

# "Rudy:" the underdog comes out on top

by Sarah Melchiorre  
Collegian Staff

What did you want to grow up to be? (I still don't know!) Some of us have dreams, but think they're unattainable.

Struggling, working hard, and praying are all techniques characters use in "Rudy," to attain their dreams.

Daniel E. Reuttiger (Sean Astin), otherwise known as Rudy, comes from a small steelmill town in Illinois. His family is devoutly Catholic and huge fans of Notre Dame football.

Rudy's only dream is to become a Notre Dame football player.

What's the problem? Notre Dame is damn good. Rudy is damn small. And, Rudy's grades are damn bad.

Rudy is constantly told he'll never be anything by his father,

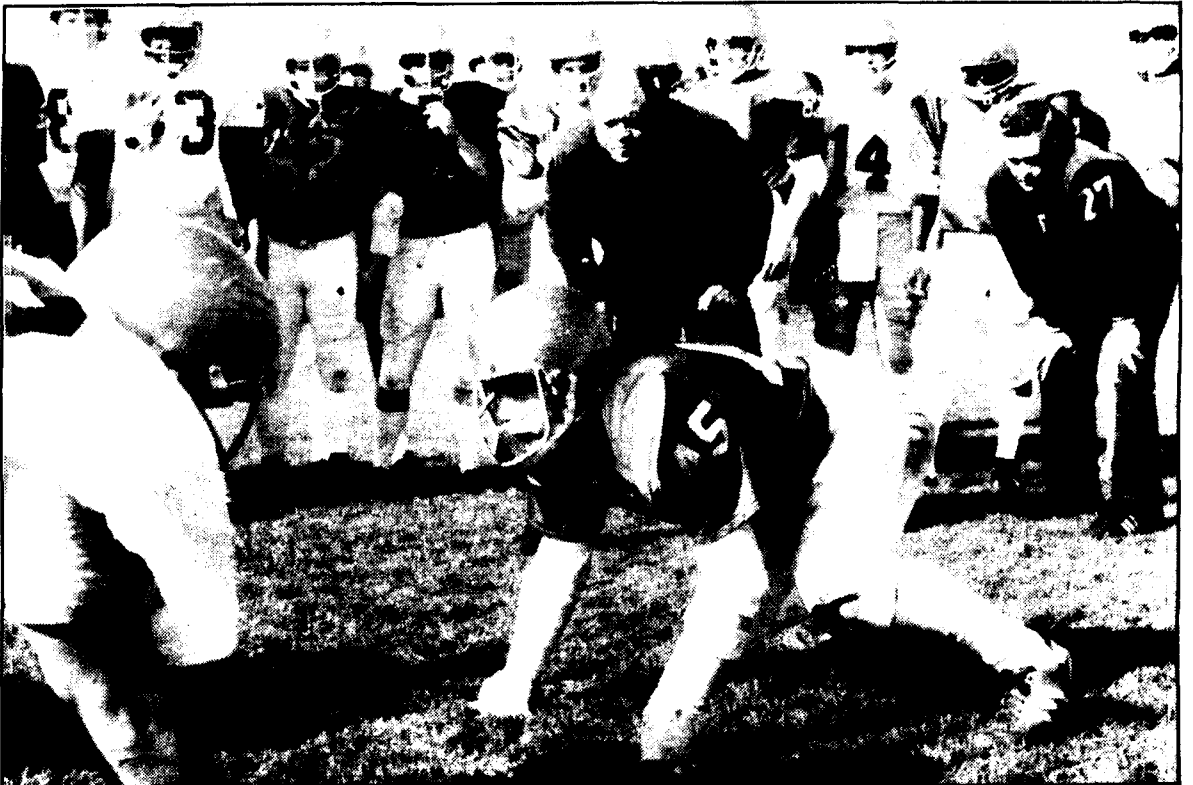
by his brothers, and by his teachers.

Is the film any good? I'd have to say . . . . hmmm . . . . YES!! The first half is all background on Rudy and gives insight into his drives. With all the background you can't help but root for Rudy. And the second half, my roommate was jumping up and down. (I was quite embarrassed!)

Sean Astin does a great job. He fits the role remarkably well. Some of Astin's other films include "The Memphis Belle," "Encino Man," and "Toy Soldiers."

David Anspaugh directs "Rudy." Anspaugh also directed "Hoosiers," another film about underdogs coming out on top.

The plot pushes the audience into loving and cheering for Rudy. (I may just go see it again.)



On the gridiron: Through sheer grit and determination, Rudy (Sean Astin) wins a place alongside much larger and more gifted athletes on Notre Dame's football team.

## Books

by Ralph Hollenbeck

FINDING HER VOICE: THE SAGA OF WOMEN IN COUNTRY MUSIC, by Mary A. Bufwack & Robert K. Oermann (Crown: \$32.50).

Today it's called the "Nashville Sound", but in less commercial eras, the tunes were known as folk or hillbilly music. They were more authentic and earthy, and certainly

not as universally applauded as the "Tin Pan Alley South" melodies popular today. Bill Munroe, Roy Acuff, Ernest Tubb and dozens of others made aficionados of early-day radio and record listeners, and the Year of the Woman started in Country Music long before it became a political slogan.

Bufwack, a cultural anthropologist, and Oermann, a music journalist, do a masterful job in retelling the distaff role "as collec-

tors of country songs and as singers." June Carter Cash epitomizes those women, for young June, her sisters and Mother Maybelle (descended from the original Carter Family) translated the pioneer and rural feminine experience into song. So did Jean Thomas (The Traipsin' Woman), Patsy Cline, Dale Evans. This is probably the most complete volume on the cultural and entertainment impact of women in country music.



# THE WORLD OF MUSIC ACCORDING TO DIRTBAG AND STANK

## CYNIC: FOCUS



Stank: Holy pugent stench, I like this.

D.B.: They have a unique combination of thrash and mellow instrumentals.

Stank: They rock. They sound like a heavy Dream Theater or Metallica with Rush's expertise.

D.B.: Sounds like Slayer meets the Greatful Dead. Too many effects on the vocals.

Stank: Yeah, I agree, but this band rocks. The guitars are well arranged and thought out. The band's musical ability is far superior of many big name bands out there. For instance: Def Leppard, Black Sabbath and The Cult come to mind.

stories of crazy myths which is cool. None of that teeny bopper love junk here.

D.B.: These guys definitely have talent and the lyricist kicks ass, but the vocalist needs work. "Uroboric Forms" is cool.

Stank: "Textures" is a cool instrumental. It shows their broad musical spectrum. If you like a Heavy Dream Theater, get this.

\*\* Cynic spears 2 1/2 skulls.

## FIGHT: WAR OF WORDS



Halford's new band, not that dance junk you like!

D.B.: Alright, if you ever say that I like that scum sucking dance music again, I am going to lock you in a room with the Bee Gee's for the rest of your life.

Stank: Cool, I'll fight them too. Fight is Rod's new band, and it smokes. "War of Words," "Contortion," and "Into the Pit" are awesome. This tape sounds like Pentera and Megadeath with Rob Halford. It's a kicker.

D.B.: I can't find a bad song on the tape. Halford's vocals and Russ Parrish's guitar are an even better mix than Judas Priest.

Stank: You're full of it! Priest Rules! This is good, but it is not Judas Priest. Priest opened up metal and early thrash. This is just Halford's progression in that direction. Jay Jay on bass plays a great low end that blows your ears.

D.B.: Songs like "Kill It" and "Vicious" get your blood pumping. They make me want to get in a mosh pit and smash

people.

Stank: Just smash. I like this a lot. The production is perfect. Definitely up for the Stank and Dirtbag album of the year.

D.B.: I can't find anything wrong with this album. It definitely kicks ass.

Stank: Cool. Cochis, you're saved by that review. Now you can go back to your Zooropa Junk.

D.B.: U2 blows. Go get your Erotica CD and lock yourself in your cell.

\*\* Fight justifies 4 1/2 skulls. Smash!

We accept all hate mail. Also, any aspiring bands can send any demos with a brief bio to *The Collegian* addressed to *Dirtbag and Stank*. If we like it we'll say so. If we don't we will rip on you.

