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The Road to Nowhere

On Suburbia, the Interstate, and the National Defense: A Confession

By Lee Sandlin

I think of Germany in the style — and sheer horror — of Heiner.&lt;br&gt;&lt;/br&gt;But I think of everything about the food. The tasteless gruel, the leafless little trees, the crest of each hill, the plastic plants that didn't even bother to seem real. It was all so.<br/>&lt;br&gt;&lt;/br&gt;I think of everyone being so American. I saw practically that none of it bothered me. There was even a way in which I liked it. She didn't believe me. I think it was the kitchen.<br/>&lt;br&gt;&lt;/br&gt;If I had to explain again, I would have tried to impress her with the food. She was like anything special, just your average American girl. When she wasn't waiting tables, she was sitting by the kitchen door, flipping through a newspaper. The look of boredom — but then it was a sad day it could probably mean more of her shift there. Over it, she was nodding and talking with a kind of style — she had seen her.<br/>&lt;br&gt;&lt;/br&gt;The truck drivers were constantly filling with...
City Lights

Clubs Have Suits In Spades

Parking lots, clubs, and downtown restaurants, the presence of suits in spades is a common sight. The suits are not just for the wealthy or the business world, but for anyone who wants to look sharp and professional. In fact, some clubs have严格的 dress codes that require guests to wear suits.

Tom Ford, the designer of the suits, says, "The suits are designed to be versatile and timeless, suitable for any occasion. They are made of high-quality materials that will last for years, and the cuts are tailored to fit perfectly." The suits are available in a variety of colors and styles, from classic black and white to more modern cuts. The suits are also customizable, allowing guests to select their own fabrics and fit.

The suits are not just for the men, as women are also encouraged to wear suits. This trend is not only popular in nightclubs, but also in restaurants and bars. The suits are seen as a sign of respect and elegance, and are often worn by people who want to make a good impression on others.

Sam Pays the Rent

The street vendor is a common sight in the city, selling everything from fresh produce to handmade crafts. They are often seen sitting on the street with a sign that says "Sam Pays the Rent." The sign is a reference to the popular song "Sam Pays the Rent" by the band The Beatles.

Some street vendors use the money they make to support themselves and their families. Others use it to save up for a future business or to travel the world. Sam, who has been selling items on the street for years, says, "I've been able to make a good living off of it, and it's given me the freedom to do what I love." The vendors are often seen as a symbol of the city's diversity and creativity.

City Lights

Stuck On The Lord

When the police and a crowd of onlookers arrived on the scene, they were shocked to see a man prostrate on the ground. The man, who was wearing a black vest and white gloves, was frozen in place, seemingly unable to move.

"He was just staring into space," one of the onlookers said. "He didn't even flinch when we walked up to him." The man was later identified as a local artist who had been performing a street performance in the area.

The artist, who had been planning the performance for weeks, said, "I was trying to convey the weight of the world on our shoulders." The performance was intended to raise awareness about the struggles of modern life.

Red Cars And The Upset

If you visit the city, you will notice a lot of red cars among the black and white ones. The red cars are often used to transport tourists around the city, and are a popular attraction.

"They are bright and colorful," one tourist said. "They add a pop of color to the otherwise monotonous landscape of the city." The red cars are also used to transport goods and supplies, and are a vital part of the city's transportation system.

"The city would be a very different place without them," said a local resident. "They are a symbol of the city's resilience and ingenuity." The red cars are often seen as a symbol of the city's spirit and determination.

That's Show Biz

When the Duke of York's Theatre went up in flames, the entire city was thrown into chaos. The fire had started on the second floor of the building, and quickly spread to the other floors. The firefighters were unable to put out the flames, and the entire theatre was consumed by the fire.

"It was a tragedy," said a local resident. "The theatre was a symbol of the city's culture and history." The theatre was home to many famous performers, and had hosted many important events.

The theatre was later rebuilt, and is now a popular tourist attraction. The red cars are often seen as a symbol of the city's spirit and determination.
CITY PLANNERS SAY San Diego's growing
and evolving neighborhoods will
become the center of new
economic development and
culture. The City's new
Community Plan initiative aims to
revitalize neighborhoods and
strengthen the city's identity.

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The Road

me that we were lucky. There was one trans-
scendentally beautiful moment—like being
arriving the white line at the shoulder and
seen that the road was white. It was like be-
ing in a car full of snow. We looked at the
stick figures, a whole strip cartoon was con-
tained within that entire strip. We never
knew how many miles. Who else had ever seen it? Probably no
one—had anyone else ever stood here since
that line had been last drawn?
The cartoon, said, proved to be somehow dis-
approving. I remembered it as being nothing
more than a vague impression and around a
barber. But then the driver of—well, I didn’t
realize she said a word that night—suddenl
generally in the line along the median strip and
said, "I bet the line there was totally co
cerious.
Now I can describe the magic of that night.
All around us were the rush sounds of surf,
from a 50-mile-an-hour wind rushing in
and out of existence like music, like the
sounds of blackbirds in the city. You
heard of a tremendous, and austere, and by the
every di
rection, was the whining sound of the"car.
A gust, a noise, not at all the most stri
thing mind would sense the force of the
pressing TV sets, milieu globs in the room, Jap
ninese lanterns in scattered pockets. We stood in
the secret world of the city, the sounds with
gently rhythmically filled the soft sound of
the horizon.
It was recent, not—make no mistake about
that. We had no idea. We felt like intruders on
acrecord. And if the test we were undertak
there was even more disappointing than the
one at the fountain—well, God’s own
conversation would probably die when over-
headed or overlooked. It would be nothing more than
maintenance instructions for particles governed
by the road’s instruction, or alignments in the
fus
ston processes of a distant star. If you were

only by the instructions, we convinced ourselves,
you should stick to the movie.

Not: Why didn’t we have any desires? Why
the freeway still sacred?

Consider a child who has never seen
the subway. Take this child out with instructions to
ignore the obvious matters, like how everyone is
white and how the houses are so unnecessarily
big, with laws in front that no one ever
seems to use. What will stand out more than anything
about the subway landscape? The streets, of course—
those weird vicious strips of asphalt.
drawn in many places of their flanking sidewalks,
that recede among the green walls like mount

A city story, no matter how elucidated or
enlarged, is inferred by a most curious
It is designed to serve as public space, to
be approached from any angle, to link its buildings to
the rest of the city in a comprehensible and har
monious manner. But subterranean rooms do not
seem to perform the functions we associate
with them. They fall into dead ends or are
self-contained. The same can be said for the
subway, and the same is true of the white line
in the strip. This is not public space. There is no such space as public
space, it can not be found. No one could get
the feeling you don’t belong even before you
are anybody.

But there is one thing the outsider, the city
child, wouldn’t be able to figure out. Outsiders
aren’t the only ones excluded. No one is permi
sted to touch the streets.

Subterranean children are taught, from the first
moment they go outside, that they must never,
ever step into the street. Later they learn that
they can cross a street, but only at certain spec
ifed points and only after stringent ritual prac
cesses. I’m not saying that parents are fools to
 teach their children to be careful, but subterranean
rooms are nearly always empty, superrationally
empty, and any child would easily come to be
aware that the adult itself contains the threat.
I tried to imagine, when I was a little kid, that
the streets were rivers that would suck me under if I
stepped off the curb. Even today I can get a
nerve charge from wandering near the center line.
Now we contemplate the Mississippi of con
crete, sealed off by fences and carefully culti
vated strips of grass, that wind in slow curves
crossing wide swamps through the suburbs— not only huge
and powerful streets, but hideous. It’s a stri
ning contrast to the official line next to the
freeway, you hardly know you’re getting closer. It’s easy to see the
freeway straight on. The elevators, to reach the
Oh, and we’re talking about the freeway, the
main streets get larger and more threatening. Everything converges to
pull you to stay away. This is taboo space.

In fact, the psychic space of the freeway is al
most completely separated from ordinary expec
tations. It really is a look at it only from the as
side of a moving car, and there’s not a real
way to get near it. The freeway is not a
something you could touch— the touch is final.
Nothing magical about that.

But common sense, as always, doesn’t settle
anything. Common sense would suggest that we
easy away from such an interminably danger
ous environment. But the idea is designed to be as
dangerous as it is. One can at least entertain the
idea that it isn’t taken because of the danger. It
was built in order to be subversive. In this sense it is
the ultimate suburban street— the ultimate de
struct of a street as public space. The freeway is unusual, it doesn’t connect to geography. It has no
univisibility. A few inches away from your feet is a
law of asphalt, light and fences and bridges aren’t fixed but abstract markers,
points in a fluid coordinate grid. It only freezes
its identity when something goes wrong. So we
shouldn’t trust common sense and forget that anything
going wrong.

Still, we know that it could happen, and maybe

continued on page 14
The Road

The national system of interstate and defense highways is the most important in the United States. In 1952, the Interstate Highway Act was passed, which authorized the construction of a network of highways that would connect major cities across the country. This was a significant step in the development of the modern road network in the United States.

Did they really need to build it? This is a difficult question for many. Until the interstate system was created, there were no highways connecting cities on a large scale. Many people were concerned about the cost and the environmental impact of building such a network. But in the end, the benefits of the interstate system far outweighed the costs.

The national system of interstate and defense highways is the most important in the United States. It includes the routes of greatest economic significance and warfare and defense. The highways of this system must be kept in such condition that they will serve as the backbone of the nation's highway systems. The system is self-sustaining and is financed by tolls on the roads. It is a network of roads that will connect major cities across the country.

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The Road

project was over budget - at least a remote pos-

sibility - the fund would simply collect more money

until the overrun was paid back. The sales machinery

was really self-styling. The more the students who

would expect as soon as the roads were

project was presented with the Intercity project in 1966. It passed almost

unanimously. In both houses combined, there

were only twenty-seven votes cast against.

When construction finally began, in 1968, a

happened massively, explosively, thousands of

miles of a year. The Intercity would run down on the

prairie, blazed away hills like landing strips for

the Missouri, cut into city neighborhoods.

Pieces of a possible future were falling on

the country as if out of a civic warp.

Dr. Martin Luther King was encouraging middle-class

whites to leave Los Angeles. This was what any city planner would want. But it appears that

white flight began in a region after the war, city

planners everywhere decided that there was nothing

left to do but go for it. Freeways were specific-

ally intended to hasten suburban peoples back

to the city for as far as the eye could see. In

other words, the people the cities wanted were just

fleeing in the opposite direction.

This is a suburban attitude; suburban peoples told

that of course they had to move out of the city.

By being-upset by this thinking in such a

way, city politicians seem to have shown

themselves up in more complete bank-

ruptcy than they usually are. But they've been

blinded by science. The freeways were built

in large part to ease the traffic jam that

depended on it. They built the expressways

in a big way. The turning points in the
city's traffic picture were going to be

raised. Freeway construction, the traffic analysts

said, would not reverse the trend, but it might

bring whites back just to work and spend money.

Well, possibly this was not grossly illegal. It

was mistakes. The people who wanted to leave

the city wanted it for good; they would

just as soon take the freeway in the opposite di-

rection, away from the city to a suburban sleep-

ing center. They wanted the world arranged so

that they never had to go to the city at all.

But was - why didn't they want to go to the city?

Because of the kind of people who are living

them, obviously. Traffic analysis had built that

into its equation. To generate "top distribu-

tion," the traffic analysts had to

Transportation Planning informs us, one must

weight figures like the ten jobs in circular

whether in the same part of the city or in

the same direction, the city is indeed a better

way of getting around the city from the

center. But the map was changed before Congress ap-

proved it. Sparsely dotted with homes, it was in

connect downtowns to the network; a lot of the

roads were crisscrossed. The report clearly shows

that the changes were made because city politi-
cians asked for them.

The logic behind these changes is no more

that we can see that it wasn't logic at all, but

was remarkably persuasive at the time. The

city politicians sincerely believed that freeways

and their attendant destruction would help the

communities. And it wasn't simply some kind

of Intercity fever; the argument that freeways

would help the cities was being flouted every

Since the Thirties.

Now it is obviously obvious that the cities, by

building freeways through the urban cores out to

the suburbs the basic construction pattern before

the destruction thing about all this is in its claim to

scientific objectivity. I don't think it's sub-

completely rational. There's just such satisfaction in

the idea of using traffic patterns to remake a city. It's

easy to imagine a statue with streams of water. Such

projects have such a strong current that

one just naturally thinks of using them, and then

one sits around and tries to come up with objec-
tive reasons why they're good. That the town,

the counties, and the equations were needed to

the need to cater to suburban races - well, an artist

has to use the materials at hand. Nor can one blame

the politicians. They saw the cities disintegrating

and had no idea what to do. The suburban ideal

was too powerful. Scott white courts, plazas,

plows, office complexes were getting drawn out

to the suburbs, the urban grails were being

like icy floes in the warm currents of the

freeways.

We can now see exactly what the Intercity did

for the suburbs. Local freeways had been built to

service the suburbs. The Intercity had been built

for the country at large. When the Intercity

be

 began absorbing the local roads, the suburbs

be

came increasingly detached from the cities they

had been dependent on. This is common sense.

an on-ramp or longer let straight downspouts; it
gave access to other freeways, to a vast sys-

tem of them, in fact, that would soon extend across

the continent. It wasn't a question of con-

venience. It was a suburban dream come true.

Not just to escape from the city - to have a way
to daddy its existence. That would be the ultimate

suburban fiber. So the Intercity didn't create the

suburbs, it legitimized them. If you live in the middle of a

suburban subdivision, you have no trouble imagining it - it's

a pretty active will of not to imagine that

a new city is made up entirely of suburbs, districts,

after all districts of them, blending over the city's

an urban sprawl. A blend of Japanese paper flowers, a blend

of Japanese paper flowers, a blend of Japanese paper flowers;

again, not a whole block, not a whole block, and maybe an em-
The Road

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SEPTEMBER 8, 1985

August 30, 1985
The Road

The road was deserted, and the darkness was thick. The moonlight was weak and the stars were few. The only sounds were the soft rustling of leaves and the occasional creak of a branch. The silence was eerie and unsettling.

We had decided to take a detour from the main road, following an old, unmarked path that seemed to lead deeper into the forest. The path was rough and uneven, with roots jutting up from the ground. We had to navigate around them carefully to avoid tripping and falling.

As we walked, we noticed a strange figure standing in the distance. It was a woman, dressed in strange and out-of-place clothing. She looked at us and then turned away, disappearing into the darkness.

We continued our journey, but the woman's presence lingered in our minds. We were both nervous and unsure of what to do next.

Finally, we reached a clearing and found a small campsite. We set up our tents and settled in for the night. The stars shone bright and clear above us, and we were both relieved to have found a place to rest.

Next day, we continued our journey, but we were both on edge. We were not sure what we had just encountered, but we knew it was something we would never forget.
The Road

The lane provided for the Zagge federal pro-
cure overcoat. In practical operation, of course, the interstate could not possibly have been approached as a single task. The network was conceived from the beginning as a series of segments, like the pieces of a jigsaw puzzle, each segment created to travel on its portion of the interstate construction job. And since the most federal projects, classified as "internal improve-
ments"—the interstate was being built jointly by the states and the individual states, they were keenly targeted as a first-class route of policy and design, selection, and appointment, authorization and appointment, prohibiting and supporting, by the two states of government.

By the mid-1960s, it was obvious that the net-
work wasn't going to be finished when the de-
signers said it would be. The fantastic progress of the early years—better than half the total mileage had been completed and opened to traf-
fic in 1965—had proved to be something of an optical illusion. It had been created simply enough, the builders had put off doing the hard pacts. But even though flat, short-

land got right away. But the thousands

of miles that cut through cities, forested swamps, crossroads mountains—most of it was still up in the

air. At the same time, inflation was beginning to eat away at the original estimates. And even more disturbing, no one
decided they would go as high as they ultimately did and states began asking for more extensions to the network, more little add-ons and correct-
tions. Despite the steadily increasing cost, they were taking from the federal, some so small of the Interstate that they wanted to build twice as much as it was supposed to be. By the day the date of the existing Interstate was pushed back in 1973, the estimate of total cost went up from $2.7 billion to $5.8 billion in 1965, and $80 billion at the end of the decade. The ceiling on total mileage was raised to 22,800, and a lot of the extensions and add-ons were agreed not to cost.

But we are not done with the problems. There

was a new one—one that arose even as we were trying to cope with the first one. The Interstate was not just a highway program. NASA rented the first moon landing to the begin-
ing of the series later realizations, but once

they did that beginning, nobody cared any-

more. The same thing now threatens the next.

In 1969, the Interstate was finished—three-quarters of the net-
work was open in traffic. In the early Seventies, people began saying that we had enough of a road system we could live with it, so why didn't we just stop.

Throughout the Seventies, the work slowed on the map. The highway system was modified in many states, and it stood now as the network is around ninety-eight percent com-
plete. The last two percent will cost around $8.5 billion, or $13 billion more than the entire net-
work was supposed to cost originally. Total cost is now estimated at $29 billion, and a minimum.

If everything goes well, the last segments will probably be opened to traffic in the early 1980s.

And even the remaining now amounts that announce that nothing particularly and in fact, the Interstate is over with.

By that time, the Interstate is likely to be a reality. That's happening for a while now. A 1982 congressional study estimated that about

eight percent of the network was substantially and in most cases completely built. That number be-
comes more ominous when one considers that it represents nearly five percent of the roads that have reached their design year, presumably the crumbling will accelerate as we reach the end of the decade.

It would be fair to say, then, that the Interstate

never really will be finished, someday work will stop, that's all. That's the fate of most systems.

But by the time they're finished, they can't be stopped anymore. The people who wanted it are dead.

This is the first part of a two-part article.
What's Your Gripe?
Local workers sound off about the public

If you read Ann Landers or Abbie
with any regularity, you can't miss
them—the letters from "P. O. A. in
"head" or "H. H. in Queens," who
defend themselves for their
occupations. "P. O. A. in Queens,"
for instance, writes: "If the
manager of that restaurant had
sent his money back to me,
I'd be at your door in a
flash. I expect to be treated
like the queen of this
kingdom..."

The reader might be thinking:
"She's right, but why does it take
a few words from someone who
doesn't know her own
problem to make you realize
what's wrong with your
service." And the writer
might be thinking: "I wasn't
asking for your advice, I was
writing to the editor..."

THE FAST-FOOD SUPERVISOR
Leslie Sanborn is a fast-food
server at the Pizza Hut.

The biggest complaint I get is
that people don't pay. They walk in,
look at the menu and then walk out
without paying. I can't do anything
about this, but I can report it to
management. I once had a customer
who ordered the biggest meal
available and then walked out
without paying. I had to call the
police and they came and arrested
him. He was charged with
theft.

THE BUSINESS MANAGER
I've worked at a business
for five years, and I've never
had a problem with the
employees. They all
work hard and are
reliable. I think the main
issue is that some people
aren't willing to
learn new things or
take on new challenges.

THE SALESPEOPLE
If I call a salesperson,
I can usually get a
straight answer... I've
had bad experiences
with some salespeople,
but most of them are
very helpful. I appreciate
when they take the time to
explain things and
answer my questions.

THE WAITRESS
I work at a restaurant,
and the biggest problem
I have is that some customers
are rude. They'll tell you
off or yell at you, and it's
difficult to deal with.

THE BARBER
I've been in business
for ten years, and I've
never had a problem
with my customers.
They're all friendly and
polite, and I enjoy
my job very much.

THE TAILOR
I've been sewing for
over 20 years, and I've
never had a problem
with my customers.
They all come in
looking for new outfits,
and I enjoy helping
them find the right
outfit for their
occasion.

THE NIGHTCLUB OWNER
I own a nightclub, and
the biggest problem
I have is that some
customers will get
drunk and cause
disturbances. I try to
handle these situations
as best I can, but it can
take a toll on me.

The key to dealing with
difficult customers is
to stay calm and
professional. It's best
to listen to their gripes
and try to find a
solution that works for
both of us.
What's Your Gripe?
Local workers sound off about the public

THE FAST FOOD SUPERVISOR

McDonald's is down the street from my house. The manager is a& *.

The fastest food you can get. It's always fast. Just order something and it's ready in a second. I mean, it's not the best food, but it's quick and easy.

THE WAITRESS

At the local diner, the customers are always in a hurry. They order their food and then they're out the door in no time. It's not like a classy restaurant where people sit down and enjoy their meals.

THE SALESPERSON

The store where I work is always crowded. People come in to shop and they're always in a rush. They don't take their time to look at everything and they don't ask questions. They just want to get in and out as quickly as possible.

Jacqueline Shannon

THE MANAGER

At our new restaurant, we try to offer a unique dining experience. We use fresh ingredients and we make everything from scratch. We want our customers to feel like they're getting a special treat.

THE PATRON

I don't understand why people are always in such a rush. Can't they just take the time to enjoy their food and each other's company?

THEowner

We understand the pressure of modern life, but we try to create a welcoming atmosphere where people can relax and enjoy their meals. We want to offer a contrast to the fast-paced world outside our doors.

THE CRITIC

I think people need to slow down and appreciate the beauty in the little things. Enjoy the moment instead of rushing through life.

THE CONSUMER

As a consumer, I want to feel valued and respected. I don't want to feel like I'm just another number in a fast-paced system. I want to feel like I'm part of a community, not just a statistic.

THE CRITIC

I think people need to slow down and appreciate the beauty in the little things. Enjoy the moment instead of rushing through life.
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**ELEANOR WINSOR**

**The Restaurant: Richard’s**

**The Location:** 407 Front Street

**Type of Food:** American and Continental

**Price Range:** Dinner $20 to $30

**Hours:** Open Friday and Monday

**Nearby Attractions:**

San Diego — like life itself, is full of surprises. If I were to ask you to name the possible location of a new and elegant restaurant you might think of a venue that is in the Redondo Bistro, or even somewhere in between. But Richard’s, with its classic and understated elegance, is something that you might not expect in San Diego. 

The restaurant is situated directly on the beach, and its cuisine is a fusion of American and Continental flavors. The menu features a variety of dishes, from classic American fare to more sophisticated Continental dishes. The restaurant is known for its fresh ingredients and creative presentations. Whether you’re in the mood for a light lunch or a sophisticated dinner, Richard’s has something to offer. 

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Somewhere to Hide

DUNCAN SHEPHERD

When you look at the state of the nation and the world, it is easy to feel downhearted. The news is full of conflict and division, and it can be hard to find moments of peace and tranquility. But one place that offers a sense of calm and serenity is the Somewhere to Hide project.

The project was launched in 2010 by the artist and photographer Jody Horton, who wanted to create a series of images that would inspire people to take a break from their busy lives and find a moment of respite. She traveled to various locations around the world, from rural villages in India to remote islands in the Pacific, and captured the beauty and tranquility of each place.

The images she created are now available as prints and are sold online. The proceeds from the sales go to support the Somewhere to Hide Foundation, which aims to help people find a moment of peace and tranquility in their everyday lives.

If you are interested in learning more about the Somewhere to Hide project or purchasing a print, please visit the website at www.somewheretohide.com.
SPORTS

So the Padres look a little ragged these days. So the front office screwed up. So what? Don't sell out on our squad just yet.

BY JOHN D'AGOSTINO

After an opening month that Padres fans will forever remember as Black July, the team's chances for a second straight playoff appearance looked, dropping out of sight faster than a tilted Fresno lemon. In their current condition, the Padres are still stuck in second place, perched precariously on the ground floor of the National League West. The team's hopes of defending their division title are fast becoming just that—hopes. And for a team that has been a revelation in recent years, that's a significant shift.

Let's be clear: the Padres are not the only team struggling this season. The lackluster performance of the team's pitching has certainly been a factor, but so too has the decline in the team's overall hitting. The Padres have struggled to put runs on the board consistently, and that has put significant pressure on their starting pitchers to keep the opposition off the board. It's a situation that has led to a higherthan-normal number of runs scored against the Padres, which has further compounded their struggles.

But here's the thing: the Padres are not a team that gives up easily. They have a histories of digging deep when the going gets tough, and that's exactly what they're doing now. The team has responded to the challenges of the season with a renewed sense of determination, and that's something that fans can be proud of.

Of course, there are still questions to be answered. The team's hitting has been a consistent issue throughout the season, and there are concerns about the team's ability to maintain their current level of play. But the Padres have a tradition of resilience, and they're not going to give up without a fight. If you're a diehard Padres fan, there's still reason to hold out hope.
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Section 2
Events, Theater, Music, Film

To Dance Upon The Planet

Tauduquois, and the other leading performers, are among those that will appear in this year's edition of "To Dance Upon The Planet," October 9. The show, which is held each year on the campus of the University of the Arts, will feature a variety of dance styles, including contemporary, jazz, and classical. The event is a popular one among students and faculty, who come together to celebrate the art of dance. This year, the show promises to be even more exciting, with a diverse range of performances on display. Performers will include students from the university's dance program, as well as guest artists from around the country. The show will take place at the university's main auditorium, and tickets are available for purchase online. Don't miss out on this incredible event, and join us for "To Dance Upon The Planet" at the University of the Arts. tickets, please visit the website. The show will also feature a dance workshop, where participants can learn from some of the top teachers in the field. This is a great opportunity for anyone interested in dance to come together and share their passion. So mark your calendars and get ready for a night of unforgettable performances.
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nasty fun."

Christopher Schenkel, La Jolla Light

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An Evening with thelaws Family
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JUST ADDED

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Wednesday, September 13
Southful Double Bill

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Joe Sample, Wilson Pickett

TIM WEISBERG
Friday, October 12
Flutist Extraordinaire

PHOEBE SNOW
Friday, October 12
Return of the Poppy Woman!

The postponed Pateles addition show (August 18) will be rescheduled. Tickets from August 18 will be honored at new date. Michael Hedges & Pierre Benoist (August 29) has been moved to La Palma. Sagoms from August 12 Humphrey tickets for $18 & $20 will be honored or may be refunded at point of purchase. Sorry for the inconvenience.
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a great way to end the afternoon or begin an evening.

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Summer Rent
Summer Rent

The Other Side
The Other Side

The Return of the Living Dead
The Return of the Living Dead

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How to Place Free Classifieds

1. Payment in full must be made in advance of publication
2. All ads limited to one location for a 30-day period
3. Include a descriptive ad for your item or service
4. Payment must be made within 24 hours of approval
5. All ads must be submitted prior to 10am daily
6. No ads will be accepted on the day of publication
7. All ads are subject to editorial discretion
8. All ads are subject to city, county, state, and federal regulations
9. All ads are subject to the approval of the City of San Diego
10. All ads are subject to the approval of the California Department of Commerce
11. All ads are subject to the approval of the Federal Communications Commission
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Diego’s
Has Now Brought the Beach to You
6390 El Cajon Blvd.

Cafe Decko’s
Mexican Eatery & Cantina
583-0045

Dining Special

Any Two Dishes
(Choose from 11 entrees)

Has Now Brought
the Beach to You
6390 El Cajon Blvd.

Coffee Shop & Deli

Diego’s

MasterCard, Visa

235-8200
GIGANTIC PARKING LOT SALE

Saturday, August 31, 9 am-7 pm
Sunday, September 1, 9 am-6 pm
UNBELIEVABLE!

La Jolla WATERSPORTS
SUMMER’S NOT OVER YET SALE!
LABOR DAY WEEKEND
August 29-September 2
10 am-6 pm

Summer Surfboards
20-50% off

Surfboard Packages
from $399* complete

California Bicycle Inc.
433 Pearl, La Jolla
655-6316

Hey Students,
Getting Your Bikes Ready for School?
$10.00 Tune-Up

Adjust brakes, align wheels,
check handlebars, tires, and
lubricate with Tri-Flow.

BIKE SHOP II
6527 College Ave., between College & La Jolla Blvd.
266-4152 or 266-4176

Bikes by the Bay
1000-1 DISCOUNT ON BATTERY FOUNTAIN
217 & 227" Tail Pursuit Bike*
277" Tall Pursuit Bike
277" Tall Pursuit Bike

Survival Kit:
Bike pump, Allen wrench,
picks, chain tool, tools, and
a roll of tape.

Mission Bay SPORTS CENTER
Wend & Water Fun!
2 FOR 1 RENTALS
1 Hour Surfboard Rental for only $1
Inquire about 1 hour rates

488-1004
A new bicycle pro shop for the racer, triathlete & serious cyclist.

See our complete line of:
- DENTI Italian racing frames - Paletti racing frames
- G.S.G. Fascio clothing - DENTI custom clothing
- Shoes in every major brand
- Cervino and Benotto Bicycles

Quality Bicycles
1316 Montes Boulevard - 275-1225
Open Monday-Saturday 9:30-5:30


driving violations?

our attorneys limit their practice to drunk driving, dmv license suspension hearings, driving without a license, failures to appear, traffic tickets.

we provide free consultation.

law offices of hanke howlett concentrating on

DRUNK DRIVING

may be able to stay out of jail. may be able to donate the cost.

BANKRUPTCY

STOP CREDIT CARD DEBT WITH WAGE GARNISHMENT, A REDUCTION IN DEBT.

FREE CONSULTATION

24-FOUR LEGAL ADVICE

234-0105
LIFE IN HELL

By Matt Groening 7/1985

The boss was trying to make his point. "If you think you're going to get away with this, you're wrong. You're going to have to work for us again." The employee just shrugged and walked out the door. "I guess I'll see you again," he said. "Remember, I'm watching you." The boss just shook his head and sighed. "Well, you can't always win." The employee then grabbed a taxi and drove off, looking smug. "I won this time," he thought to himself. "I'm out of here."
Kobeys Swap Meet at the Sports Arena

OPEN Labor Day Weekend
Fri., Sat., Sun. and MONDAY Labor Day!
Aug. 30, 31
Sept. 1, 2
7 a.m.-3 p.m.

Kobeys SWAP MEET at the Sports Arena
(619) 226-0650 24 hr. Info

ERNE Pook's COMEEK

There have been as many as 1200 people attending the swap meet. Kobeys is a very popular place for people to go to get their clothes and other items. The swap meet is held every weekend and is very popular with the locals. Kobeys is located at the Sports Arena and is open from 7 a.m. to 3 p.m. every day.

LEARN TO BE A MAKEUP ARTIST

ABORTION IS A WOMAN'S RIGHT.

LAZY DAYS CUSTOM FRAMING SALE

For Rent:

Calif. Sts.

Cassette Tape Courses
d or Complete Tape Courses

Phone 800-555-1234

We Teach Only SPANISH

Spanish Credit Approved

COMMUNITY ACTION CODES

Center for Community Action

FOR MORE INFORMATION CALL 800-555-1234

Women's Right to Choose

WOMAN'S RIGHT TO CHOOSE

For more information call 800-555-1234

ABORTION IS A WOMAN'S RIGHT.

FOR MORE INFORMATION CALL 800-555-1234

LAZY DAYS

CUSTOM FRAMING SALE

FOR MORE INFORMATION CALL 800-555-1234
PARKING LOT SALE

OUR SECOND $85,000 SHIPMENT ARRIVED FROM CHINA TUESDAY, AUG. 28TH, 6 A.M.

SAMPLES OF OUR BULGING PARKING LOT SALE!

HARDWOOD BOOKSHELFF 3 SHELF 6' TALL $39.50

RATTAN BARREL CHAIR 36' TALL — REG. $28.50 NOW $15.00

RATTAN BARREL TABLE 27' DIAMETER Reg. $27.00 NOW $15.00

ORIENTAL REG. 2' x 3' Reg. $80.00 NOW $50.00

IVORYWOOD SIDE CHAIR Reg. $44.00 NOW $20.00

OAK COCKTAIL TABLE 32"W x 22"D Reg. $31.50 NOW $15.00

FICUS BENJAMINA INDOOR GROWN 4' TALL OR MORE Reg. $23.50 NOW $13.50

REDWOOD BASKET 12' DIAMETER 7" DEEP Reg. $7.00 NOW $2.50

ARECA PALM Reg. $24.00 NOW $14.50

SERVING BASKET 6" POT Reg. $67.00 each NOW 2/$7.00

PARKING LOT SALE ENDS THURSDAY, SEPT. 5TH, 7 P.M.

THE BASKET CASE

OPEN LABOR DAY SEPT. 2

OPEN 7 DAYS 9:00 AM - 7:00 PM
180 E. Washington (3rd & Washington in #200)
293-0215
PARKING LOT SALE
OUR SECOND
$85,000 SHIPMENT
ARRIVED FROM CHINA
TUESDAY, AUG. 25TH, 6 A.M.

SAMPLES OF OUR BULGING PARKING LOT SALE!

HARDWOOD BOOKSHELF
5 SHELF 6' TALL
$39.50

RATTAN BARREL CHAIR
39" TALL — Reg. $28.50
NOW $15.00

RATTAN BARREL TABLE
23" DIAMETER
Reg. $27.00
NOW $15.00

ORIENTAL RUG
6' x 8'
Reg. $150.00
NOW $80.00

IVORYWOOD SIDE CHAIR
Reg. $44.00
NOW $29.00

OAK COCKTAIL TABLE
36" W x 22" L
21" HIGH
Reg. $95.00
NOW $55.00

FICUS BENJAMINA
INDOOR GROWN
4'-5' TALL
OR MORE
Reg. $23.50
NOW $13.50

PARKING LOT SALE ENDS THURSDAY,
SEPT. 8TH,
7 P.M.

THE BASKET CASE

OPEN 7 DAYS
9:00 AM - 7:00 PM
180 E. Washington (3rd & Washington
in Hillcrest)
291-0215