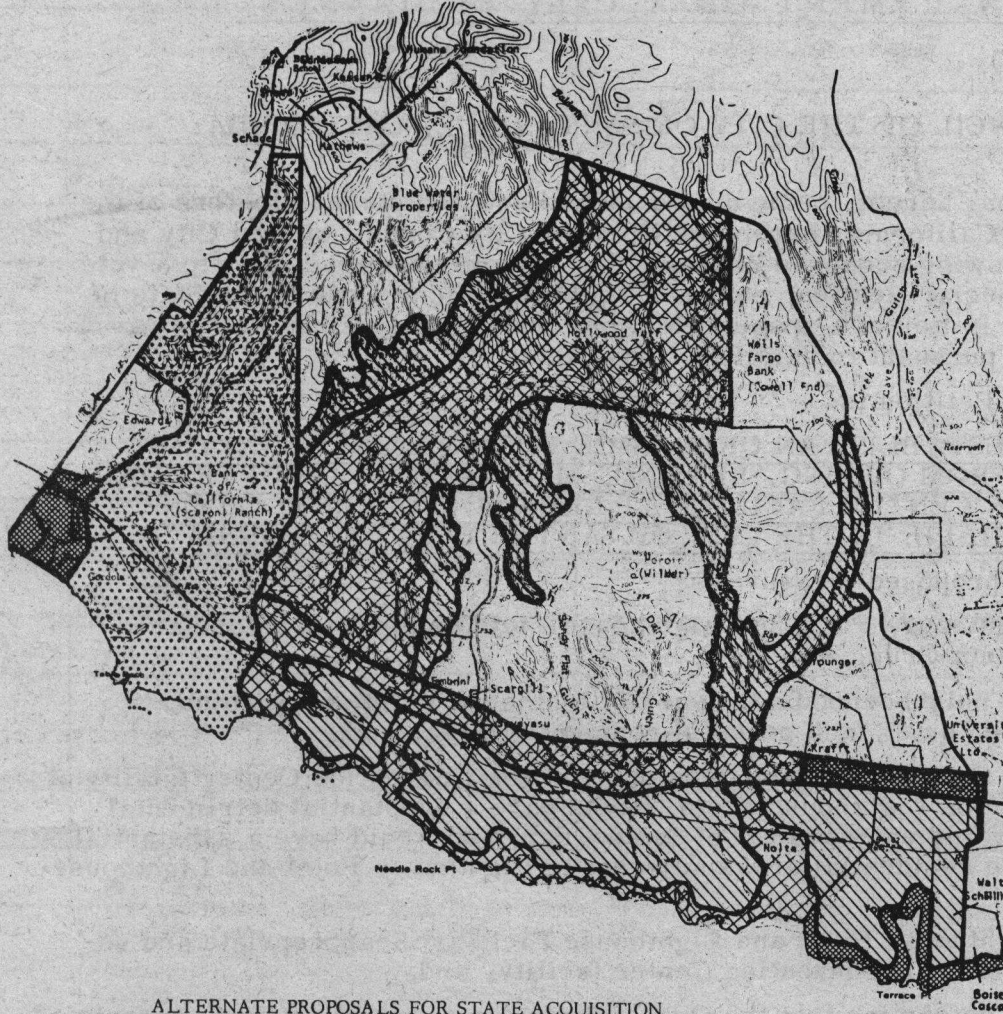






Lighthouse Pt file



ALTERNATE PROPOSALS FOR STATE ACQUISITION
DISCUSSED WITH STATE DEPARTMENT OF PARKS AND RECREATION

ALTERNATIVES 2 AND 4

-  Proposed basic State purchase
-  Additional State purchase
-  Proposed State trade (AB 1319)
-  Open Space to be retained by zoning

Cost benefits effects were lumped together with recreational opportunities, housing and continued agricultural production under the heading of Development Objectives. These were given equal weight with the environmental objectives which include preservation of open space and important natural features of the area.

State Park Acquisition Alternatives 3 and 4 consistently scored higher on the overall development and environmental combined index. In each of the high, low, and restricted growth scenarios S-3 scored the highest overall, and S-4 scores second highest.

In the high-growth scenario, development Alternative H-2 rates highest in combination with S-3 and S-4. It provides for medium and medium-low density of 6 and 9 units per acre with some 1,250 units, 300 units of second homes, some industry, and 1,370 acres of agriculture.

In the low-growth scenario, a combination of S-3 and Low Growth (L)-2 rates highest. L-2 allows 800 units of medium-low density 6 unit per acre housing, and 1,530 acres of agriculture.

In the restricted growth, the restricted growth (R)-1 alternative in conjunction with S-3 rated highest. R-1 does not include any development at all, and would leave the entire North Coast area in some kind of open

space use.

The report recommends that the urban limit line designated in the adopted North Coast and Uplands plan be moved east to Wilder Creek and north of Highway 1. The recommended highest density is 6 units per developable acre. All development proposals should be subject to design review and be accompanied with a specific plan, like that now required for a Planned District Development. Open space easements are recommended for property owners not allowed to develop their land. Open space easements give property owners tax breaks in exchange for a promise that they will not develop their land for a given length of time.

Alternative S-3 was selected as the most desirable because it accomplished everything S-4 would accomplish "at far less cost". Instead of having to buy the brussel sprouts fields as in Alternative S-3, they could be preserved in open space through zoning in the S-4 alternative. The provision of S-3 that is recommended in conjunction with S-4, should there be sufficient funds is the purchase, and dismantlement of the Boise Cascade Mobile Home Park. This mobile home park is "visually inharmonious, does not fulfill a critical social need, yields a net deficit to the local taxpayers, and is critically located with respect to Natural Bridges State Park and the lands proposed to be acquired by the State."

MERRILL FROM PAGE FOUR

nance. He first came to Santa Cruz County in 1963 when he was appointed as Chief Internal Auditor, then in 1967 was promoted to Assistant County Auditor.

Merrill stated that the Auditor's office is the hub of all financial activity involving the county, special districts and school districts. His office is responsible for making expenditures amounting to in excess of \$125 million annually.

In reviewing the major accomplishments of his office in the last few years, new systems have been implemented for revenue reporting, employee payroll reporting, and streamlining various accounting procedures aimed at providing management information.

The County Auditor is responsible for the county's Data Processing Center. Several new data processing systems have been developed for Welfare, Assessor, Tax Collector, Municipal Court and Collection Departments. More effective internal procedures have been developed to insure quality output production to the various users. The capacity of the computer center has been increased this year by acquiring a high speed printer and doubling the memory core unit. These acquisitions complete an orderly and planned expansion of the center which is now capable of meeting nearly all users' needs.

HELP SAVE Lighthouse POINT

VOLUNTEERS NEEDED SUNDAY PETITION DRIVE SAVE LIGHTHOUSE POINT ASSN.

On Sunday, Feb. 10, Save Lighthouse Point Association will wind up their Initiative Petition drive, to get the City of Santa Cruz to put an Ordinance forbidding the building of a convention center at Lighthouse Field on their next election ballot. Volunteers are badly needed to go door-to-door, or man and woman supermarkets, to get 1000 signatures and push the number of valid signers over the top. If you are a registered City of Santa Cruz voter, come to Cooper House on Sunday, Feb. 10, at 10 AM and have a "conscience raising" day!

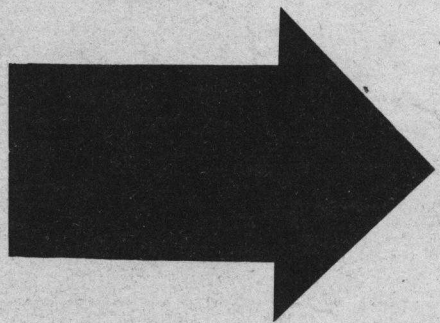
PETITION INSTRUCTIONS

- 1) READ the Petition yourself, so that you are clear about the purpose thereof. Ask a Lighthouse Point Assoc. member for clarification if you have any questions.
- 2) Make sure your signer is registered in the City of Santa Cruz (within City limits, not the Valley, not Capitola, etc.)
- 3) Watch signer fill out each space as follows:
 - a) Signature line--Be sure she/he signs the registered signature. If in doubt whether the middle name or initial was used, have her/him sign full name.
 - b) Have signer sign on top line, print underneath.
 - c) Address--Must be registered address, not necessarily same as present address. Santa Cruz must be written out, no S.C.'s, etc. California may be abbreviated; Ca. is the legal abbreviation.
 - d) Zip code is not crucial; use 95060 if unsure.
 - e) Petition circulator--Sign the petitions at the bottom carefully yourself; watch the date.

ACCURACY IS OF UTMOST IMPORTANCE! Any deviation from the form will disqualify the signature, so take the time to have the signer skip a line and re-do the signature if she/he makes an error.

- 4) Keep a record of a) people who need to be registered (someone will come to their home later to do this); b) addresses where a potential signer was not at home.

Lighthouse Point Association
Cathy Basu, Chairman, Petition Drive
Telephone: 688-1691



INITIATIVE PETITION

FOR ENACTMENT OF A CITY ORDINANCE

TO THE CITY COUNCIL OF THE CITY OF SANTA CRUZ, CALIFORNIA:

We, the signators hereof, being duly qualified and registered electors of the City of Santa Cruz, California, hereby petition the City Council of said City and request that the following proposed ordinance be submitted immediately to a vote of the people at a special election, pursuant to the Elections Code of the State of California, or that, in lieu of a special election, that the City Council enact said proposed ordinance pursuant to said Elections Code.

The title of the Petition is:

PETITION TO ESTABLISH AN ORDINANCE FORBIDDING THE CITY OF SANTA CRUZ FROM OWNING, LEASING, MAINTAINING, OR OPERATING A CONVENTION CENTER FACILITY AT LIGHTHOUSE POINT, OR ON LIGHTHOUSE FIELD, IN THE CITY OF SANTA CRUZ, CALIFORNIA

The text of the proposed measure is:

WHEREAS, Lighthouse Point and Lighthouse Field comprise a unique area within the City of Santa Cruz, and

WHEREAS, the neighborhood adjacent to Lighthouse Point and Lighthouse Field is now a stable, quiet, and peaceful residential area, and,

WHEREAS, the construction and development of a Convention Center facility at Lighthouse Point, or on Lighthouse Field, would have a substantial detrimental effect on the ecology and environment of Santa Cruz, and would have a substantial adverse effect on the residential areas adjacent to Lighthouse Point and Lighthouse Field, and,

WHEREAS, Lighthouse Point and Lighthouse Field are inappropriate and unsuitable as a location for a Convention Center facility, and,

WHEREAS, we determine that the City of Santa Cruz should not own, operate, lease, or maintain a Convention Center facility at Lighthouse Point, or on Lighthouse Field,

NOW THEREFORE.

THE PEOPLE OF THE CITY OF SANTA CRUZ DO ORDAIN AS FOLLOWS:

The City of Santa Cruz shall not own, lease, maintain, or operate a Convention Center facility on any real property located on the South half of Section 24, Township 11 South, Range 2 West, bounded by Pelton Avenue on the North and National Avenue on the West, and by the Pacific Ocean and Monterey Bay, respectively, on the South and East, Assessor's Parcel Numbers 4-301-5, 9, 10, 11, 13 and 14, and 4-291-22 and 23, commonly known as Lighthouse Point, or Lighthouse Field.

NOTICE OF INTENT TO CIRCULATE PETITION

NOTICE is hereby given of the intention of the persons whose names appear hereon to circulate a Petition within the City of Santa Cruz, State of California, for the purpose of qualifying an initiative measure to forbid the City of Santa Cruz from owning, leasing, maintaining, or operating a CONVENTION CENTER FACILITY AT LIGHTHOUSE POINT, or on Lighthouse Field, in the City of Santa Cruz, California.

A statement of the reasons for the proposed action, as contemplated in said Petition, is as follows:

Lighthouse Point and Lighthouse Field comprise a unique area within the City of Santa Cruz. This is the only remaining undeveloped area on the coastline within the Santa Cruz City Limits. It is an area of great natural beauty, and also has an important biological and ecological significance. In their present open state, Lighthouse Point and Lighthouse Field serve as a buffer between urban Santa Cruz and threatened marine and seashore animals and species. The area also has great potential as a natural, parklike biological preserve within the City limits. Further, Lighthouse Point and Lighthouse Field now provide a striking visual accent to the Santa Cruz coastline, which can be appreciated from the main

beach, the municipal pier, from other parts of the City, and from Monterey Bay. The open headlands of Lighthouse Point and Lighthouse Field have become symbolic of the beauties of the City of Santa Cruz.

The Lighthouse Point and Lighthouse Field area is also presently adjacent to a stable and appealing residential neighborhood, and there is no appropriate access for large numbers of people and automobiles. A Convention Center facility, if located in this area, would cause traffic congestion on the presently inadequate streets of the adjacent neighborhoods, and such development would require that many of these streets be widened, and changed from quiet residential streets into busy arterials. A great increase in noise would of course result. Furthermore, development of a Convention Center facility at Lighthouse Point would eventually transform the surrounding areas from their present use to a mixed, high-density and commercial use, and the neighborhood would lose its present appeal.

The open beauty, the natural amenities, and the ecological and biological potential of the Lighthouse Point and Lighthouse Field area all would be lost if a Convention Center and its attendant parking, roads, and subsidiary

facilities were developed there, and the surrounding neighborhood would lose its quiet residential character. For all of these reasons, the City of Santa Cruz should be forbidden to own, lease, maintain or operate a Convention Center facility at Lighthouse Point, or on Lighthouse Field.

Dated: September 19, 1973

MRS. MILLIE CARLSON
Whose address is
209 Lighthouse Ave.
Santa Cruz 95060

RONNA B. WALLACE
Whose address is
425 Washington St., Apt. No. 17
Santa Cruz, CA 95060

STEPHEN L. BARN
Whose address is
323 Nobel Dr.
Santa Cruz, CA 95060

RON GRAY—RONALD GRAY
Whose address is
129 Lighthouse Ave.
Santa Cruz, Cal.

STEVEN R. CARLSON
Whose address is
209 Lighthouse Ave.
Santa Cruz, Calif. 95060



	NAME (As Registered)	REGISTERED ADDRESS	DATE/ZIP	Precinct (Office Use)
1 Sign		Registered Address	Date / /	
	(Print)	City	Zip	
2 Sign		Registered Address	Date / /	
	(Print)	City	Zip	
3 Sign		Registered Address	Date / /	
	(Print)	City	Zip	
4 Sign		Registered Address	Date / /	
	(Print)	City	Zip	
5 Sign		Registered Address	Date / /	
	(Print)	City	Zip	
6 Sign		Registered Address	Date / /	
	(Print)	City	Zip	
7 Sign		Registered Address	Date / /	
	(Print)	City	Zip	

DECLARATION OF CIRCULATOR

I am, and during all the time while soliciting signatures as hereinafter set forth was, a qualified and registered elector of the City of Santa Cruz, State of California. I am the person who circulated the attached and foregoing section of the Initiative Petition of which said section is a part, and who solicited the signatures to the said section. I have circulated said section within the above-named City of the State of California, and all of the signatures to the said section were made in my presence, and upon the date shown after each signature, and were solicited by me within the above-named city of the State of California.

To the best of my knowledge and belief, each signature appearing on said section is the genuine signature of the person whose name it purports to be; and each signer was, at the time of placing such signature on the said section, a registered, qualified elector of the City of Santa Cruz. I personally observed each signer place on said section his signature, the date thereof and his residence address, by street and number, or, if no street or number exists, then by a designation of such place of residence which will enable its location to be easily determined. My residential voting address at the time of execution of this Declaration is as shown below, and this Declaration is executed in the City of Santa Cruz, State of California.

I declare under penalty of perjury that the foregoing is true and correct.

_____ _____
 Signature of Circulator Residence Address

_____ _____
 Print Full Name Date of Signature



MUSIC

TWO VIEWS ON JONI

COURT AND SPARK
Joni Mitchell
Asylum 7E-1001

Reviewed by Teresa Lynn Morris

There is the feeling, when writing about Joni Mitchell, that anything you can say about her or her work has been said hundreds, thousands of times before. The image comes to mind of the entire population of the world huddled over their sound machines straining to hear her, while at the same time fighting over the lyrics sheet so as not to miss a single word.

But, I am told, there actually exist people who did not wait, panting, at Odyssey for the release of her latest, "Court and Spark".

Joni Mitchell is the sad song child of folk music. Indeed, single-handedly she has attached another meaning to the category; it has become the medium for the expression of personal rather than public grieving. She has become the Dorothy Parker of the seventies. (Not disregarding her sixties material, here, but she seems to have allowed her images to darken in the seventies.)

"Court and Spark" is an extension of the themes put forth in her last album, "For the Roses". Finding that making her sadness public is quite profitable, both financially and especially artistically, Joni has written the tunes on "Court and Spark" with the intention of keeping nothing back. Well, it seems that the only things being held back are the names of the no-so-innocent, and those can be guessed by any regular reader of Rolling Stone.

Musically, "Court and Sparks" is Joni's finest album to date. Her use of horns, strings and backing vocals have become complex and add sophistication to her songs. The complaint many have had about her in the past is that her songs tended to sound alike, what with her quavering voice and tin-

tering piano or acoustic guitar. "Court and Spark" will be appreciated by a much wider range of listeners because of two main facets of side two; the horn joiner between "Trouble Child" and "Twisted" and her forties-sounding opening lines of "Raised on Robbery".

Variety is the chief virtue of this album. The message is almost always the same, but Joni Mitchell has learned different methods of expressing it. "People's Parties" and "Same Situation" reflect back on her early work with their simple piano and haunting background vocals. The image of Joni as the trapped swinger is a familiar one, and her descriptions of the social situations she sees are truly horrifying.

It is really quite difficult to say which are the best songs, if that sort of listing is important to you. What is obvious is that side two contains some of the most innovative and original work produced recently by any female vocalist. Opening with "Car on a Hill", the blaring trumpets and jazz percussion which characterize the entire side begins effortlessly. There is a certain underlying tension and a sense of controlled energy in this song that brings it to life and excites the imagination of the listener. "Down to You" mellows out the mood and makes a skillful transition from pre-seventies Joni Mitchell (piano and vocals) to extensive string and horn orchestration that has become one of the trademarks of the new Joni. "Just Like This Train" contains the best imagery on the album, and we hear the narrator laugh at herself and yet allow her voice to crack when she sings "This jealous lovin's bound to make me crazy/I can't find my goodness/I lost my heart/Oh sour grapes/Because I lost my heart."

The highlight of "Court and Spark" for most will be "Raised on Robbery". It must be heard to be believed--and even then it's a little difficult. The lyrics, by themselves rather de-

pressing, when added to the intense guitar of Robbie Robertson and Joni's frantic vocal work bring home the essentially tragicomic aspect of the vulgar barfly. Joni's got this sort of expression down to an art.

"Trouble Child" and "Twisted", often played as one cut, compliment each other beautifully. Being familiar with Bette Midler's version of this song I tended at first to think Joni's a little pale in comparison. Well, unlike the rest of the album, the merits of this song are not apparent on first listening, but must be concentrated on. There are such subtle vocal intonations and inflections at work in this song that only after a

few listenings does the truth really present itself. It is then necessary to admit that, indeed, Joni Mitchell's narrator is twisted. The gasping for breath and the run-on sentences are true to the nature of the song, and Bette's "sane" approach was not.

Joni Mitchell is no longer the blond California waif, singing with a pure voice and mind about such things as clouds and Chelsea mornings; she has now chosen to express herself as a realistic adult, one capable of hurting and being hurt. Whether this change be thought sophisticated or mundane is unimportant; what is important is that Joni Mitchell can no longer be called a "songstress", for she is now an artist of merit.

ANOTHER TIERRA DEL FUEGO HOT SHOT RECORD REVIEW

COURT AND SPARK
Joni Mitchell
Asylum 7E-1001

Reviewed by M. Goldberg

Court and Spark makes no reference to attorneys nor fire. As you may have astutely concluded, the title refers to the thematic exposition of deeper and tighter aspects of Joni Mitchell's continuing search for meaningful love, security, freedom and sense of being which this record centers on. The trend of Ms. Mitchell's recordings through the years flow as delicate, slender streams merging into one temperamental, moody-blue river. This river is obsessed with emotional rapids: attempting the balance of freedom without loneliness and unconstraining love relationships.

Joni aptly sums up the conceptual basis of the album in "The Same Situation", "Caught in my struggle for higher achievement and my search for love that don't seem to cease." No solutions are offered nor conflicts resolved through the record's cycle. "Help Me" offers one perspective:

"Help me
I think I'm falling in love too fast
It's got me hoping for the future
And worrying about the past
'Cause I've seen some hot, hot blazes
Come down to smoke and ash
We love our lovin'
But not like we love our freedom"

The classic romance becomes lucidly interpreted from the initial touching of souls,

"Love came to my door
With a sleeping roll
And a madman's soul"

and concludes with the inevitable, unresolved falling out,

"And the more he talked to me
The more he reached me
But I couldn't let go of L.A.
City of the fallen angels."

Her music is thoroughly successful, moving through the falling rain of folk, touches of rock, and jazz changes with ease and innocence. The Joni Mitchell style pervading and framing all songs in daybreak blues; hopes and dreams; evenings expectations and mornings frustration. Music, vocal phrasing and lyrics are arranged with seeming effortless genius, always leaving a catch phrase and melody to hum through the day.

"Raised on Robbery" with classic verse:

"I'm a pretty good cook
I'm sitting on my groceries
Come up to my kitchen
And I'll show you my best recipe."

And "Car on a Hill" with the lines, "I've been sitting up waiting for my sugar to show" and "Where in the city can that boy be" are both set to light, hopping rock and roll; well positioned on side two to give the album an overall feeling of joy rather than the existential emotional vacuum that Blue and For the Roses pushed one into. Yet even in her most carefree moments, the deep rooted insecurities surface. Both of these songs find Joni alone and lonely at their conclusions.

This is the best, intelligent merged with the emotional, singer-songwriter record of the past year. The breathlessly, sensuous and sensitive beauty of the music coupled with lyrical clarity makes each listen an unfolding of magical rosebuds. Joni Mitchell's personal life may be a disaster but the way she describes it is truly a wonder to behold.

review

THE SHANGHAI GESTURE

Review by Dale Pollock

The Santa Cruz Public Library will present the film The Shanghai Gesture in the second floor Community Room, Santa Cruz Public Library at 7:30 PM, on Wednesday, February 13. Since seating is limited, early arrival is advised.

The Shanghai Gesture (1941), directed by Josef von Sternberg, is a bizarre 1940's Hollywood melodrama, reeking of von Sternberg's "Oriental" flavor. There are lavish decadent sets, striking lighting effects, and a plot that virtually defies description.

Gene Tierney, at her pouting, spoiled-brat best, plays the illegitimate daughter of trade tycoon Walter Huston, and opium-gambling den proprietess Mother Gin Sling (Ona Munson). The unwieldy story revolves around the daughter's (subtly named Poppy) growing cognizant of her origins, and the tragic consequences of her father's attempt to free her from her enslavement to the mysterious Dr. Omar (Victor Mature).

The film abounds with erotic references and double entendres. Von Sternberg claims to have directed most of the film on his back, and the far-fetched dialogue and action tend to bear him out. The von Sternberg "touch" is there, aided by an excellent supporting cast, but the vehicle is

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