, or when 500 pounds-per-square-inch of compressed air is left in a diver's tank.

Some teams opt to carve

separate pumpkins at the same time, MacLaughlan explained. Other divers, he said, prefer one teammate to hold the pumpkin while the other carves.

Techniques vary, but once MacLaughlan lies down on a rocky surface about 25 to 30 feet below the water, he scalps his pumpkin with a sabre-saw blade fitted with a handle.

To ensure the lid and the pumpkin itself don't float away, MacLaughlan loads them with rock.

After the pumpkin's in-

nards are removed — they make great fish food — the goggled artist doesn't get too fancy, unlike some of the carvers. Last year's winner carved a spooky Dracula-ready castle.

Despite the obvious differences between underwater carving and doing it landlubber-style, MacLaughlan said, "I don't think it's that much harder to do it under water."

Think underwater pumpkin carving is odd?

Well, just imagine what the fish must think.



Boo-ya: they got the fire down below.

# Film about times of turmoil is surprisingly uplifting

By **Michael Smith**  
World Scene Writer

"Things We Lost in the Fire" is one of the most genuinely moving, uplifting pictures this year, which is likely the opposite of most preconceptions of this film about drug addiction and grief.

That's because so many motion pictures treat this subject matter the same way, dragging audiences into a depressing downward spiral, which for filmmakers seems a hard habit to break.

But in the hands of gifted Danish director Susanne Bier — Oscar-nominated for her foreign film "After the Wedding" last year — the result is a superb tale of forgiveness and finding peace.

Steven Burke (David Duchovny) is the kind of pal who is too good to be true, or at least it seems that way in the case of Jerry Sunborne (Benicio del Toro), his best friend since childhood but now a heroin addict.

Easily passed off as a fatalistic loser by most, Steven is the only friend who never abandoned Jerry.

When Steven is tragically killed, he leaves behind his wife Audrey (Halle Berry) and a young son and daughter with the same emotional

## movie

### THINGS WE LOST IN THE FIRE

Stars: Halle Berry, Benicio del Toro, David Duchovny

Theaters: Southroads 20, Tulsa, Starworld 20

Running time: 1 hour, 59 minutes

Rated: R (drug content, language)

Quality: ★★½

grounding as Jerry: Their lives, in a way, depended on Steven.

This potent combination seems ripe for overplayed outbursts — especially after Jerry moves in with Audrey and the kids — but Allan Loeb's intelligent script never goes for contrived manipulations.

Rather, the concepts of take-it-one-day-at-a-time in the grieving process and take-the-good-with-the-bad in dealing with life's tribulations get a challenging treatment.

The director pulls off a non-sequential storyline and this risky idea with trust in her two leading actors, and the question now is whether del Toro and Berry will win their second Academy Awards for these performances.

Bier's camera concentrates on the actor's faces often — staggering close-ups of eyes, ears and mouths — as a nod toward the heightening of senses that we all experience in times of turmoil, and especially when losing a loved one and being forced to decide how to move forward.

In the case of del Toro, his seemingly doomed character is reinvented on screen as a sort

of savior for this family, a therapeutic soul who has rebuilt his own life time and again.

The story turns the junkie character on its head for a rich portrayal that del Toro believes in: Rather than a strung-out nightmare for two hours on film, he becomes a force for good who forges a symbiotic relationship with Audrey and her family.

If that sounds farfetched,

it's an indication of how sound the film is, from writing to acting to photography to editing.

Berry's character is predictably a collection of raw, jangly nerves whose compassion toward Jerry has an inevitable twist, but the actress moves beyond any stereotype.

Her expressive face is perfect for this close-up cinematography, and she creates a strong nurturer fleshed out

as a protector of children, despite the seeming incongruity of her inviting Jerry into their home.

The point is that she's continuing her husband's good works, showing forgiveness, looking inside to see a potential others are missing.

All simple, easier-said-than-done concepts, all poignantly realized in the acting showcase "Things We Lost in the Fire."

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