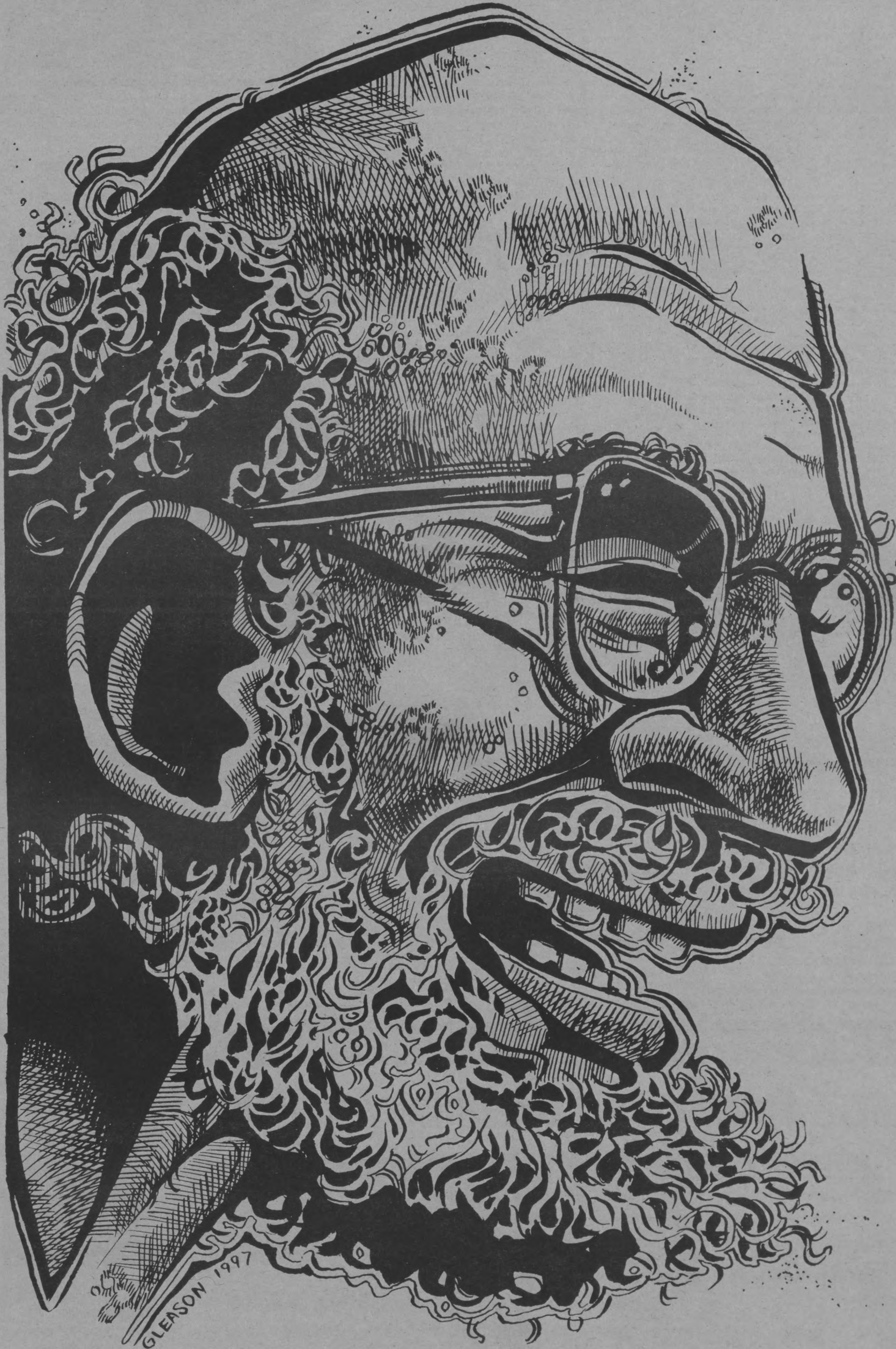


Is that a pencil in your pocket or are you just happy to see ...

# Artsweek

Inside: Ginsberg Kilmer Becky from The Real World UCSB Dance





PRESENTS  
**YOUR DAILY HOROSCOPE**  
BY LINDA C. BLACK

To get the advantage, check the day's rating: 10 is the easiest day, 0 the most challenging.

**Aries (March 21-April 19)** - Today is a 9 - You'll be amazed at how quickly you're able to do things today. You can learn double or triple the information in half the time. You need to be careful, however. You're going so fast, one little slip-up could cause a lot of damage.

**Taurus (April 20-May 20)** - Today is a 4 - If you're in business, you're wondering how you'll make a profit on the deal. If you're a housewife, you're wondering how you can get everything you need with what money you have. Luckily, you're good at this kind of stuff. If anybody can do it, you can.

**Gemini (May 21-June 21)** - Today is a 9 - You are to be congratulated for all the difficult things you handled yesterday and the day before. If you haven't taken time to pat yourself on the back yet, do that now. Once that's done, begin making new plans. Tonight, come up with your most outrageous one ever.

**Cancer (June 22-July 22)** - Today is a 6 - Remember that pile of paperwork you've let stack up? Whittle it down to size today. Meanwhile, don't argue with your true love on something he or she is passionate about. Instead, find a goal you can share. Work for instead of against each other.

**Leo (July 23-Aug. 22)** - Today is an 8 - An older person is in a generous mood. If you present a convincing argument why you're worth more, you just might get that raise. Start by showing how much you're saving. Let your partner take the lead in romance tonight. An unusual suggestion could be a lot of fun.

**Virgo (Aug. 23-Sept. 22)** - Today is a 5 - This is an interesting day, but somewhat confusing. There are changes going on all around you. Since you like things to be neat and orderly, this could be frustrating. Don't let it get you upset. Others are depending on you to keep things organized.

**Libra (Sept. 23-Oct. 23)** - Today is a 10 - An unexpected development works in your favor. Romance could also be involved. It could be either real life or a fantasy, or a mixture of both. This would be a fine day to send your latest manuscript to the publisher. If you don't have one, get started.

**Scorpio (Oct. 24-Nov. 21)** - Today is a 4 - You could make a pretty good deal today, but you'll have to be careful. This one is not going to be easy. A person who has a lot of money is in a talkative mood. But unless you want your business spread all over town, keep your own mouth shut!

**Sagittarius (Nov. 22-Dec. 21)** - Today is an 8 - There are changes under way. An opportunity may present itself soon. Think about it ahead of time, so you'll know exactly what you want if you're asked. Tomorrow morning's the most likely time for a lucky break, so be prepared.

**Capricorn (Dec. 22-Jan. 19)** - Today is a 5 - This is a good day to go shopping for work-related items. The little stuff you can buy now, but ponder the big stuff a while longer. Get something that will help you manage your correspondence more efficiently. That's taking up way too much of your time.

**Aquarius (Jan. 20-Feb. 18)** - Today is a 7 - You're starting to feel better. The old vim and vigor is returning. You're getting interested in doing things and going places. This is good. Start with something you've put off for the last few days. Getting that out of the way will make you feel even better.

**Pisces (Feb. 19-March 20)** - Today is a 6 - Do you want to stay in the job you have or start fresh someplace else? Are you living in a place you love? Is this the person you want to stay with forever? No need to decide, just review the possibilities. And don't worry. Everything turns out fine.

**Today's Birthday (April 10)**. Your assignment this year is to move up to the next grade level. Consult with your sweetheart in April. Communication brings necessary funding in May. Education's the key to success in June. Learn how to do the job so you can go full speed ahead in September. Try something outrageous in December. Friends teach you what to do next in February. Celebrate your accomplishments in March by paying off an old obligation.

**Wants Your Feedback**



Come eat, fill out a comment card, and you may win a **free Half and Half meal!**

This week's winner  
**Carrie Satter**  
valid from 4-10-97 until 4-16-97

# Bohemian Rhapsody

The myth of the Lost Generation is always a romantic crowd-pleaser, but Greta Schiller's documentary *Paris Was a Woman* reveals a lesser-known, yet equally fascinating, side of the City of Lights in the interim between the two world wars.

The film focuses on the women who actually ran the period's intellectual scene, while casually mocking the "legendary" status achieved by such male artistic and literary heroes as Pablo Picasso, Ernest Hemingway and James Joyce.

From Sylvia Beach, who published Joyce's career-making novel *Ulysses*, to Janet Flanner, who sent back a weekly column to *The New Yorker*, to Gertrude Stein, who supported Picasso through his unknown years, the film seems to point to women as the unofficial leaders of the avant-garde cultural center of the world.

The Paris of the 1920s is portrayed as a veritable mecca that repressed American women flocked to in order to live in Bohemian freedom. Because many were lesbians and all were artistic, these women found in Paris a modern sensibility that welcomed their unconventional spirits. There they created a female community that fed off itself for inspiration (rather than borrowing from male literary figures) and ultimately set examples for women worldwide.



**Paris: For repressed American women**

The recorded voices and still photos (researched by Andrea Weiss) do much to bring the characters to life, although the film could do without the inevitably dull critics' interviews.

Most admirably, though, Schiller pieces together the various elements of 1920s Paris in a scattered but pleasing manner that entertains as it illustrates.

*Paris Was a Woman* will screen Monday, April 14, at 7 p.m. in Campbell Hall.

—Emma Bland

# Fallen Angel

Was Val Kilmer insane to have left the Batcave?

After viewing director Phillip Noyce's new thriller *The Saint*, it seems Kilmer must have had a momentary lapse into battness.

One of the main reasons Kilmer opted out of appearing in the upcoming *Batman and Robin* was so he could star as the mysterious thief-for-hire Simon Templar in the big-screen version of *The Saint*. It was a huge gamble to take, and, sadly, one which didn't pay off.

It's easy to see what attracted Kilmer to the role of Templar. The part gives Kilmer a chance to demonstrate his acting abilities with the donning of numerous disguises and the use of many different accents. But without a good plot to support him,

the master-of-disguise motif grows tiresome.

When the Russian mafia makes plans to steal the thriller *The Saint*, it seems from the beautiful scientist Emma Russell, played by



**Kilmer: Momentary lapse into battness**

Elisabeth Shue, it hires Templar to do the job. But, surprise! Templar falls in love with Russell and refuses to steal the formula. The two lovebirds are

then forced to run around Moscow, avoiding the Russian mob, until the film's disappointing climax.

The only remotely exciting sequence appears at

brilliant break-in scene from *Mission Impossible*.

Its poor story line aside, *The Saint's* main weakness is Shue. It was as if the producers put a lab coat on her character from *Cocktail* and inserted her into the film. After shedding her girlic image with an outstanding performance in 1995's *Leaving Las Vegas*, Shue is back to her old tricks again, which fail to convince the viewer that she's a brilliant scientist.

Despite a good effort from Kilmer, *The Saint* does not live up to its hype. While it's nice to see an ac-

tor take chances, the next time Kilmer takes a risk, he should choose a script that is equivalent to his talent.

—Patrick Reardon

# Shooting Blanks

In this, the latest installment of *Say Anything* Part XII, John Cusack plays ... himself.

Pretend Cusack's character was set to go to the prom with the girl from *Say Anything* and instead of showing up at her doorstep in a tailed, tangerine tuxedo with a corsage, he jumps town to become a hit man. There you have the beginnings of *Grosse Pointe Blank*.

Cusack, who Xerox's his "Loser" trademark character for his latest role as Martin Q. Blank, finds a way to return to his hometown via a high school reunion and an assignment.

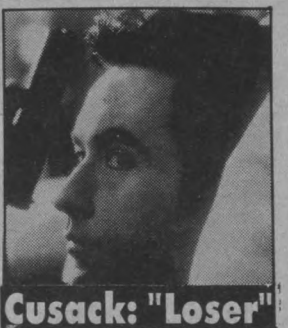
Indoors, Cusack sits in bed obsessing over a girl. Outside of the room, he tries to keep one step ahead of the film's antagonist, Grocer (Dan Aykroyd). Utilizing the same degree of persistence for which the "I want my \$2,"

bicycle boy of *Better Off Dead* became immortalized for, Aykroyd's character is a hit-man-gone-union who works to gain the allegiance of Blank.

Aykroyd and Minnie Driver, who plays Blank's love interest, Debi Newberry, add bits of life to an otherwise uninspiring film. Despite their efforts, Cusack's lack of originality lets *Grosse Pointe Blank* fall apart.

Amidst gratuitous explosions and that soft, muffled sort of whining Cusack is famous for, lies a really poor story.

—Jolie I. Lash



**Cusack: "Loser"**

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**MANDATORY INFORMATION SESSIONS:**

- Storke Campus Community Center: Tuesday, April 15, 1997 7-8 PM
- West Campus Community Center: Wednesday, April 16, 1997 7-8 PM

Note: To receive an application, attendance is mandatory, but either Information Session may be attended.

**LENGTH OF EMPLOYMENT:** August 1, 1997 through July 31, 1998

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- An evening group session on May 15
- An interview the weeks of May 5-9 and May 19-23.

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# Footloose

Endless hours of backbreaking training and rehearsal come to a head, or to a toe, rather, this weekend as Theatre UCSB presents *Spring Dances*.

Organized annually, the performances that make up *Spring Dances* serve to showcase the work of members of Theatre UCSB, according to senior dance major and choreographer Cybil Gilbertson.

"[It's] a collaboration between senior dance majors and faculty and sometimes guest choreographers to bring together different creative styles."

The concert provides students an opportunity to present class knowledge on a stage in a fashion of their choice, Gilbertson said.

"[The show] allows us to realize what we have been learning," she said. "There is a big variety of pieces. We could basically do it on anything we wanted."

The program's variety stretches from a piece entitled *Deda*, which uses an alien visitation for inspiration, to *Emulsion*, which relates human transformation with the development of a butterfly.

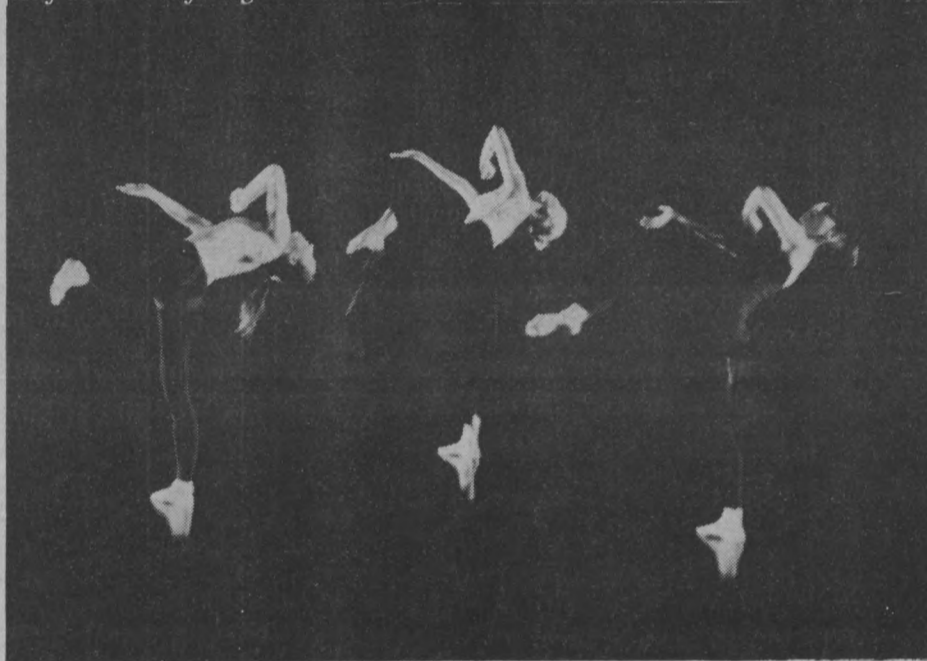
Although the choreographers for the show were made up of dance faculty and seniors, the opportunity to perform was open to anyone, according to junior dance and psychology major Emily Regas, a show participant.

"Performers are UCSB students. They don't have to be dance majors," she said.

Auditions were held at the onset of Winter Quarter, and those selected have been rehearsing since.

The final product of these students can be seen in Hatlen Theatre on Friday and Saturday at 8 p.m. and Sunday at 2 p.m. Tickets are \$14 for general admission and \$10 for students and seniors.

—William Banks



## a real Contest!!!

Yo! Yo! Yo! It's time to get real and win some real-ly cool stuff like Pearl Jam tees, Rage Against the Machine and Korn cd singles, Sneaker Pimp posters and more. If you've got a real brain, then break out paper and pencil and jot down as many Real World cast members as you can. Drop your answers under Storke Tower by April 16th and you just might win. Really!

### Hear Ye! Here Ye!

**What:** Artsweek Writers Meeting  
**When:** Tuesday at 8 p.m.  
**Where:** Under Storke Tower  
**Who:** All Artsweek Writers. Writers Training Graduates are Encouraged to Attend as Well.

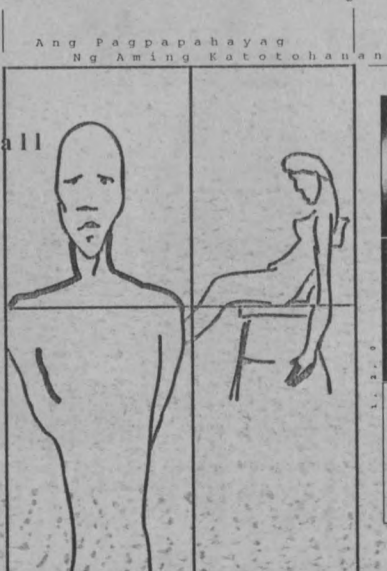
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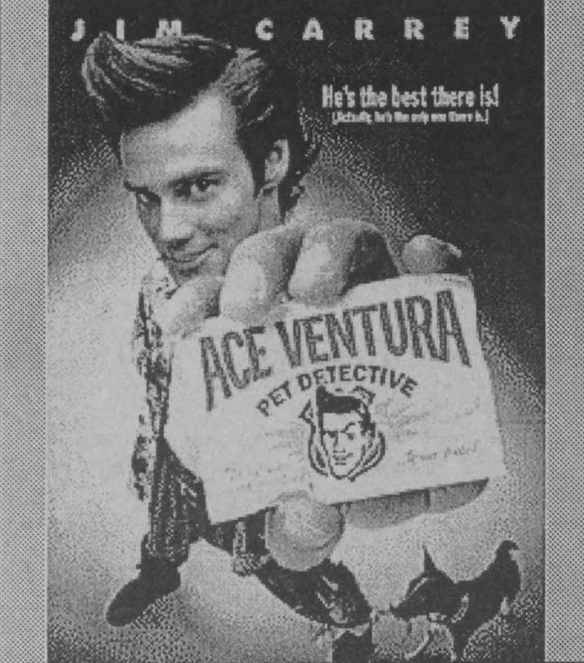


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**A**llen Ginsberg, the raving poet who the orthodoxy loves to hate, who *Prentice Hall* editors reluctantly anthologize, whose poetry made people concurrently scream and moan and dance and cringe, died Saturday at the age of 70. (And maybe he was much older than that, if his belief that he was Whitman reincarnated is true.)

In many senses Ginsberg embodied his own poetry: controversial, rebellious, mystical, simultaneously uplifting and tumultuous. He seemed to be both isolated completely from the world and as much a part of it as anything. Through his writings he laid a pudgy finger on the schizoid pulsations of an alternately progressive and conservative generation. He'd managed to tap an artery of poetic expression in American literary history without sacrificing popular appeal.

His poetry generously revealed thoughts and acts unspeakable in the '60s, laying bare what was hidden, but which was much a part of America as Levi's and two-car garages. He addressed topics like homosexuality, passion and communism, and made criticism of the mass media openly and almost gleefully — as if he was taking a baseball bat and demolishing every standard and taboo he could find, redefining boundaries to include the hidden and abnormal.

Yet as much as he tried to vault over the outstretched arms of mass media, his efforts were subverted by an unavoidable association and cooperation with it. As much as he cried out against the system, he also used it and was used by it. His status as a well-known poet made him a cultural tool as well as a powerful agent of change and individuality.

Ginsberg was a master at carefully crafting things to make them look like they had just been scribbled out onto the page, hustled off to the publisher and hard bound. Even when you don't have any logical idea of what he's saying, somehow, you get it. You get *IT*. That's what Ginsberg taught me about poetry. It doesn't matter if it's logical because somehow, if you balance it just right, all the words in their meanings, connotations and associations bring you back around to a gutty sensation more carefully crafted by Ginsberg than he would ever admit.

The way Ginsberg's poetry spun across a page was dizzying, emotional, lusty. In spite of the professor-induced "I hate Ginsberg" stage I went through a couple years ago, I couldn't help but admire the careful juxtapositioning of seemingly unrelated words like "angelheaded hipster," and the effect they had on me. Maybe it was the transcendence of his poems, maybe it was his semblance to a holy relic — not only of the '50s and '60s, but of the '500s and '600s.

Maybe it was his frank view of death, comforting in its acceptance of nothingness, revealed in this 1985 *Artsweek* interview. But whatever it is, it's hard to believe that his death will change much anything. As the last line in Ginsberg's "Ode to Failure" reads, "I never learned to die."

The following is an edited transcript of the *Artsweek* interview with Allen Ginsberg that ran in two parts: November 7, 1985, prior to his performance in Campbell Hall and November 14, 1985, after his lecture.

The once highly controversial, always groundbreaking, radical poet laureate Allen Ginsberg took time out of his early autumn afternoon to answer a few questions and offer various ideologies in a phone conversation last week. The breadth of the interview ranged from current politics and the nature of American society to the practical uses of Buddhist meditation and psychedelic drugs. The dynamic poet exhibited

his wry and biting wit with a ferocity equaled only by his sardonic optimism. As the bells chimed in the Manhattan background of his East Village apartment, the discussion was punctuated only by the occasional coughs which seemed in character for a man entering his sixth decade.

**Artsweek:** *I recently read your new poem "White Shroud." It seems that you deal quite a bit with dreams. Are they an important source of inspiration for you?*

**Allen Ginsberg:** Well, they always have been for poets and for me less so. However, recently I seem to have been struck with a vein of visionary dreams that have a plot — a beginning, a middle and an end that relate to my earlier writing. While I was in China I had another dream about my mother, "Black Shroud." Then I met William Carlos Williams in a dream and he dedicated a poem to me which I copied down. ... Then [I had] another long dream about all my cousins and uncles and aunts, and another in which I saw Kerouac and another dream in which I had a long conversation with my father, so they all seem to fit together.

*Some of your poems deal indirectly with the theme of genius and madness. Are you familiar with Jung's analysis of the difference between a genius and a psychotic; one being able to dip into the waters of the subconscious and emerge with what they need, the other staying under too long?*

Yes that is probably so. I once met Greta Baybury, who was a student of Freud and a child analyst. ... She heard a poetry reading that I gave for the Group for Analytic Psychiatrists. Her comment was that I was

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**Passions**

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Interview by Susann

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able to disintegrate the ego, then go into the id, and then return and reconstitute the ego.

**How do you interface the two — the visionary genius and the madness? How do you evade the latter?**

I'm just not crazy. ... I do practice Buddhist meditation, a sitting practice of meditation which has the effect of allowing you to reveal your mind and see from the outside as well as inside.

**Is this how you buffer outside stimulation?**

No, it's how I come into contact with my outside stimulation, how I come into contact with the external world in a more precise way. It's just the opposite of buffering it. My subject is not so much madness as vision. That may be so with the poems "Howl" and *Kaddish*, but later poems are on other matters, poetical or sexual or political.

**Some of your poems address the topic of death. Is overcoming the fear of death and reconciling our mortality a first step toward reaching a kind of personal peace and equilibrium?**

Well, it might be in the end. ... An acknowledgement [of death] seems to be a fact of life. I don't know if you can overcome the fear or scare or regret but you certainly can acknowledge it. Acknowledging one's emotions is the first step toward over-

coming life.

**In an interview in 1969 you spoke of the importance of frankness in transforming social relations and eventually effecting broad social change. Do you still feel that this is the key to grassroots revolution?**

No. I think lying is the best way to create a great America. **In other words yes.**

Yes. I think the problem with America is that there is such a great foundation of basic lies ... beginning with me lying to myself all the way to Reagan lying about reducing the federal budget.

**Did you undergo a change from existentialism to a more Eastern philosophy?**

I was never an existentialist. That terminology is not mine ... it isn't my cup of tea.

**Would you still advocate the use of psychedelic drugs to aid the expansion of consciousness? Have you found them useful?**

I did find them useful. I think that most people that used them did. In the time of Reagan I think it might be a good idea, especially for the Moral Majority, to drop some acid. If not that then some of the recently outlawed ecstasy ... I had some of that ecstasy a while back and it struck me that it is a misnomer. It should be called "empathy." That's what it feels like. ... It's just empathetic from the heart and I think people could use some of that.

What I would say, however, is that the psychedelic drugs are useful. I don't like the official drugs like tobacco, alcohol, nicotine. My doctors recommended ... I stay off the legal drugs. And I think that grass is harmless more or less. Psychedelics — if they are pure and if you take them in a good environment — they are a fine trip.

To safeguard everything I would suggest that ... people who want to experiment with their minds first of all learn meditation methods to stabilize the mind so you don't get tangled in your own projections when you turn on to others.

**Is there any advice you can offer people of our age group?**

I find it really difficult to get away from the hypnosis of the media. Or to avoid the aggressive poison that they pour into everybody's ear.

**Are you speaking about the news media or just the media in general?**

I'm speaking of the very nature of television itself ... the violence in the news as well as the violence and stereotyping in ... the entertainment area. And the censorship of course. I could never legally read my best works on television, nor could Burroughs or any of the others. They'll show lots of violence but they won't allow the kind of classic language that's in the *Norton Anthology*, for instance. So, I would suggest people learn some kind of meditation practice to keep their heads clear.

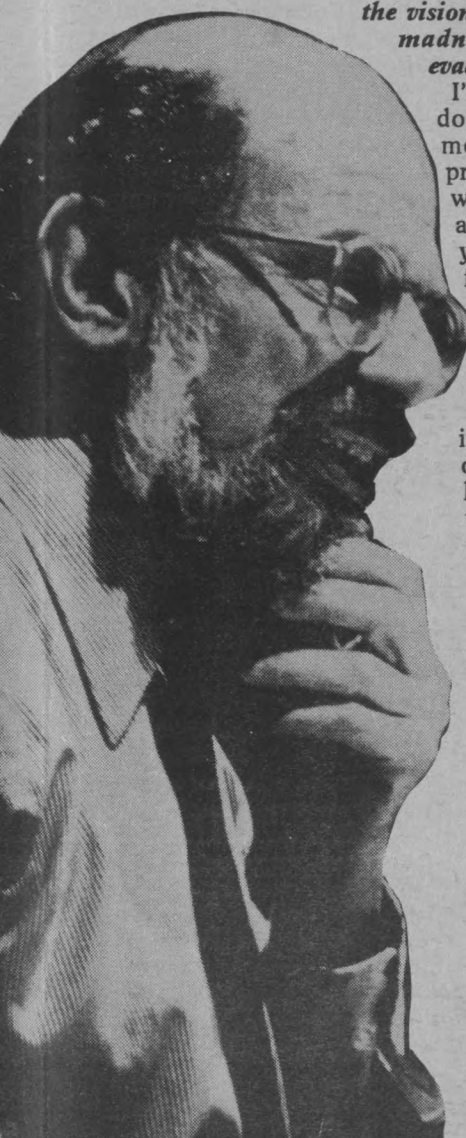
**Any kind of meditation in particular?**

I think a non-theistic Buddhist style is ... the most reliable.

**Do you feel that there is any difference between expanding the knowledge and consciousness of the mind and exploring the limits of the heart?**

Well, they seem to be the same. I think the words I used were widening in the area of consciousness. It was a phrase I used at the end of the book *Kaddish*. The message seems to be to widen the area of consciousness. That would seem to include the body, feelings and imagination and the mind

See GINSBERG p.7A



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Kelly Parkinson  
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**Add** 4 Tbsp brown sugar, 3 Tbsp red wine vinegar, 3 Tbsp orange juice concentrate, 1 tsp soy sauce, 2 tsp ground cinnamon, 1/2 tsp ground nutmeg, 1/4 tsp ground cloves, 1/2 cup chopped fresh cilantro

Refrigerate covered overnight. Spread 1 Tbsp of sauce on each 6oz. boneless chicken breast. Cook for 8 minutes. medium hot bbq.

Coat top, turn over and cook for 5 minutes longer. Serve blackened chicken breasts with rice and peas. Sauce will coat 12 to 14 chicken breasts.

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# On the Record

More sell-outs than you can shake a stick at

Various Artists / *Music From the Motion Picture Soundtrack The Saint* / Virgin

Duran Duran. Orbital. The Chemical Brothers. David Bowie. Ooh, sounds interesting.



doesn't it? With an all-star cast and a group of bourgeoisie hopefuls — Sneaker Pimps, Luscious Jackson, Underworld, Daft Punk and Moby — this little compilation should really be a lot better than it actually is.

Unfortunately, rather than pursuing originality, the compilation makers bore us by seasoning semi-

proven alterna-hits "6 Underground," by the Sneaker Pimps, "Setting Sun," by the Chem Bros., and the Daft Punks' "Da Funk" in between weak new tracks by rock's former hit-makers Bowie and the double D.

—Pumpkin I.

Morphine / *Like Swimming* / Dreamworks

Although the fourth album from this Boston trio is their first for the major Dreamworks label, Morphine hasn't toned down much from their previous three efforts on Rykodisc. *Like Swimming* is yet another solid, mood-rhythm record from a band whose guitar-free lineup of two-string slide bass, baritone sax and drums doesn't keep it from rocking out.

The catchy riffs that made "Thursday" (from *Cure for Pain*, 1993) and "Honey White" (from *Yes*, 1995) awesome singles are

conspicuously absent on the new album. It's an A&R man's hell, full of swinging jazz beats as well as stickier drum riffs.

*Like Swimming* is full of noirish innuendo, and this slant to the music makes the record slowly ooze sexual energy. Be careful when listening to this disc. It's loaded.

—Keir DuBois

Rebecca Blasband / *Rapt* / Mercury

Unlike in the real world, musicians who live in *The Real World* are guaranteed record deals. Even if they're real bad, like Andre from *Real World I* or Tami from *Real World II*. I mean, seriously, not



even MTV played videos for any of those guys.

Rebecca Blasband (you may know her as Folksinger Becky from *RWI*) recently released her debut disc on Mercury Records, home of unabashed commercial opportunism. Apparently, the label witnessed the huge success Heather B. achieved, and wanted a piece of the pie.

The disc is titled *Rapt* (a homage to Eric Nies' Hi-NRG dance compilation *Songs "Rapt" by Coolio and Skee-lo For Yo' Dancin' Pleasure*) and in all honesty, is pretty damn enjoyable. It's made up mostly of melodic, ethereal, folksy stuff, the kind that makes great background music as roommates learn a little about each other — and themselves.

Kevin Powell, who went from *The Real World* to the *Vibe Magazine* staff, might not agree with any positive assessment of Becky's music that doesn't address her glaring moral inadequacies. In his review, he might suggest that I stop being polite and start being real. But this album is real good.

—Bea Real

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# GINSBERG

Continued from p.5A

—all. I never really made that distinction myself, at least not in those terms.

*Do you feel that we as a nation are being governed more by the media?*

Yes, very much so. The overflow of the \$244 billion-a-year military budget into PR and advertising and propaganda is probably something like \$10 billion or more ... and the media's helpless. The war contractors are able to take a giant amount to sponsor what's on the air and in the newspapers. But the corruption is from the top to bottom in the United States. It's really disgusting.

In the arts, if you take rock 'n' roll for example, that's completely controlled by payola. It costs \$300,000 or more to make a hit. You give money to local promo-men to pay off local disc jockeys and radio-men and that's the standard thing. That's how the top 10 is arrived at, or the top 50. It's all a matter of payoffs and money. It's

really awful. There's not really a free market. The same thing is happening in television in a different way. Whoever has enough money to buy time can put his rot on the air.

*Do you have any advice for young writers?*

First thought, best thought. ... And meditation will make you more familiar with your first and second thoughts.

*And for connecting with the higher self through meditation?*

I think meditation connects you with the ordinary mind. There is no higher self, there's just you right there. It's becoming familiar with the ordinary self.

*And is there anything beyond death?*

I really don't think there is anything more than what we have already, fortunately.

*So when we die, that's it?*

Well, when I was young I asked William Burroughs, and he said, "When you're dead, you're dead," which is all right.

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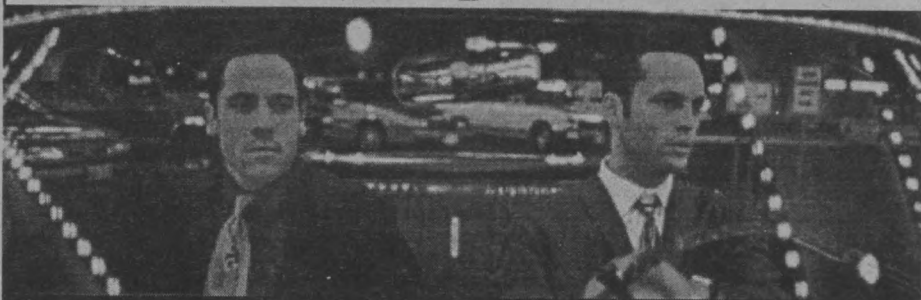
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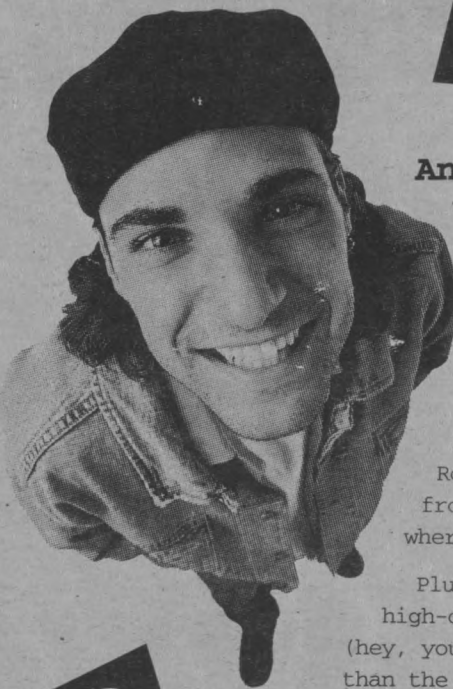
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## 1997 University Award Nominations Being Accepted for Outstanding Graduating Seniors & Graduate Students

*Each year the UCSB community recognizes the contributions and achievements of our outstanding graduating seniors and graduate students. University Awards are given to any student who is conferred an undergraduate or graduate degree in the 1996-97 year and who has performed "above and beyond the call of duty" in service to the University, the student body, and the community, or has succeeded while facing extraordinary challenges.*

ALL STUDENTS, FACULTY, AND STAFF MAY  
SUBMIT NOMINATIONS FOR THE AWARDS.

### Thomas More Storke Award

The Thomas More Storke Award is awarded each year to one graduating senior who has demonstrated outstanding scholarship and extraordinary service to the University, its students, and the community. The basic criteria are courage, persistence, and achievement. Nominees must have earned a cumulative GPA of 3.5 or above.

### Jeremy D. Friedman Memorial Award

This award is presented annually to one graduating senior who has demonstrated outstanding leadership and superior scholarship, and who has—in a particularly innovative and creative way—contributed significantly to the quality of undergraduate life on campus. Nominees must have earned a cumulative GPA of 3.0 or higher.

### Alyce Marita Whitted Memorial Award

This award is presented annually to one nontraditional graduating senior who has demonstrated endurance, persistence and courage in the face of extraordinary challenges while in pursuit of an academic degree.

### University Service Award

Service Awards, presented annually to graduating seniors and graduate students, acknowledge a depth of involvement in several different areas of campus life. GPA requirements are based on academic performance that is equal to or higher than 2.814, which is the scholastic average of the student body as a whole.

### University Award of Distinction

These awards are presented annually to graduating seniors and graduate students who have made an outstanding contribution to a particular (perhaps fairly narrow) area of UCSB student life. The awards recognize in-depth or focused involvement and significant achievement in campus or community activities. As with the Service Awards, GPA requirements are based on academic performance that is equal to or higher than 2.814, which is the scholastic average of the student body as a whole.

#### Nomination forms are available at:

Associated Students  
College of Engineering—Undergraduate Office  
College of Letters & Science  
Counseling and Career Services  
Davidson Library—East Entrance Information Desk  
Dean of Students Office  
EOP—Buildings 406 and 434  
Graduate Students Association—UCen 2502  
Isla Vista/UCSB Community Services Center  
MultiCultural Center  
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IN THE OFFICE OF THE DEAN OF STUDENTS (SAASB 2201)  
Nomination web site: <http://www.sa.ucsb.edu/dos/awards>

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