Jacqueline Miller

The woman had been waiting for him. She sat on a stone bench, with two green dollars clutched in her hand. "I have to take care of some gas in the garden," she said. "Needed to be fixed."

Kermit spoke to the dog, tried to get him to stand. The dog could hardly lift his head. His first day on earth might have been one year or fifty years ago, but this day was far.

"You just got sick and then you died, didn't you? I don't remember much about dogs, they all go on or.

Kermit gently put the rope around General's neck and tried to lead him to walk to the truck. His legs kept slipping out from under him, but he managed to get there. Kermit laid him into a compartment on the back of the truck and closed the door.

Kermit took the woman's money and led her to a shop. She wasn't bad. She just couldn't afford to feed him. He had the feeling that something was wrong, that the dog was hungry.

On the way home, Kermit asked, "What do you think about wet food?"

"I don't know," she said. "I just don't like it."

Kermit nodded. "Then why do you keep it around?"

"I need something to feed the dog," she said. "Any ideas?"

"I can't help you with that," Kermit said. "But I can tell you about another dog."

The next woman Kermit saw that day wasn't bad either. She carried her heavily loaded cart near the second stage, when they all rode off nursing gratitude. That's when she first saw the dog. She put the dog into the truck, she said. "It's a sad story, but the dog was a little girl. Because it wasn't right, the dog was too shy to eat."

"But it will be fine," she said. "I'm sure it will."

Kermit smiled. "I know it will."

"Oh, no," the man said. "I'm just trying not to think about the dog."

"Don't think about the dog," Kermit said. "Think about something else."
Norman Conquest

Miss Norman is one of the three or four great sopranos of our age, with one of those vast, breathtakingly warm voices that come along once in a generation. It is the kind of voice that demands comparison with Klein, Flagstad, Helen Traubel, Zinka Milanov. Like those great singers of the past, Miss Norman wields her great reserves of strength and warmth with a precision and a subtlety that is often found only in the voices of the greatest. Her tone, her range, and her technique are all remarkable. She has a voice that is as rich and full of life as the best of the old masters. Her singing is as pure and as natural as any voice that has ever been heard on the stage. She is a true artist, and her performances are always a delight to hear.

Miss Norman is the greatest living exponent of Wagnerian music. Her portrayal of Brunnhilde in the Ring Cycle is unforgettable. She has a voice that is perfectly suited to the music of Wagner, and her interpretations of his works are always vivid and exciting. She has a voice that is as rich and full of life as the best of the old masters. Her singing is as pure and as natural as any voice that has ever been heard on the stage. She is a true artist, and her performances are always a delight to hear.

The most recent concert of the Los Angeles Symphony was without doubt a triumph. The orchestra, under the direction of Arturo Toscanini, played with a precision and a subtlety that is often found only in the voices of the greatest. The music was beautifully rendered, and the playing was impeccable. The audience was completely enchanted by the performance. It was a night to remember, and one that will long be remembered as a high point in the history of Los Angeles music.
Reader's Guide to the
Music Scene

San Diego concerts

Charlie Mingus, Friday, April 7 at 8 p.m. at the Birch Aquarium, Sea World Drive, San Diego; San Diego State University, San Diego, 525-1304.

The Billy Cobham/George Duke Band, Thursday, April 6 at 8 p.m. at the Palomar Center, 793-3383.

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April 1 - 3, 1978

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Gone But Soon Forgotten

Restaurant owners have the fanaticism and lack of perspective of new parents. They simply believe that they have birthed a wondrous creation, and they become irate if you hint that their creation is anything less than perfect.

—Eleanor Walzer

Have you ever pulled up to a restaurant that you discovered in an article in a travel magazine and then foolishly opted for the Ivy League pheasant sign, "Closed," hanging on the door like a stiletto heel on a windy night? Why do restaurateurs who open in a theory of optimism fail so often and so quickly? At best, they dig it in a rusty town for new dining places. Chains flourish, even when the food is mediocre, the service lackluster, the atmosphere plastic, and the prices go up with predictable regularity.

No single factor can account for failure. Last year, the Clark-Hemans Towne, which had opened successfully for five years in La Jolla, sold out to a new owner simply because the women who owned it had developed pneumonia. The new proprietor was an artist and, while he hoped to maintain the old clientele, he seemed to attract new ones for his Italian specialties. But in matters Italian you need atmosphere—charms, red cushions, the sound of samples and garlic sauce sneaking from the kitchen. If you have the best chef in the world, the abysmal service of a waiter who hasn't been observed causes your best friends to consider your place. Indeed, I left the place that was doomed. Several months later, after thorough research and a financial investment that took years to accumulate, I decided to open an Italian restaurant at a corner in an old part of town.

Dinner and ambiance are essential factors in this business. A new owner must take into account the people he is trying to attract: the age group, the economic level, the names of the clientele he hopes to attract and then provide food that satisfies their needs and wants. To do this, he must lose himself in the business. To do this, he must lose himself in the business. To do this, he must lose himself in the business. To do this, he must lose himself in the business. To do this, he must lose himself in the business. To do this, he must lose himself in the business. To do this, he must lose himself in the business. To do this, he must lose himself in the business. To do this, he must lose himself in the business. To do this, he must lose himself in the business.
STRAIGHT FROM THE HIP

Matthew Alice

Dear Matthew Alice:

Don't try to make your friend do this. It sounds like a bad idea. It's better to find a way to help him without putting yourself in danger.

Sincerely,

[Signature]

March 15, 1979

Page 5

DOG CATCHER

Boring work can be a pain.

Matthew Alice

Dear Matthew Alice:

The job of a dog catcher is not as glamorous as it sounds. It involves dealing with angry dogs and sometimes, even more dangerous situations. It's important to have a good sense of humor to keep things in perspective.

Sincerely,

[Signature]

March 15, 1979

Page 5

WATERFALLS

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The $69.95 Waterfall Starter Set

The Delano Dream Set $79.95

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KPRI FM 106.5

April 1, 1979

Page 11

COMING SOON TO SAN DIEGO

THE ANSWER
Reader's Guide to

Movies

Duncan Shepherd

The recipe for success at the box office is a confluence of factors. The script, direction, performances, and marketing all play a role. But the human element is crucial: the audience.

As an observer of box office trends, I've noticed a fascinating phenomenon. Certain movies seem to strike a chord with audiences, activating a collective emotional response. This is not to say that all successful films are universally loved. Far from it. What these films have in common is a connection. A connection that transcends genre, age, and cultural background. It's an intimate link between the filmmaker and the audience, facilitated by the medium itself. Film is, after all, the art of storytelling. And stories are what connect people.

The power of storytelling is what makes film so compelling. It's not just about the visuals or the sounds. It's about the human experience. The emotions. The shared experiences. The dreams and fears. The stories that we tell each other. These are the threads that weave the fabric of our lives, and they are the threads that films can tap into.

So, when a movie hits the big screen, it's not just a piece of entertainment. It's a piece of life. A piece of our collective experience. And when it resonates with the audience, it's because it touches something deep within us. It's because it's human. It's because it's universal. It's because it's film.

And that, my friends, is why the movies are so important. They are a reflection of who we are. They are a projection of our dreams and fears. They are a medium for storytelling, and they are a mirror for our lives. And when we connect with a movie, we are not just watching the screen. We are living the story. We are experiencing the emotions. And we are connecting with something greater than ourselves.

So, the next time you head to the theater, remember this. Remember that you are not just watching a movie. You are a part of the story. You are a part of the experience. You are a part of something greater.
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Graphics
Framing

Gallery at Land's End
4844 Cane Street, Pacific Beach, Hours: 10-6
Local Events

Galleries

DUNES PAPER CUT: "Clothing" - a series of technical approaches to the cutting of paper - through April 15, Fair Arts Gallery, 1132 Fifth Ave., San Francisco. 444-5131.

ART FACULTY EXHIBIT: April 4 through 20, Francis J. Barrett, "Kitchen" - photography and mosaics - through April 15, San Francisco State University Art Center, 1600 Holloway Ave., San Francisco.

THE ARTIST SHARING - "In a moment of beauty" - through April 15, Santa Clara University Art Center, 414-1890.

"ORIBAL IS DIES" - an exhibit of paper by Carolh Karr - through April 15, California State University, East Campus, San Jose. 535-9591.

DEATH VALLEY" is the subject of photographs by Jack and Mary McEwen - through April 15, Mission San Juan Capistrano Art Gallery, 401 13th St., San Juan Capistrano. 249-6561.

HISTORIC AND ANCIENT ARTIFACTS: Leslie W. Hess - "Desert" - through April 15, South Coast College Art Gallery, 20310 Del Amo Blvd., Torrance. 323-543-2050.

"LOOK UP" is the theme of a series of works by Joseph L. Smith - through April 15, South Coast College Art Gallery, 20310 Del Amo Blvd., Torrance. 323-543-2050.

"WHITE EARTH" is the theme of a series of works by David Hemmingsen - through April 15, South Coast College Art Gallery, 20310 Del Amo Blvd., Torrance. 323-543-2050.

"ARTS AND LETTERS" is the theme of a series of works by Nancy L. Fager - through April 15, South Coast College Art Gallery, 20310 Del Amo Blvd., Torrance. 323-543-2050.

GRAPHERS TO PAINTINGS: an exhibit of paintings by artists from the graphic arts - through April 15, South Coast College Art Gallery, 20310 Del Amo Blvd., Torrance. 323-543-2050.

"THE FIRST YEAR" is the theme of a series of works by Sheila L. Smith - through April 15, South Coast College Art Gallery, 20310 Del Amo Blvd., Torrance. 323-543-2050.

"THE DtCEPTIONS" is the theme of a series of works by Robert L. Smith - through April 15, South Coast College Art Gallery, 20310 Del Amo Blvd., Torrance. 323-543-2050.

"MYSTERIOUS SKIES" is the theme of a series of works by John L. Smith - through April 15, South Coast College Art Gallery, 20310 Del Amo Blvd., Torrance. 323-543-2050.

"MANN'S WORK" is an exhibit of ceramic work by Mannie Ornos - through April 15, South Coast College Art Gallery, 20310 Del Amo Blvd., Torrance. 323-543-2050.

AUSTRALIAN NATIVE ART: "The First Year" is the theme of a series of works by John L. Smith - through April 15, South Coast College Art Gallery, 20310 Del Amo Blvd., Torrance. 323-543-2050.

"A YEAR IN THE WEST" is the theme of a series of works by Robert L. Smith - through April 15, South Coast College Art Gallery, 20310 Del Amo Blvd., Torrance. 323-543-2050.

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