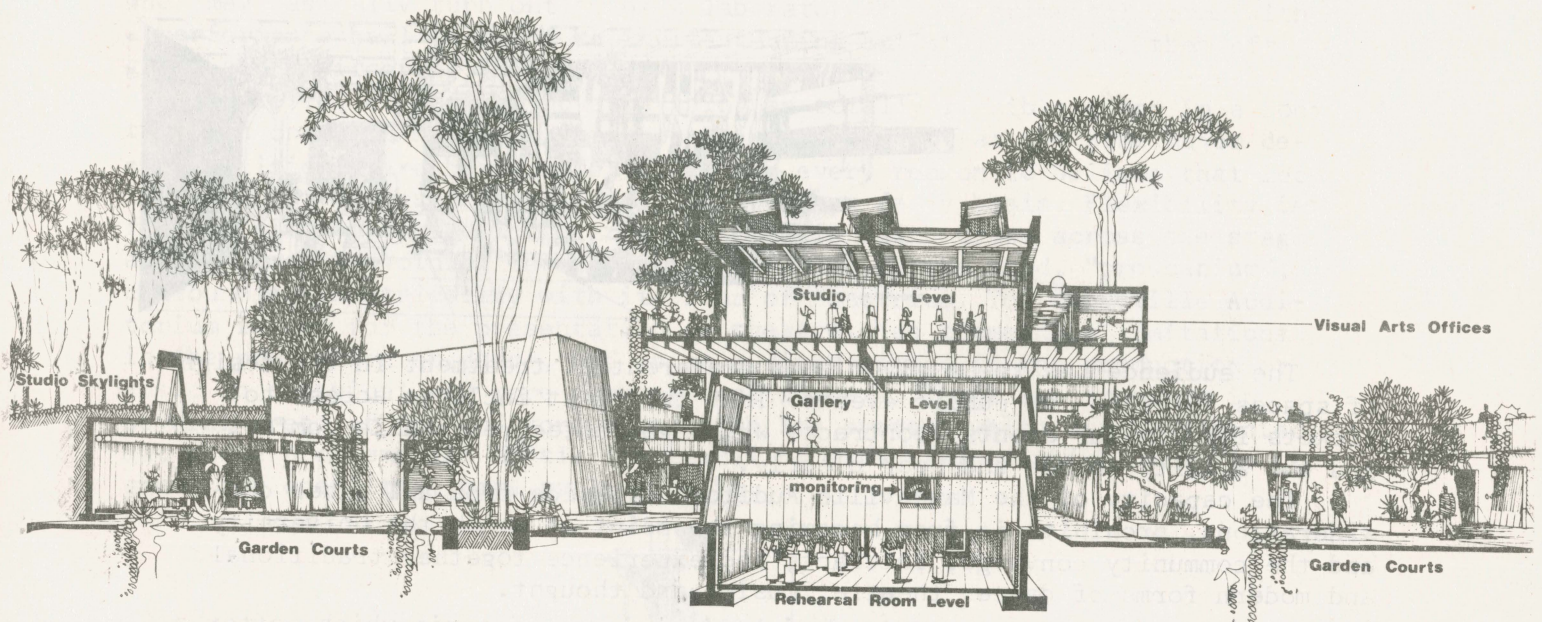


MANDEVILLE CENTER



CAN A FLOATING RESTAURANT GROW OUT OF NEUTRAL SPACE? A View From Inside the Mandeville Center Auditorium

Anyone who has spent twelve hours in some remote bus station, waiting for the Godot Express in the outback, can probably recall with good accuracy the quality of the restroom graffiti, the number of people who had their shoes shined, the vending machine menu, and all the little details that identify the place as substantially no different from any other bus station--Snowville, Colorado, or Bellingham, Washington. With prolonged exposure, the details of the environment magnify themselves. The bus station serves as a bus station now but little incongruities here and there suggest that perhaps it was once a cafe (the bolt holes from a row of stools), a sporting goods store (shadows of a gun rack on the sun-bleached panelling), or the mayor's office (a visible lack of permanent fixtures). This is neutral space, a building or a room in a building without a specific function or, at least, built with the notion that its function may someday change.

Flexible space is not neutral space because this has been assigned a thematic function. The breadth of the theme is determined by the design of the systems contained in the space. The theme of the Mandeville Auditorium is performance, narrowed by the systems within which are designed for specific kinds of performance. Unfortunately, the space is nearly functionless in the presentation of many traditional or conventional forms, though innovative and experimental productions may be difficult to produce elsewhere. The question is whether or not the trade-off is acceptable and, if the space is appraised realistically, it very well may be.

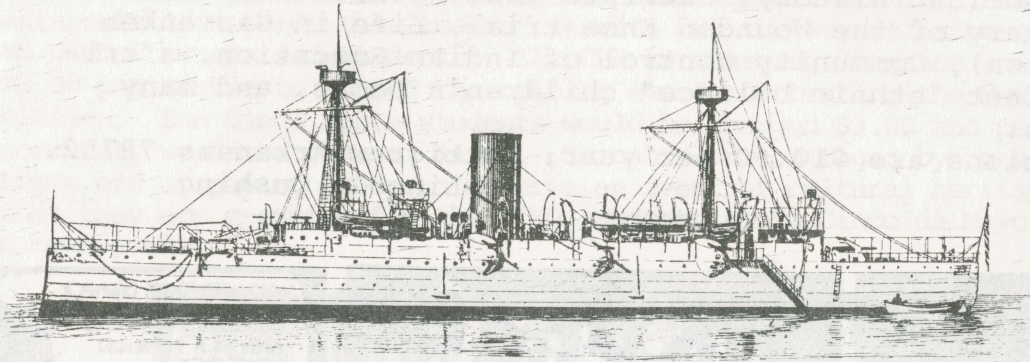
Once in a very long while, a general contractor has the opportunity to build a truly significant facility, such as the Ernest W. Mandeville Center for the Arts.

Monumental? Yes. Imposing? Yes. Complex? Yes. Rugged? Yes.

Its size makes us feel small and perhaps humble. Its strength and obvious permanence can be reassuring amid today's confusions and changing values.

S. Falck Nielsen

Mr. Nielsen is the Chairman of the Board of the Nielsen Construction Co., General Contractors for the Mandeville Center.



My name is Erp, and I function as a C.P.B. (Campus Program Board) "bozo". Being a bozo, whose job encompasses the preparation of performances in the MCA-Mandeville Center for the Arts-- and whose dedication and perseverance allowed the christening of this structure, I was asked (and feel capable) to present a brief article clueing the informed uniformed masses to some of the subtleties of this building.

This brings me to describe the intensity and burnt out factor us stage crew bozos must subject ourselves to when preparing for performances in the MCA. First of all, you must grasp the feelings of people working in artificial air, I-becams, thrity to fourty foot ladders mounting and adjusting fifty pound lights, that are at times so hot as to fry hotdogs (not to mention fingers and arms). The strength needed to move twelve hundred pounds of stage risers, adjust orchestra pit covers that, contrary to the Trtion Times, are incredibly awkward and necessitate the co-ordination of six or so people to complete the task before showtime. (All the time the bosses sweating it out, hoping the cosmic forces will reinforce the completion, before the critics swoop down during the show that might not begin on time). The sheer perversity of masochists working twelve hour-days in a cement and steel trap; bozos that are needed to reposition, first, chairs, then lights that have to be readjusted from ridiculously dangerous ladders and ceiling I-beams, then, to beat it all, set up, whatever the show may be. Plus, since we are under the guise of students, squeeze classes and studying in. Even all this cannot begin to soothe the poor souls, who not unlike moles, must bury themselves down two stories to create the musical energies powerful enough to raise and transcend the walls and floors of cement density, to reach whatever artists grasp for in their own personal journeys through the Arts.

From this point let me mention a theory that has developed from the honorable bozo, Whit Donaldson. It is his contention (with which I fully concur) that because the building is grounded two stories down into the Earth, what the Mandeville actually is, is a personal energy sink--a receptical for any human energy. The longer encased, the greater the drain. Whether or not this is a factual theory, I can only verify this phencomenon through my own unfortunate experience.

I must lastly ask-- What can be done to rid this potentially glorious ship of the barnacles, that surely will sink it, before its navigation (the music department bureaucracy) runs it aground on the reefs of ill-content?

Up against the wall

Second in a series of interviews with big-name campus personalities in response to pressing University issues.

TODAY'S INTERVIEWEE: Dr. John Stewart, Provost of Muir College and Director of the Mandeville Center for the Performing Arts

A NOTE: Again, space problems prevent the printing of the entire interview. We have selected passages we feel to be appropriate to the focus of this issue of Sometimes.

QUESTION: What is the purpose of the Mandeville Center?

Answer: "... It is essentially, two-thirds or more of it is essentially just a straight academic building for the Arts, that contains the presentation areas; of course the presentation areas are naturally the focus of most of the attention of the people that are not actually working on academic things in the building."

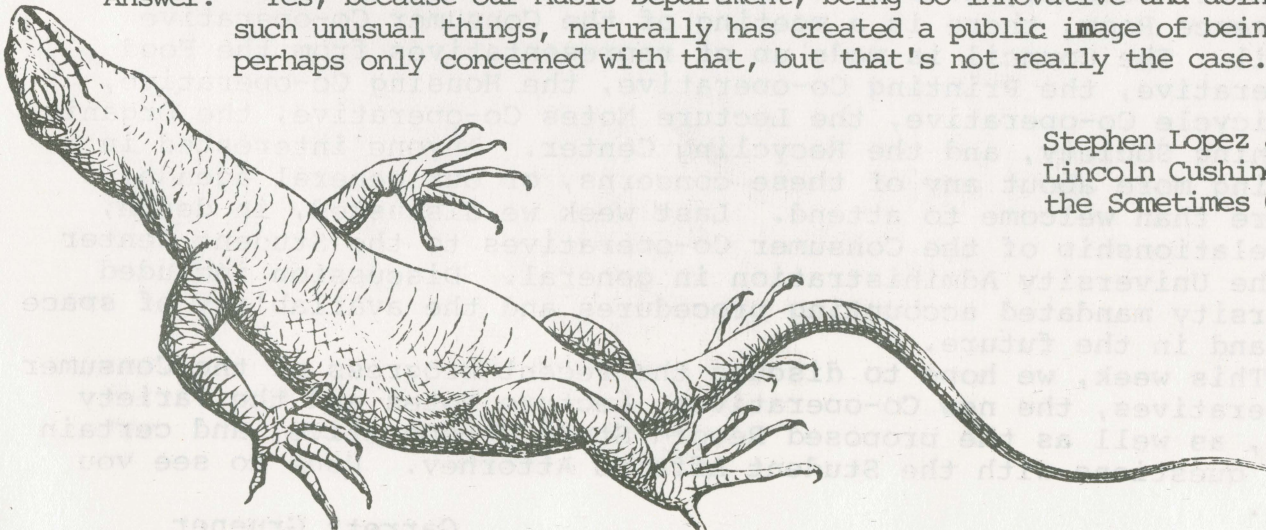
QUESTION: What kind of future do you see for the Mandeville Center--- I'm sure its relatively bright in your eyes.

Answer: "Yes it is. I think that as we learn mainly how to use the large concert hall skillfully in the ways in which it was intended and don't try to get it to do things for which it was never intended, it will become a great center, a great cultural force on the campus, but more particularly in Southern California, because we intend to do there the kinds of things that are not done elsewhere. There's no point in duplicating what's already being done well downtown and it isn't appropriate to the character of the University. We want to make this the equivalent in the Arts of the thing the other departments have; the laboratories of the sciences, the libraries of the Humanities... as a place where fresh ideas, exploration and discovery go on..."
"... We're hoping to make it a place where people from off the campus would want to come and get to know more about UCSD, the nature of learning here in all areas, not just the Arts themselves..."

QUESTION: Do you think the general population of San Diego will be able to 'get behind' the High Art that will be coming out of the Music Department here?

Answer: " Yes, because our Music Department, being so innovative and doing such unusual things, naturally has created a public image of being perhaps only concerned with that, but that's not really the case..."

Stephen Lopez and
Lincoln Cushing for
the Sometimes Collective



The Lecture Notes Co-operative, a member of the Consumer Co-operative Council, is a new student organization at UCSD. It was founded and co-ordinated last quarter by Kathie Bryant & friends, a group of students concerned with educational improvement. Lecture Notes has the full approval of the university, having been ok'd by the Committee on Educational Policy.

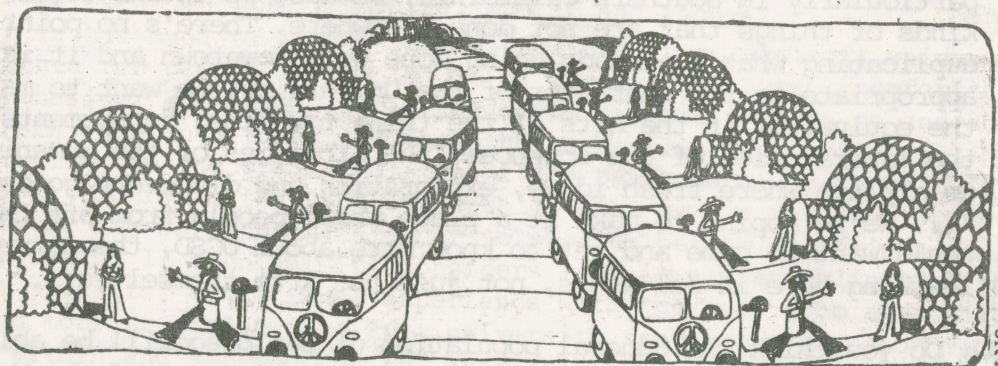
Lecture Notes are taken by graduate students, upper-division students, and T.A.s, who sit-in on classes, take notes (with the instructors approval), and put them into coherent sentence form. They are then edited, typed, and reproduced and sold to students for \$5.00, for a full quarter subscription, or \$.35 per individual lecture. The money pays for paper, ink, salaries, and new materials.

The whole idea, says Kathie, is to provide students with a service they deserve. Not everyone can take super good notes. This is why we have graduate and upper-division students taking the notes; they already have had the class & know what points are important. Furthermore, they can write them up in a way their peers can easily relate to. It is important to realize, however, that Lecture Notes are not an alternative to attending class. On the contrary, Lecture Notes serve best when used as a study aid supplement and for purposes of clarification.

The Lecture Notes Co-operative is making expansion plans for the summer and fall. Anyone interested in helping this important service grow is urged to attend an organizational meeting on Weds., May 7, at 4:00 in the Student Organizations Conference Room.

Kathie Bryant &
Garrett Gruener

Hippie suburbia of the future?



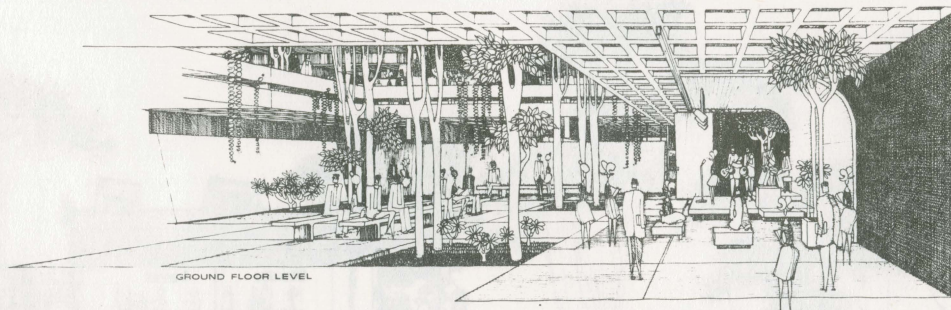
CONSUMER CO-OPERATIVE COUNCIL

Every Tuesday, at four o'clock, in the Student Organizations Conference Room, there is a meeting of the Consumer Co-operative Council. The Council is made up of representatives from the Food Co-operative, the Printing Co-operative, the Housing Co-operative, the Bicycle Co-operative, the Lecture Notes Co-operative, the Organic Gardening Society, and the Recycling Center. Anyone interested in learning more about any of these concerns, or our general agenda, is more than welcome to attend. Last week we discussed, in depth, the relationship of the Consumer Co-operatives to the Student Center and the University Administration in general. Discussion included university mandated accounting procedures and the availability of space now, and in the future.

This week, we hope to discuss the recent progress of the Consumer Co-operatives, the new Co-operatives, Lecture Notes and the Variety Store, as well as the proposed Record Store Co-operative, and certain legal questions with the Student Affairs Attorney. Hope to see you there.

Garrett Gruener

As the stage crew watches another dawn appear over the International Center, some reflections are in order while the incongruities are still fresh in foggy minds, still irritating; hours have been spent in the catwalks, balancing lights and equipment on the I-beams, crawling under and around ventilators, ducts, sound-clouds and other obstacles, and everyone's thinking of the "old days" when we would convert the Gymnasium into performance space in less than half the time. After the dinner line closed down in the Reville Cafeteria we would have an hour to tear down the tables, bring in lights, sound system, assorted pieces, and create instant performance space before the doors opened. The Cafeteria and the Gymnasium were the only spaces available and both received their share of knocks from reviewers and critics (and audiences).

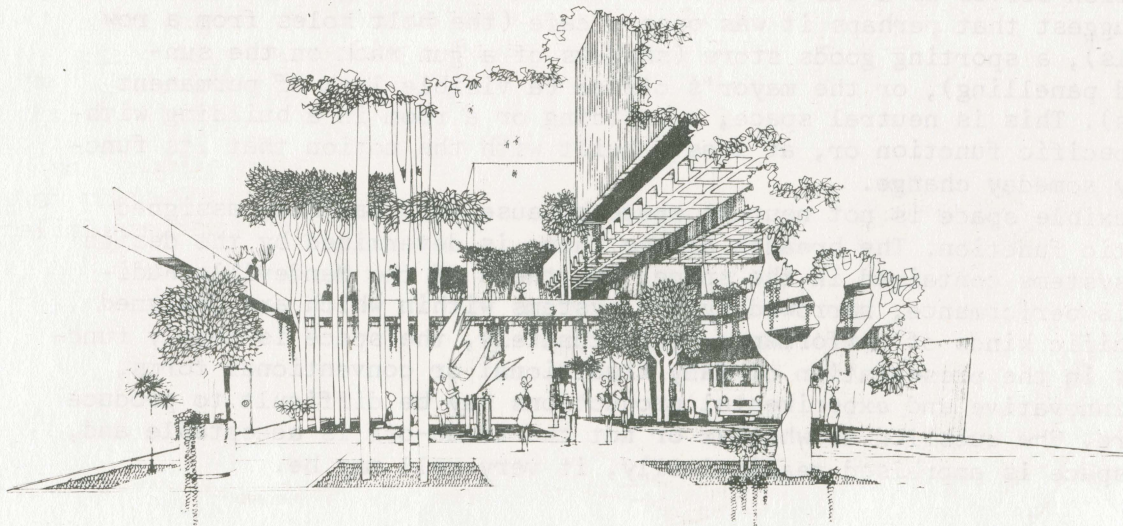


The audience has to be given some preferential treatment in the design of spaces intended for public events. That treatment includes access to tickets for popular events, contracts which guarantee reasonable comfort and the ability to see and hear clearly.

The capacity of the Mandeville Auditorium, aside from all other considerations, prohibits it from becoming the point at which the University and the community converge, interact, and experience together traditional and modern forms of dance, theatre, music, and thought.

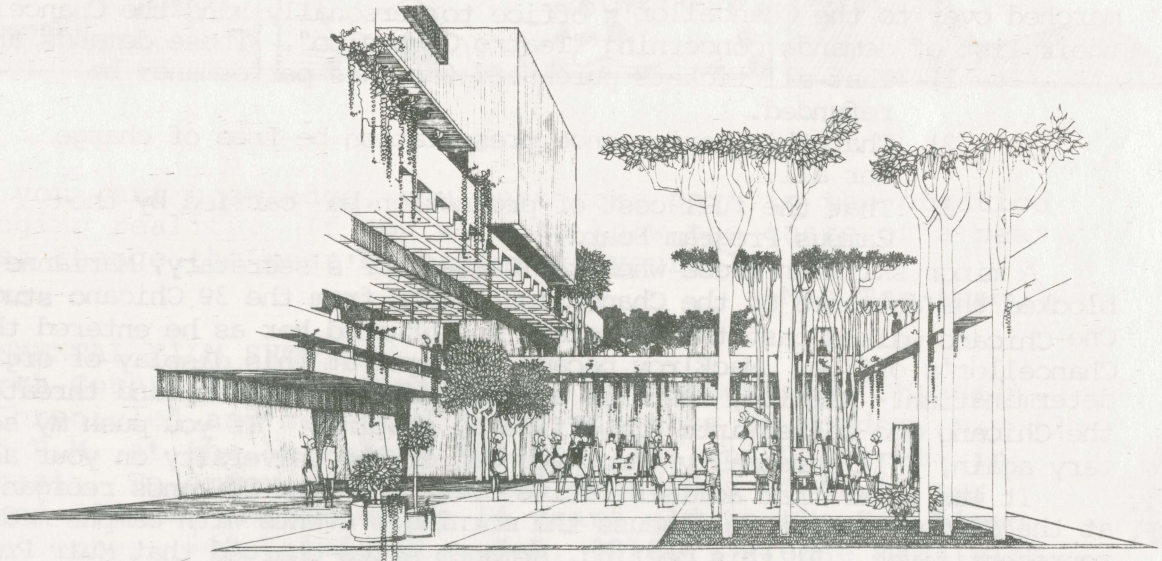
It is too much to expect good sightlines in a cafeteria which, after all, is designed for people to eat in; it is too much to expect comfortable seats in a gymnasium. Basketball audiences bring pillows or jump up and down a lot. It was also too much to expect that the Mandeville Auditorium would provide any solutions to the problem of too little performance space on this campus.

First, there is the capacity problem--850 now in the Auditorium and this figure may be reduced in order to provide better sightlines from the remaining seats. If a university considers that it has an obligation to supplement students' educational experience with the best from available resident and touring artists and if a university feels an obligation to the community within and surrounding it, expressing that obligation by inviting the public to share in rich cultural experiences, then that obligation has to be stated architecturally in strong and uncompromising terms.



Second, the concept of the space has vacillated in the ten-year period from go-ahead to completion. That concept is still argued, remarkably, though now encased in cement. There is no argument, however, that the performing area was designed to be flexible--to accommodate new and untried modes. In the expansion of the format possibilities for the artist, it may prove that the probabilities of an audience are reduced; the hybridization of the space raises the question, "Is it for the artist or for the presentation of the artist/art?" Design input, in this case, reflected some specific departmental needs which were fed to the architect, consultants, and contractors. Departmental needs, however, are not the needs of the encompassing community and should not be so confused. Neither should we confuse what may basically turn out to be a laboratory for experimental forms with a performance hall to which we invite touring artists, catching them off guard and bewildering them.

There is, of course, no such thing as totally flexible space in a room to which one seat has been permanently attached. But at the time major design decisions were being made, there was every reason to believe that lectures would be presented on a regular, perhaps daily basis. Flexibility is further altered by the large, red act curtain which draws across the stage apron, somehow avoiding the semantics attached to the word, "proscenium", confounding theatricality with its fear of theatrics. The Mandeville Auditorium is not for the presentation of theatre, has tremendous limitations in the production of dance, and is at a disadvantage in the production of music in classical and more conventional formats. There are problems in several areas of the Auditorium and with its systems which can be remedied, but these problems are mostly the result of expectations which were far too great for one little hall to live up to.



At the time of presentation, the audience experience has to be the most important element and it is up to the imagination of the architect, the arts manager, the producer, the building director and manager to consider the quality of that experience, especially in a community that has yet to look to the University for a great portion of its cultural and entertainment calendar. So let's stop trying to fool anyone with what we actually have here, having nothing to do with what we actually need here.

We may find that the Mandeville Auditorium contributes a great deal to the media practiced within it, even to their presentation, and the suggestions for alternative uses, floating restaurant, etc., are about as boring as the back of someone's head. We should be a little more realistic about the space, let it do what it can do best, and start thinking and planning now for a real performance hall on this campus.

THIS IS A PEOPLE'S EVENT.....IT'S OUR CINCO

Friday morning at 10 o'clock, 30 Chicanos organized into a philosophically and culturally collective body and marched into the Campus Program Board office in the Student Center. The act was a reflection of the antagonism which has arisen between M.E.C.H.A. students and the way in which the Campus Program Board (CPB) is handling the Cinco de Mayo festivities this year.

The money allocated by the CPB for Cinco de Mayo is not being funnelled through M.E.C.H.A., (as it has in the past), in order that the organization can decide on its own cultural program. The money rather was invested in "Teatro Campesino", a Latin American group to perform Saturday night May 3 at the Mandeville Center. The more radical members of M.E.C.H.A. are not antagonistic towards the "teatro" itself, but the way it is being presented to UCSD Chicanos and students. The CPB is charging Chicanos and students \$2.00 per ticket to attend the opening event celebrating the Mexican Revolution. San Diego State students would be charged \$3.00 and people in the community would be charged \$4.00. Chicanos are outraged by this mandatory trade off of paying money to observe an event of cultural heritage and state that they are speaking for the UCSD students since Cinco de Mayo is an all campus event.



After the confrontation in the CPB office, the determined Chicanos marched over to the Chancellor's office to personally hand the Chancellor their list of demands concerning "Teatro Campesino". These demands are:

- 1) That all tickets purchased for this performance be refunded.
- 2) That this performance presentation be free of charge for all.
- 3) That the full cost of production be carried by the Campus Program Board.

A minor skirmish arose when the Chancellor's secretary, Marianne, blocked the entrance of the Chancellor's door from the 30 Chicano students. One Chicano walked past the secretary and brushed her as he entered the Chancellor's office. MacElroy became outraged at this display of organized determination. MacElroy lost his administrative diplomacy and threatened the Chicano who walked into his office by stating: "If you push my secretary again, I'll personally throw you out of the University on your ass."

It was after that administrative event that the Chicanos reorganized at the Student Center to discuss the morning's events with campus media representatives. At this meeting, Armando Aries charged that Muir Provost John Stewart has too much control over CPB, and it was due to this situation that Chicanos were being exploited by CPB. Aries further charged that UCSD students were all being exploited due to the fact that so many CPB events are designed to cater to the desires of the La Jolla upper classes. There were charges that "Teatro Campesino" represented a form of bourgeois entertainment. The "Teatro" did not reflect the cultural or socio-economic interests of San Diego Chicanos.

This movement represents the first form of political/cultural cohesion by any group of students since the passing of the Coop and activity fee in the campus wide referendum this week. The entire week has been filled with informal political organizing among white and third world students directed towards attaining significantly more student power on campus for next year.

continued

M.E.C.H.A. leaders Art Lujan, Irma Munoz, Armando Aries, and Martin Del Campo were the key speakers clarifying the angers of M.E.C.H.A. at the morning meeting. These students intelligently reflected their sincerity and maturity in dealing with this controversial action on the part of the CPB. A city wide news conference was planned by M.E.C.H.A. for Friday afternoon at 2:00. Members stated that if demands were not met by the specified time, Chicanos and sympathetic students would boycott "Teatro Campesino" on Saturday night.

This demonstration of unity was an effective way of kicking off the Cinco de Mayo festivities to occur throughout the following week. Martin Del Campo stated forcefully...."This is University imperialism, If it, (Teatro Campesino), doesn't work, we will direct any and all of our efforts to clarify the contradictions in the University system. This is a people's event, and its our Cinco".

Marco Li Mandri

NOTE: As we go to press we have found out that the collective work of the Chicano students has resulted in victory. The CPB has agreed to accept all costs of "Teatro Campesino" and refund any previously purchased tickets. It must be understood that this is not only a victory against the administration for Chicanos, but for every student at UCSD. This act of student united determination is a reflection to all UCSD students that control over their own lives is obtainable through the cosmic powers of collective organization. M.E.C.H.A. deserves a loud and long applause. M.L.



Cinco de Mayo

Cinco De Mayo is a day which signifies the defeat of French Imperialism in Mexico. This was a popular peoples victory based on the concerted efforts of the people to defeat their oppressors. This concerted effort to defeat French Imperialism was fed by the flame of the consciousness of a people with a distinct culture and heritage.

The Chicano movimiento continues today along this very theme. The Chicano people continue to recognize their distinct culture and identity. They recognize the nature of the dominant institutions and how the Chicano stands in contradiction to what the United States stands for. Understanding these forces the Chicano has resisted the police brutality in the barrio, as well as the brutality in Southeast Asia. For it has been the many years of interaction with Capitalism that we have come to understand the nature of our struggle with the struggles of all oppressed people. For today the Chicano people has begun to understand the class nature of his oppression. Cinco De Mayo is an integral part of the Chicano movement. A movement striving to retain an identity while opposing that which fosters chauvanism in any form. There fore Cinco De Mayo points out the dual nature of our struggle.

This year Mecha presents a multi-cultural program on the Third college plaza 11:00 a.m. It will include our own Chicano student Teatro, and many other Chicano speakers, singers and dancers.

-Hector Garcia

SHOES FOR INDUSTRY®

Hey Joe:

Hi, My name is Joe Beets. Say, what chance does a returning deceased war veteran have for that good-paying job, more sugar and the free mule you have.



JOE BEETS, CHAIRMAN OF THE SHOES FOR INDUSTRY COMMITTEE, SECTORS I&N

been dreaming of? Well think it over Then take off your shoes. Now you can see how increased spending opportunities means harder work for everyone, and more of it too!

So do your part today, Joe.

Join in with the millions of your neighbors and turn in your shoes -- for industry.

Cordially,

Joe Beets

THE SEARCH CONTINUES

(student and faculty vigilance pays)

Despite his support from Paul Saltman and Manual Rottenburg, chairman of the Communications Advisory Committee, and the department of Political Science the Communications Course Group has decided to oppose Dr. Samuel Popkin as a candidate for the position of Program Coordinator. Dr. Popkin, whose primary concerns in the next two years include the completion of his manuscript and the anticipated work in the upcoming presidential campaign had stated to Course Group that he would dedicate no more than 10 hours per week to a job which demands more than a full time effort. In addition, he demonstrated only superficial knowledge of the present program and its components (micro, macro, & media) and conveyed a less than enthusiastic sentiment towards the current thrust of the program. This, along with his opinions of the future development of Communications, conflicts with the interests of both students and present faculty. It is evident that Popkin would not be able to provide the commitment necessary to the development of the vast potential of Communications required of its coordinator. However, he may be beneficial as an instructor for individual courses. It is to the Course Group's credit that they requested that the search for a coordinator continue until a suitable candidate is found.

A most disturbing aspect in this whole issue is the way in which such a crucial decision was nearly made without any consultation whatsoever with either Communications students or faculty. A memo dated April 8, from Dr. Rottenburg to Paul Saltman states "The Communications Advisory Committee has taken this long to advise you on its recommendation for the Communications Coordinator in order to permit all candidates to be examined." At this point it is pertinent to note that there is currently no Communications faculty on the Advisory Committee and that the Course Group was not able to meet Popkin until April 27. Such aberrations of due procedure have not been uncommon in matters which determine the future of the Communications Program and are cause for protest from all concerned students, faculty, and members of the community.

Communications Student Union

LATE NOTICE: There will be a meeting May 8, at 7:30 p.m. for those interested in forming an AMNESTY INT'L Support Group. This group will adopt 3 political prisoners and work on the prisoners' behalf to (1) insure humane treatment and to (2) expedite their release. If interested, please phone: 436-9708.

CATCH-22 DEPARTMENT

Q-Why do some programs (U.R.S., Communications, etc.) have so much trouble getting F.T.E.'s (faculty position appointments)?

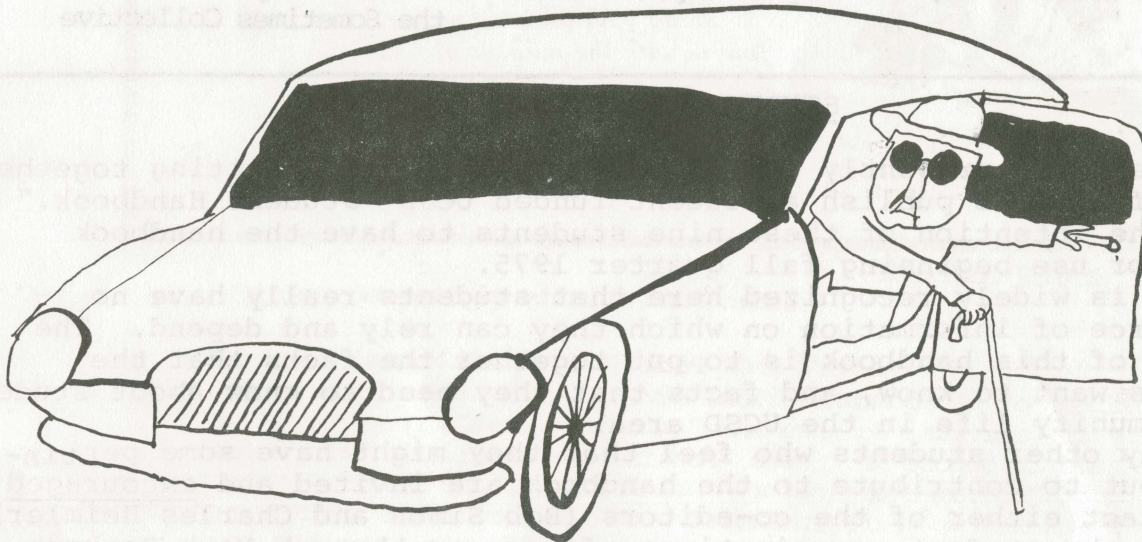
A-Because they have lower "status" as a program than as a department.

Q-Why aren't some programs given departmental status?

A-Because they don't have enough faculty to "legitimize" their academic offerings.

hmmmm.....

-Dr. Chen Tu-hsiu



Us In taking editorial positions, "SOMETIMES" is not representing the views of the University of California, the Student Co-operative, or the student body as a whole.

"SOMETIMES" -- Student Organizations -- B-023 -- Student Center
-- University of California, San Diego -- x4450

Garrett Gruener, Marco Li Mandri, Claire Holtby, Judd Dicke
Steve Lopez, Lincoln Cushing, Mark Freund, and friends.

"SOMETIMES" encourages submitted articles. All articles should be typed on a 65 space line, with a limit of 200 words. Please try to use an IBM Selectric, with a Pica ball - it will save us a lot of time and energy. All articles must be followed by the name of the author. No articles will be edited, so check your spelling. Due to space considerations we may have to omit articles, but if you include your number we will notify you beforehand. "SOMETIMES" goes to press every Sunday night, deadline for articles is 3:00 Friday. Editorial meetings are Fridays at 5:00 in the Student Center - all are welcome.

* it's necessary to go a long distance out of your way in order to come back a short distance correctly....

pass this on

Letters

Dear Sometimes Collective:

I was offended by the political cartoon you ran in last weeks issue. I was surprised that anyone else would stoop to that low a level of mud slinging.

Arlene Isenstein

a response to our readers...

We wish to thank Arlene for her letter in response to the cartoon. Our only justification in its inclusion is the fact that we are bound by our format to accept all contributions that come our way. Because the cartoon was an individual's view, it was printed on the letter page.

The Sometimes Collective strongly urges others who agree or disagree with published material to write to us, and help to explore issues of controversy.

the Sometimes Collective

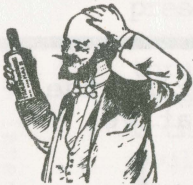
STUDENT HANDBOOK

There are presently nine students here who are putting together their efforts to publish a student funded UCSD "Student Handbook." It is the intention of these nine students to have the handbook ready for use beginning fall quarter 1975.

It is widely recognized here that students really have no one source of information on which they can rely and depend. The purpose of this handbook is to put together the facts that the students want to know, and facts that they need to know about student and community life in the UCSD area.

Any other students who feel that they might have some pertinent input to contribute to the handbook are invited and encouraged to contact either of the co-editors (Bob Simon and Charles Heimler) through the student organizations office, or through Mark Bookman, Student Center Director. The staff of the handbook very much wants to know what it is that students want to know, and we urge your input. This is a book written by students for students.

-Bob Simon



COOP GOT YOU DOWN? BRING IT 'ROUND!

Tuesday, May 6, there will be a meeting of anyone interested in pumping some dynamic life into the Co-op. Gather in the ground floor meeting room (same as regular Coop meetings) at 6:30. Bring your gripes and ideas!

COMMUNICATIONS BOARD

The Communications Board will consider the question "Who (if anyone) shall be the recognized official print medium for the next year?" at its public meeting at noon, Thursday the 15th of May. All who wish to fulfill the duties and responsibilities outlined by Comm Board should procur a copy of those duties from Sandy in Student Organizations or Mike Elcan. They should apply for consideration before the meeting of the 15th. Currently, the Triton Times is the officially recognized UCSD print medium.

Stephen Lopez

The Sometimes Editorial Collective, in conjunction with the other subsidiary journals and a Communications 194 Senior Seminar, will be investigating and proposing alternatives to the official status of any medium. Our focus shall be a critique of the concept of a single medium being the official voice of the students at UCSD, and the traditional forms of funding that reinforces that concept. We welcome input from all members of the UCSD community, in the hopes that a more viable means of representation can be proposed in response to the obvious monopoly that an official medium possesses.

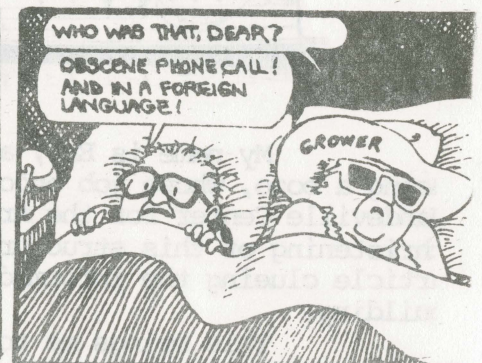
MAGAZINE REVIEW - New Schools Exchange Newsletter

NSE is an energetic and conscientious publication which concerns itself with exploring the theories and practices of educational liberation. Although their political perspective is often not stated, NSE reflects a profound and integrated understanding of education's role in facilitating - or inhibiting- social change. The articles are often loving, occasionally bitter, but always rooted in the reality of human struggle. It's friendly as well as critical.

An example of their work is the Feb.-March issue, which covered American Indian education. Articles included The Indian in American History, excerpts from William Kunstler's defense summary of the Wounded Knee trial, Life in Ganienkah (a reservation), Community Control of Indian Education, a critique of recent "ethnic balance" children's books, and many book reviews.

Subscriptions are \$10.00 per year; Pettigrew, Arkansas 72752.

-Lincoln Cushing



"...if you want knowledge, you must take part in the practice of changing reality. If you want to know the taste of a pear, you must change the pear by eating it yourself..."

-Mao Tse-tung

ENVIRONMENTAL FILM SHOWING

The North County Ecology Center will be presenting "The Hellstrom Chronicle" and selected short subjects on Monday, May 12 at 6:45 P.M. at the La Paloma Theater (101 and D streets in Encinitas). To order tickets, send donations of \$1.00 per adult and 50¢ for people under 14 years old to the San Diego Ecology Center, 340 Kalmia St., S.D. 92101. Please mail with a stamped, self-addressed envelope. The North County Center can be called at 436-5433.



-Kathy Brown

CAPE!

The Spring issue of CAPE (Course And Professor Evaluations) covering Fall quarter, 1974, will be available by Thursday, May 8. As usual, it will be free of charge. This latest issue contains almost all the classes offered last Fall, as well as a lot of supplemental information concerning education at U.C.S.D. Only 2,000 copies will be distributed, so please share them with your friends. Additional copies will be available in the college Dean's offices and in the libraries, or come by the CAPE office in the lower Muir Commons.

-the CAPE collective