



# Gracies Dinnertime Theatre

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LIFE PROVE  
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## C. Diablo<sup>1</sup>

an interview by Andrew Gill

One source of confusion around GDT (even among the staff) has always been the nature of our publisher, C. Diablo. Who is he, and what does that C. stand for, anyways?

Most people have their theories, such as Chairman Diablo, Teng Hsiao-Peng's Wu-Tang name, Croesus Mammon Diablo, a pseudonym for C.M. Burns, Carnassus Diablo (a portmanteau combination of Carthage and Parnassus), Edward Albee's attempt to become involved in the literate world and (my personal favorite) Salman Rushdie's alias during his years in hiding.

None of these are true. During a recent meeting, President Simone revealed that he is GDT's publisher, and that the C. stands for C.E.O. Diablo then went on to state that he felt comfortable revealing this to "those whom I can trust never to disobey me." *Gracies Dinnertime Theatre* resented this statement, and was able to persuade him to grant the following interview to staff writer Andrew Gill. We are attempting to sneak this by Diablo by having this week's GDT published at the UofR. If what follows is an ad for the Diablo Dome, then we have been silenced.

**Gill:** Thanks for granting me this interview, Dr. Simone—or do you prefer to be called Diablo?

**Diablo:** Diablo. Please. It would just be awkward to call me by that name, after seeing my true form.

**Gill:** Okay. CEO Diablo, let me first ask why you decided to support *Gracies Dinnertime Theatre*.

**Diablo:** Several years ago, one of my minions came to me with an idea that would corrupt every soul at RIT; it would belittle Christianity, destroy race relations and defame Ethiopians. I immediately possessed the souls of Sean T. Hammond and Kelly Gunter and brought about that which you see now.

**Gill:** So far, what do you think? Are you impressed?

**Diablo:** There is still much to do. You haven't corrupted nearly half the souls that were corrupted by The Mentors song "Anal Vapors."

**Gill:** True. We're never going to come close to the *South Park* movie, either, though. I think you just have to accept it.

**Diablo:** I think that's an unfair comparison. That was my crowning achievement.

**Gill:** Okay. What if we move on? Why are you so forceful about this field house?

**Diablo:** Are you kidding? Once we get the field house, we can get acts like Britney Spears, who is known to cause psychotic episodes. Once people go insane, we can refer them to the counseling center, where we can coerce them to sell their souls.

**Gill:** Ah. But why the dome?

**Diablo:** The dome will be in the shape of a giant pentagram, suitable for sending the graduating class to Hell, rather than corporate America.

**Gill:** If they graduate...

**Diablo:** We've been working on that. We're changing our admittance contracts so that if you leave, we get your soul, anyways. It's basically an extension of your current GDT contract.

**Gill:** I don't remember signing any contract. I think I'm going to have to talk to Sean. But anyways, what's your plan for RIT's future?

**Diablo:** Well, the field house, of course. But beyond that, I plan to move the art schools to our building in downtown Rochester, and eventually into Lake Ontario.

**Gill:** Wouldn't it be easier just to invite the CIA back to RIT?

**Diablo:** No, I don't like their duplicity.

**Gill:** What's your beef with the arts, anyways?

**Diablo:** Until they come out with art that glorifies me, not God, I'll oppose it.

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1. This article is a work of fiction. Our publisher, C. Diablo, has raised concerns about giving the wrong impression of him and his intentions. Consequently, this disclaimer has been attached. *Gracies Dinnertime Theatre* would like to publicly state that Dr. Simone is not our publisher and that the fieldhouse is not a portal to Hell.

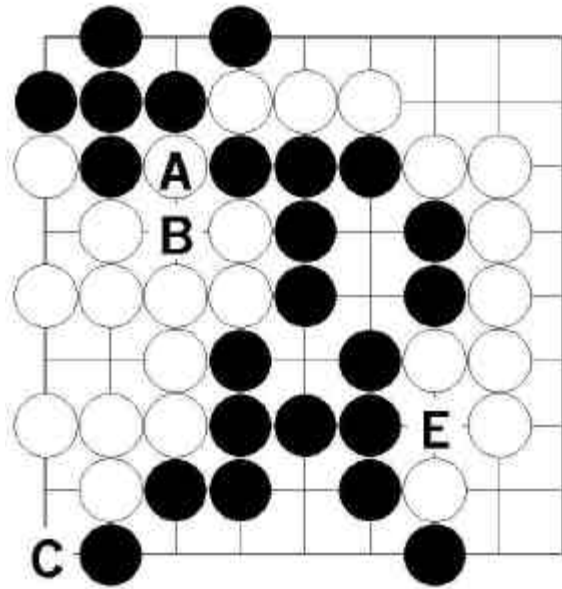
## Go, Lesson 4

by Tom O'Dachi

By now, as masters of the snapback and eye deprivation, you're probably wondering if this is all there is, and railing at the cruelty of mastery too quickly achieved. Fear not, intrepid students, we still have one more rule to learn.

As you may recall, taking a single stone back and forth continuously can lead to some very dull games, and for this reason such a succession has been ruled illegal. This is important enough to restate. If a black stone takes one white stone, and in doing so falls into atari, white cannot directly take back, but must play the next stone somewhere else on the board (switch colors and it's also true). This is Ko. Sounds simple enough, but of such simple rules are some of the most fiendish problems made.

A Ko fight happens when one well placed stone, in ko, can kill or save a certain group. Take a look at figure 1. Things stand in chaos. Both the black group in the upper left and the white group on the left side have only one guaranteed eye each. The white group is currently a bit more healthy than the black group, but it's black's turn. Black plays at B, taking the white stone at A, and all of a sudden white's position is in shambles. With a huge group in jeopardy, and unable to take back immediately at A due to the Ko rule, white has only one option: to make some threat to which black must respond. As chance would have it, there is such a move, at C. A white stone at C is an immediate threat to the black stone to the right of it, and a much



larger threat globally. If black connects at A, white can take a stone and make a second eye, saving the threatened group. Saving both groups would result in a loss for black, so black might want to respond to white's C threat, letting white take back at A. However, the upper left black group is yet again threatened, and black must find another Ko threat to win. See if you can. By the way, E is not a useful Ko threat as it takes only a few points, so white can safely ignore it.

If you're confused about finding Ko threats, look for places where putting down two stones consecutively would let you take a whole lot of territory (hopefully more than is being threatened:).

There's Go every Tuesday night from 7-11 pm in the SAU.



From: Adam Cerling  
To: gdt@hellskitchen.org  
Subject: Response to Response to Ayn Rand Institute

Forgive me, I'm in a semantic mood tonight.

I think Mookie Harrington misinterpreted the meaning of Dr. Onkar Ghatе's statements [GDT Vol. 18, Issue 1, "GDT versus Ayn Rand"]. When Ghatе criticizes "ethnic" writers and talks about being "sexist" and "racist," notice the quotation marks around these words. These mean that the words are not to be taken at face value—instead, Ghatе is criticizing the meaning that the average multiculturalist gives them.

Ghatе does not think it perverse that an ethnic writer could be on par with Shakespeare, but rather that an "ethnic" writer could. By the quote-unquote "ethnic" he means writers whose only claim to accomplishment is the accident of their heritage. He condemns the pretenders to the throne of great ethnic literature, not its rightful inhabitants.

Similarly, he does not say being sexist and racist is rational, but that being "sexist" and "racist" as defined by ASU and similar institutions is rational—explicitly because they define those words irrationally.

Please reread that article with an eye for its criticism of the *meaning* of words—I'm sure you'll find it much more agreeable.

In cheerful condemnation of postmodernism—  
WhiteRat

Mr. Cerling—

I agree; Dr. Ghatе's comments regarding the words "ethnic", "sexist", and "racist" are vague points in his speech. Therefore, I applied the theme of his speech for understanding.

Ghatе attempted to link the firing of Jared Sakren with the agenda of multiculturalists. Instead of dealing with the case at hand, he twists it to fit his own premise. Jared Sakren was not pressured to change his theater program into a series of African plays. Yet, Ghatе's focus is bashing of non-Western ideas through notably tainted speech which proudly proclaims his ethnocentrism.

You suggested an interpretation of the word "ethnic" with regards to Ghatе's view of "the average multiculturalist" and the ASU. I believe this is a bold statement which requires inferring a lot on the part of Ghatе's thinking. From reading this same piece several times, I suggest that these "ethnic" writers are simply people who involve their unique heritage in their writing. Furthermore, I declare that this element has absolutely nothing to do with whether their writing is worthwhile or not. Still, Ghatе proudly declares that they write trash. Ghatе's vision of a deterministic value of literature is degrading to non-western societies and is inconsistent with his own views on intolerance in academia.

Sincerely, Mookie Harrington  
ch003i@mail.rochester.edu



## DRAMATIS PERSONÆ

**Publisher:** C. Diablo

**Editors:**

Randall Good  
Mike Fisher

**Layout:**

Adam Fletcher

**Writers:**

Sean T. Hammond  
Kelly Gunter

**Contributors:**

Tom O'Dachi  
Andrew Gill

**Cartoonist:**

Gil Merritt

**Printer Daemons:**

Jennifer Martorana  
Mike Confer  
Jenn Kobialka  
Alex Moundalexis

**Feedback:**

Send email to  
gdt@hellskitchen.org

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