

## 'Futurama' has lots of laugh potential

By SUZANNE GREGORCZYK  
The Tattoo

After season after season of high ratings, the creators of "The Simpsons" have come up with a new show.

"Futurama," the new animated comedy, which airs prime time on Tuesdays has, like "The Simpsons," gotten lots of media attention.

The show, set years into the future, is centered around a young man who has decided to evade his permanent job assignment.

These "job assignments" are required of everybody - and a chip implanted into everyone for life assigns them the job that is best suited for him or her.

"Futurama" has a good basic plot, and the first episode left viewers wondering what adventures the main characters will get into on the next show.

It is also interesting to get other peoples' view on what life

will be like in the future. We see how the writers imagine people

### on the tube

having jobs "assigned" to them instead of having a free will and everyday objects such as cars just floating above us mid-air like spaceships.

Although it doesn't possess the laugh-out-loud essence of "The Simpsons," "Futurama" does have the potential to be outright funny someday, which is a good sign, because "The Simpsons" had that same quality when it was starting out.

If this show is anything like "The Simpsons," it will just keep getting better and better as the writers get increasingly funnier ideas about what predicaments for its characters.

The show airs Tuesdays at 8:30 p.m. on Fox.

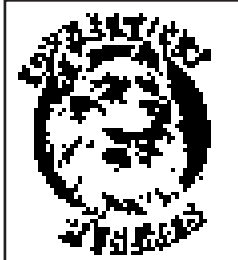
## Huskies fought the good (and tough) fight

By COLLIN SEGUIN  
The Tattoo

They shocked the world!

The UConn Huskies, 9 1/2 point underdogs to the heavily favored Duke Blue Devils, pulled off one of the biggest upsets in recent title game history when they beat Duke last Monday night. The team needed to use some surprises to become national champs.

Ricky Moore, usually the defensive stopper and only rarely an offensive threat, burst out with 13 first half points. With Khalid El Amin coming out of the gate cold, Moore's offensive explosion was a much-needed boost.



Elton Brand, the national player of the year, was held in check for most of the night, a surprise to most observers. With Jake Voskuhl staying out of foul trouble and the team being able to use some effective double and triple teams, Brand was unable to step up and take the game over.

The game was close throughout and was never really decided until the end. A Trajan Langdon four-point play late closed the gap uncomfortably, and only when Langdon traveled on one possession and then fell down on the next did the outcome finally become clear.

Duke was supposed to be one of the greatest teams ever, and maybe they will be remembered as such.

UConn was not given a chance by many people, not even to stay too close throughout.

If the game were played 10 more times, maybe UConn would lose 10 in a row. Maybe they would struggle to win more than one.

However, there is only one national championship game, and no one can take away the fact that UConn did what needed to be done. They are the last ones standing.

### Opinion

## 'Gypsy' setting up camp at BEHS

By HILA YOSAFI  
The Tattoo

A talented cast and crew at Bristol Eastern High School is working hard to present "Gypsy" this spring.

One of the stars of the musical, senior Mike Santoro, said, "With anyone's plays, Eastern or Central, you can go even if you're not excited about it in the beginning, it will just blow you away. There's just so much talent."

Ken Ferris, head of the music department and director of the musical said, "We were going to choose 'Guys and Dolls' because we had the people who could handle the leads," but there were only two female roles in that play.

Ferris said they chose "Gypsy" because they wanted a play that had a lot of females in the cast

and they wanted to use all the musical talent Eastern had to offer.

The musical takes place in the 1920s and '30s and is based on the life of Gypsy Rose Lee.

The leads are Rose, the mother, played by senior Jessica Zarrella; Herbie, Rose's boyfriend, played by Santoro; June, Rose's daughter, played by junior April Street; and Louise, Rose's other daughter, played by senior Sarah Divenere.

All performed in major roles in Eastern's musical "South Pacific" last spring.

The production even has a costume that lights up. It's worn by junior Carolyn Choi, who plays Electra.

Out of 73 students who auditioned, 37 make up the cast.

Street said performing in Eastern's musicals "is a good learning experience."

In "Gypsy," Rose drives her two daughters into "Uncle Jocko's Kiddies Show," and she pushes one so much that she becomes a stripper! (Sorry, guys, she doesn't really strip.)

Meanwhile, Herbie, who is the manager of the dance troupe, tries to get Rose to marry him.

Of course, there is plenty of singing and dancing.

Some catchy numbers include "Together Wherever We Go," "Let Me Entertain You," "You'll Never Get Away From Me," and "Everything's Coming Up Roses."

Divenere said rehearsing is "a lot of fun but it's a lot of work." "Gypsy" was first performed on Broadway more than four decades ago.

It features music by Jule Styne and lyrics by Stephen Sondheim. It was originally

directed and choreographed by Jerome Robbins.

### Going to the show?

"Gypsy" will be shown at Eastern's auditorium at 7 p.m. on Friday, May 7 and Saturday, May 8, and at 2 p.m., Sunday, May 9.

All seats are reserved.

### Ticket prices

Admission is \$10 for adults. Student and senior citizen tickets are \$7. Reserve a seat soon by calling 584-7860.

## Crash victim mirrors mortality

By JOE WILBUR  
The Tattoo

A week ago Cassi Boutwell sat behind me in English. Now she's in the ground.

Her death so affected the entire community, and particularly its young people, that we're still rubbing our eyes and squinting at the impossibility of it all. Now we're looking for answers and, of course, there aren't any.

### Opinion

The worst part, according to friends and family, is the senselessness. No matter who's to blame, or what you say, it was completely senseless.

No one so young, with so much possibility still before them, should leave so much undone.

Those of us who were not particularly close to Cassi watched her friends and family say goodbye with a separate sort of sorrow.

Part of it was the inexplicable vacancy of the chair in the classroom that used to hold a living, breathing girl that we remember for her life as we mourn her death in our separate ways.

Another part of it, the part that will last longest and leave us most slowly, is the realization that someone so young and vital could die.

Though it sounds trite, the realization of our own mortality has come quickly and without warning, and again to so many of us who, in the last two years, have witnessed the deaths of classmates who seemed so terribly indestructible by virtue of their youth, their life, their love of life.

Death came to our lives, to the seat just behind us. It doesn't quite seem possible to those who knew her best playing on a sports



Bristol Eastern High School students decorated part of the school cafeteria wall (above left) and a locker (above right) in honor of their friend, junior Cassandra "Cassi" Boutwell, who died last week in a motor vehicle crash in Vermont.

field or being outrageous in stock situations that seemed otherwise mundane.

We're human and fragile, and there's nothing more that can be said about it.

Limiting our senselessly destructive decisions is the only power we have over our lives, and, at times like these, it doesn't seem like much of a defense.

We must learn to acknowledge our mor-

tality without having to bury our own. It won't be pleasant. But "youthful invincibility" is a dangerous concept, a bad equation.

Saying that a week ago would have made me feel something like a public service voice over on a low-budget after school special, but a week ago Cassi Boutwell sat behind me in English.

Now she's in the ground.

## When punk and Big Band clash

By JOE WILBUR  
The Tattoo

Neo-swing, the latest pop genre to turn teen angst and raw sexual energy into sugary pop tunes, gold records and crowded dance floors, will inevitably eat itself.

This revelation, sadly, came to me while watching television. In an interview with the Squirrel Nut Zippers, a hot jazz band who are often said to have been on the forefront of "new swing," band members said the "movement" cheapens what they do.

It simply had to happen.

The Zippers play roots jazz and big band with a '90s sensibility - have for years. With the invasion of the Brian Setzer Orchestra, Cherry Poppin' Daddies, Big Voodoo Daddy and a dozen other, lesser-known groups, the Zippers are ready to jump ship.

Similarly, Swing/Ska veterans Royal Crown Revue recently vented their frustration with the commercialization of the genre. "It's hard," RCR guitarist James Achor told SPIN magazine recently, "when [Cherry Poppin' Daddies'] 'Zoot Suit Riot' is on the radio and you wrote the same song, except 10 years ago. We used to be, like, a traveling freak show. Now it's not so hard because we're preaching to the converted."

The Zippers point out that many of the bands scoring hits with swing tunes are unaware of their roots - primarily Ska-Punk outfits following the herd to where the grass is green. But the kids dig it, and scores of new bands are emerging to chase the youth demographic across the country, beating it

senseless with trumpets and fedora hats.

"We were Punk kids," Voodoo Daddy front man Scotty Morris admitted to VH1, "and we wanted to bring that to swing - you know, give it that edge." And there's the trick. Blink and you'll miss it.

### music analysis

What's happening here isn't new. Countless bands, with varying degrees of skill and success, fuse Punk Rock edge and energy with classic genres thought to be incompatible in search of a new, chart topping animal. Punk itself comes and goes, its pop epitome being radio casualty Green Day.

At its best it is an exciting and unpredictable formula, spawning acts like Elvis Costello, The Violent Femmes and, more recently, Ben Folds Five - a trio raised on groups like The Clash and The Pretenders - going at classic Piano Rock with both guns.

At its worst, the Punk Infusion Formula is a vicious monstrosity, chewing up its practitioners, mostly new or unknown bands, and spitting them out. To wit: after the fizzling of his first Infusion group, '80s new wave darlings The Stray Cats, Brian Setzer joined the new swing wave in going for the throat of American pop culture this year with his "orchestra." With Setzer at the helm, the group released its breakthrough album, the Dirty Boogie. The terribly snappy album and the hype surrounding it is exactly what one might imagine the outcome to be should Benny Goodman and Joe Strummer raise an infant, throw it to the wolves of MTV and

VH1, and take 10% for services rendered.

"I was walking down the street," Setzer recalled in an interview earlier this year, "and I saw a bowling shirt in the display window at Sears. That's how I knew it was time to pack it in."

"Initially we were just emulating all these old records we'd find," said RCR's Achor. "We listened really hard and tried to write what sounded like the style to us. Nowadays, the bad part of the scene is when people say, 'Your record's not authentic.' We never set out to make an authentic record. What does it mean to do a really nice imitation of something that once was? How does that make me any different than an Elvis impersonator?"

Punk kids having fun with old Glenn Miller records, Elvis impersonators, or serious artists? Which do the bulk of the neo-swing bands represent? All depends on who you ask, it seems.

And there's the problem. The squabbling and dissension among the bands, the restlessness with fans and with the scene...it's just beginning to show through, wearing thin like the soles on a pair of cheap saddle shoes. As bands refuse to play with one another, taking pot shots at each other in Rolling Stone, and the fans become equally divided on issues of authenticity and style, the whole thing seems ready to fizzle, daddy-o. Get your kicks now, swing kids.

It can't last long.



Amanda Lehmert / The Tattoo

## The Tattoo: don't miss it

You're reading the best high school journalism in America. Written entirely by high school students, *The Tattoo* appears in the *Press* on occasional Mondays. We take no prisoners.

Roll it up. Make it into a hat. Maybe an airplane. But read it first. Then, pass it to a friend.

We're always on the lookout for a good scoop, or new journalistic talent.

If you've got a hot story or think you might have ink in your veins, give us a call.

Any questions or comments about *The Tattoo* should be directed to its volunteer advisors, veteran *Press* reporters Jackie Majerus and Steve Collins. They can be reached at 589-5316.

Keep watching the *Press*, because more great editions of *The Tattoo* are in the works.

To get e-mail notice of upcoming issues, drop us a line at SteveJackie@prodigy.net

## Metallica's 'Garage Inc.' runs, but needs a tune up

By JESSICA NORTON  
The Tattoo

Metallica has done it again. They've put out another album to rock the charts and seize back the love from their moshing fans since their last two releases, ReLoad and Load disappointed many. So this was going to be their huge comeback. They made appearances, they did interviews, all to bulk up Garage Inc. All to get back their prior hard metal reputations.

It didn't work. If anything, it drove

them into the perpetual hole that they have been digging since '96.

At first glance Garage Inc. looks promising. Its two-CD cover pictures Metallica looking, well, grungy. Plus any hard rock fan recognizes at least some of the songs they are covering on this CD.

Back to the songs. Some artists featured are Black Sabbath, the innovators of rock as we know it; Bob Seger, and some others who obviously caught Metallica's interest in one form or another. On the second disc there are songs from some of Metallica's earliest albums,

Garage Days revisited from '84 and '87, B

Sides and One-Offs from '88 to '91, all three albums being hard to find items or simply no longer available. My first reaction is that this could have promise, especially with songs like "Blitzkrieg" that are considered to be in the list of greatest Metallica hits. I was wrong. The second CD was good - VERY good actually - but the first CD took away what little faith I still had in Metallica as a "heavy" band. The

### music review

only good songs were "Turn the Page,"

"Die Die my Darling," and "Loverman." I couldn't even sit through "Whiskey in the Jar," and yes, there was another country song that brought back memories of Load.

If you have 20 bucks and want to listen to the second CD off of Garage Days Inc. then I recommend that you buy this.

However if you are still aching over Reload then take a break from Garage Inc. until you can muster the strength to listen with an open mind.