Establishing a Modern Day Sports Hero:

A Film Soundtrack & Score Analysis of Rudy (1993)

by

David Faleris

Presented in partial fulfillment of the requirements of the degree:

Master of Music, Scoring for Film, Television, and Video Games

Berklee College of Music
Valencia Campus

July 2014

PREFACE

I have always been a big fan of college football – by the way, I will be referring to 'football' as a United States citizen, whereas the rest of the world calls soccer football. In fact, I often favor college sports over professional sports. Collegiate sporting events, in general, always seem to possess more fire and fight, more pride and passion, than the (admittedly) world-class skills displayed by paid athletes. As a musician, I liken it to seeing a top youth orchestra perform. Despite their lower "skill level", the amateurs manage to both harbor and demonstrate a vibrancy that can rarely be found at the professional level. Mistakes and missteps are overshadowed by the resilience and fervor of such a youth ensemble, as is the same in collegiate athletics.

After graduating from my alma mater, Boston College, I have been fortunate to remain close to the university and its athletics program through music. I have been to countless sporting events and I look forward to the many more to come. In the spring of 2014, I put together a proposal to insert a new piece of music into the Boston College Football "Game Day" experience. My goal was to maintain the commercial appeal of their events – which are, after all, revenue-generating affairs – while offering the nuance of the university that was missing. One obvious source of this nuance is embedded in the well-known melodies of the school's fight song and alma mater. Thus, my proposed music for Boston College called on these themes heavily, with hopes of further motivating and inspiring the school's student athletes (and its fans) by reminding them that these sporting events are about proudly representing their school. The resulting product, a two-minute work orchestral work titled, "'Til the echoes ring again…", was recorded and produced in partial fulfillment of my degree requirements at Berklee College of Music.

To satisfy my final degree requirement, I was to select a film and conduct a thorough analysis of its soundtrack and score. I did not have to dwell on this movie selection process long because one movie came immediately to mind. David Anspaugh's *Rudy*, a film about a young man striving to play football at University of Notre Dame, was the perfect complement to my recording project for Boston College. As I will further discuss, the film (and score) possess the same central tenets of collegiate athletics that I respect and enjoy. And as fate would have it, the movie was filmed at a Boston College football game!

As I work through this film score analysis, it is important that I take a leap and define a few aspects of the film and score for the sake of reference within this document. For example, during the **Plot Synopsis**, I will define where I believe "Act I" vs. "Act II" begin and end, although I do not have documentation to support such definitions and assumptions. Further, I will base my timings on the digital copy of the film purchased through iTunes. Lastly, my listings, timings, and numberings of all music cues will also be defined – similarly for the sake of reference – at the end of this document in the **Cue Listing**.

TABLE OF CONTENTS

I. Movie and Composer Introduction……... 1

II. Plot Synopsis…… 4

III. Music Overview…… 8

IV. Themes and Motifs……13

V. Noteworthy Cues……...19

VI. The Score's Immortality……27

VII. Music, Sports, and Heroes……29

VIII. Reflection……...32

IX. Cue Listing……33

X. References……35

I. Movie and Composer Introduction

Rudy was released on October 13, 1993 by TriStar Pictures and grossed just under $23 million at the box office.[1] It was the first film to be shot at University of Notre Dame in roughly fifty years, a noteworthy feat by the filmmakers given the passionate football community in South Bend, Indiana.[2] Clocking in at slightly less than two hours in length, *Rudy* garnered positive reviews and continues to serve as a perennial favorite when it comes to uplifting films and sports films alike. It recently landed the ranking of #54 in American Film Institute's 100 Most Inspiring Films of All Time.[3]

The main character, Rudy, is played by Sean Astin – likely known best for his role as sidekick Sam in the *Lord of the Rings* trilogy. A solid supporting cast is made up of Ned Beatty, Charles S. Dutton, Jon Favreau, Jason Miller, and Lili Taylor, among others. Vince Vaughn also found his film debut here, where he met Favreau on set. *Rudy* was just the beginning of what would be a fruitful and long-lasting personal and business relationship for the duo; Favreau and Vaughn would go on to make many successful movies together.[4]

Rudy itself was the product of another strong working and personal friendship, that of director David Anspaugh and writer Angelo Pizzo. The two met as college roommates and fraternity brothers at Indiana University before both attending University of Southern California's School of Cinematic Arts. Their first collaboration was *Hoosiers* (1986), a 1950s-

---

[1] IMDb.com. "Rudy." Internet Movie Database. http://www.imdb.com/title/tt0108002/

[2] Turan, Kenneth. "A Tribute to the Power of Stubbornness : Rudy Ruettiger wanted to play Notre Dame football in the worst way--and finally did, for two plays. 'Rudy' tells how he did it.." Los Angeles Times. http://articles.latimes.com/1993-10-13/entertainment/ca-45091_1_notre-dame/

[3] AFI.com. "AFI's 100 YEARS...100 CHEERS." American Film Institute. http://www.afi.com/100years/cheers.aspx/

[4] Roston, Tom. "A Brief History of Vaughn & Favreau Collaborations." The Moviefone Blog. http://news.moviefone.com/2009/10/09/vince-vaughn-john-favreau-movies/

era film about an underdog high school basketball team's pursuit for the Indiana state championship. Following *Rudy*, Anspaugh and Pizzo went on to make another inspirational sports drama in 2005: *The Game of Their Lives*, chronicling the USA's unlikely soccer victory against England in the 1950 World Cup.

As the story goes, the creative duo was seeking a high profile composer for *Hoosiers*, and the film's Executive Producer was able to get Jerry Goldsmith into a screening of the film. Goldsmith, who had already won an Academy Award several years prior, sat in the front row with the others sitting in the back. All eyes were on Goldsmith, whose lack of movement for the duration of the film led everyone to believe he had fallen asleep. Once the film ended, Goldsmith turned and looked – his eyes red and puffy – at the Executive Producer, and then said, "You son of a bitch. You knew I'd fall for this movie." Despite Goldsmith's lack of interest in sports, he was in love with the project. Both the film and score were a huge success and Goldsmith made a commitment to score whatever project was next for Anspaugh and Pizzo.[5]

This next project turned out to be *Rudy*. And while Goldsmith's work on *Rudy* did not land him an Academy Award nomination (as it did for *Hoosiers*), the music has proven to be timeless (as will be discussed in **Chapter VI: The Score's Immortality**). Simply put by Filmtrack's review, "… if you're looking for an inspirational orchestral score, there are few that can compete with **Rudy**."[6] Goldsmith, too, was smitten with his own work on the film.

---

[5] Siegel, Alan. "Scoring an Underdog: The Story Behind Rudy's Enduring Soundtrack." Sports Illustrated. http://www.si.com/extra-mustard/2013/12/06/scoring-an-underdog-the-story-behind-rudys-enduring-soundtrack/

[6] Clemmensen, Christian. "Filmtracks: Rudy (Jerry Goldsmith)." Filmtracks. http://www.filmtracks.com/titles/rudy.html/

When Jeff Stafford of Turner Classic Movies (TCM) asked if Goldsmith had "any personal favorites which are less well known for various reasons," Goldsmith replied, "*Rudy*. I was very happy with the score and loved the film. For some reason it was totally overlooked by the public, but then became a staple on cable television."[7] A successful score, of course, should be no surprise when it comes to the genius of Jerry Goldsmith. Born and raised in Los Angeles, California, he went on to score well over 150 films as well countless hours of television before passing away in 2004 at the age of 75. He is widely recognized as one of the great film composers of all time.[8]

[7] Stafford, Jeff. "Interview with Jerry Goldsmith (Oscar-winning composer)." Turner Classic Movies. http://www.tcm.com/this-month/article/66928%7C67243/Interview-with-Jerry-Goldsmith-Oscar-winning-composer-.html/

[8] *Film Music Masters: Jerry Goldsmith*. VHS. Directed by Fred Karlin. : Karlin/Tilford, 1995.

II. Plot Synopsis

Based on the true story of Daniel E. "Rudy" Ruettiger, *Rudy* charts a young man's journey in realizing his dreams to play football at the prestigious University of Notre Dame. Rudy (Astin) comes from a blue-collar family in Joliet, Illinois, and we capture the essence of his story and mission in a few short minutes.

Act One. We commence our with Rudy playing backyard football to no avail, yet still going on to proudly proclaim he will play football at Notre Dame after high school. The University of Notre Dame, located in South Bend, Indiana, is clearly held in highest regards by the Ruettiger family, as well as the region itself. Unfortunately for Rudy, the student body is also known to be made of smarter, wealthier, and/or more athletic young men than he. Still, we move from Rudy's wide-eyed gaze into the family television set – where watching Notre Dame football is a near-religious experience – to his reciting of inspirational speeches ("pep talks") made by the school's famed football coaches over the programs long and storied history. Rudy's aspirations are clear and focused, but obviously lofty as each scene reminds us that only his best friend, Pete, believes he can do it. Rudy's family – most notably his father and older brother Frank – responds with either laughter at the notion alone, or frustration at the incessant and unsubstantiated declarations.

In high school, Rudy plays football and has clearly displayed strong work ethic and "heart" as his coach quips in the final practice, "Hey Rudy. We're going to miss you." In the classroom, however, Rudy is exposed for his bad grades and daydreaming tendencies. It is clear that he has no hope of attending Notre Dame. So, after high school, Rudy takes a job at the local steel mill, as is the family practice. When his best friend, Pete, is killed in an

explosion at the mill, Rudy takes up and leaves for South Bend to pursue his dream. His father asks him to stay and explains that, "Chasing a stupid dream causes nothing but you and everyone around you heartache." Rudy firmly states his independence and catches the bus to South Bend.

Upon arrival, Rudy meets immediately with a priest that helps him to enroll at Holy Cross College, a junior college adjacent to Notre Dame. If his grades are strong enough at Holy Cross, he may be admitted to Notre Dame as a transfer student. Following his meeting with the priest, Rudy explores and takes his first steps on the University of Notre Dame campus. He finds the football stadium and has a profound moment to himself as he slowly walks onto the grass, as if to savor the moment. He is now one step closer to fully realizing his dream.

Act Two. Rudy befriends D-Bob (Favreau), a Notre Dame student and teaching assistant for one of Rudy's classes. D-bob discovers that Rudy has dyslexia and helps him to get on the right track with his studies and grades. Meanwhile, to stay close to his dream, Rudy talks his way into a job working for the head groundskeeper, Fortune (Dutton), at the Notre Dame football field. On the job, Rudy is often caught up again with in his daydreaming tendencies, from playing invisible football to reciting the same speeches he practiced as a child. Though Fortune can appear flustered at times with Rudy's scattered attention and admittedly whiney attitude when it comes to his education at Holy Cross being insufficient, he is eventually won over and charmed by Rudy's full-hearted devotion.

There are numerous montages that take us through Rudy's grueling regiment of studying, working, exercising, and even praying from time to time. These montages also take us through the seasons and semesters as Rudy is rejected three consecutive times in his attempts to transfer to Notre Dame. There is also one scene where Rudy returns home for Christmas, only to find he has lost his fiancée (Taylor) to one of his brothers. Further, his family remains unimpressed at Rudy's efforts, scoffing at his unrelenting pursuits. During his final semester of transfer eligibility, Rudy is admitted to Notre Dame. He returns home to tell his family and finally receives some support from his father, who exhibits some pride in sharing the news with the rest of the steel mill workers over the loud speaker. Nevertheless, looks of doubt and concern permeate the room as Rudy states he must return to campus for football tryouts.

Act Three. Rudy tries out for the Notre Dame 'Fighting Irish' football team and his lack of size is evident as he is tossed around the field like a rag doll. Just as apparent, though, is Rudy's determination as the coaches note his drive and tenacity is stronger than any other player. Through his grit and perseverance across five grueling days of tryouts, Rudy earns a spot on the Notre Dame scout team where he will be help the team train by standing in as the opposition during their practices. There is no guarantee made that Rudy will ever get a chance to "suit up" or "dress" for a real game, which means he may not go down as officially being a member of the team. Day in and day out, he endures a barrage of brutal hits just to remain a part of the organization.

Eventually, he wins over his teammates and coaches who allow him to dress for the final game of his senior year. Rudy's teammates invite him to lead the 'Fighting Irish' onto the

field during this final game, but there is no talk about whether or not Rudy will get to see any action on the field as a player. As the end of the game nears, Notre Dame is leading by enough points to ensure a win if they simply run out the remainder of the time left in the game. A "Rudy!" chant is started by a teammate and is slowly picked up by the fans in the stadium. With less than one minute left in the game and Notre Dame certain of victory, Rudy's teammates ignore the head coach's orders to run out the clock. They pull off a trick play to score, which gives Rudy one last chance to play defense for the final seconds of the game. With the "Rudy!" chant reaching deafening levels in the stadium, the coach puts in Rudy for the final two plays of the game. On the final play of the game, Rudy sacks the quarterback and is subsequently hoisted up on his teammates' shoulders and carried off the field.

III. Music Overview

Rudy boasts 62 minutes of music, equating to approximately 54% coverage of the film. As is the case in most films, the composer does not provide all of this music. Roughly 12 ½ minutes fall into the category of source music. This breaks down further into three subcategories. The first – and among the most common found in films of all genres – is social music. A bar scene early in the movie has Johnny Cash's "Ring of Fire" and Patsy Cline's "Walking Dream" playing from a jukebox. As students paint the football helmets on the Notre Dame campus, Creedence Clearwater Revival is blaring through a stereo system. This scene transitions directly into a second bar scene with a trio of live musicians playing traditional Irish music on fiddle. mandolin, and bodhrán. In total, this social music makes up for 4 ½ of the 12 ½ minutes of source music.

The second subcategory is not surprising given the nature of the film surrounding college football. There is approximately 4 ½ minutes of marching band music heard at the football games in South Bend. The music plays a part in pre-game pep rallies and field shows, as well as in-game entertainment and celebrations. Marching bands are an integral part of the "game day" atmosphere in college football, and this is accurately reflected throughout the film.

Lastly, the family television set runs constantly through the only two scenes inside the Ruettiger household. It does not play a primary role in the soundscape of the scene, but it serves as continuous white noise for 3 ½ minutes across the two scenes. While the television does not audibly account for much going on, it is an important indication of lifestyle for the Midwestern, working-class family. It is established early on, in the second

scene of the film, that watching Notre Dame football on television is a near religious experience for the family (and most notably the father). Before a Notre Dame game begins in this scene, there still exists constant noise from other programming as the family sits down for dinner in front of the television. When Rudy comes home for Christmas after his first semester at Holy Cross, half of the family – again, primarily his father – is glued to the television set. While seemingly unimportant, this affirms a sense of anxiety for Rudy's family members at the notion of abandoning their safe routines. When Rudy tries to convince his father to visit South Bend to watch a game, his dad quickly and sharply defends, "I watch the games from here on my television and that's fine for me." This stubbornness eventually contributes to our (the film viewer's) overwhelming delight when Rudy's family is convinced to attend the final game, where they, too, will be overjoyed as Rudy realizes his dream of playing football for the 'Fighting Irish'.

Before we move on to discuss the score, it is important to make note of the 3 ½ minutes devoted to non-source and non-score music. There are four cues in this category, and one of these cues is the very first thing you hear in the film, before any text or picture even appears on the screen. With the screen completely black and empty, you hear sounds of a pre-game pep rally featuring a college marching band drumline. This immediately sets the character of the film and has the viewer already thinking ahead to college football. The other three cues in this category are performed either by the University of Notre Dame Glee Club or Marching Band. These are set underneath montages of Rudy's semesters at college. While only accounting for roughly five percent of the total music in the film, these vocal and band tracks (and their accompanying montages) appropriately place the moviegoer on the university campus with Rudy.

With these other categories aside, we arrive at 46 minutes of score across 22 cues by Jerry Goldsmith, accounting for roughly 40% of the film. As we look at an act-by-act breakdown of the music, first notice the increasing runtimes of each act as the movie progresses.

	Act I	Act II	Act III
Total Run Time	30 ½ min	36 min	47 ½ min
All Music	16 min (52%) /10 cues	19 min (53%) /12 cues	28 min (59%) /12 cues
Score Only	12 ½ min (41%) /7 cues	12 min (33%) /7 cues	22 ½ min (47%) /8 cues

Although the duration of each act increases, it is interesting to see that the music also increases its percentage of coverage within each act with one minor exception. The reduction of score usage in Act Two is a bit misleading and does not signify a decrease in importance of the music's role in the film. The orchestral score was minimized to make room and place more emphasis on the collegiate sound, dominated by the Notre Dame Marching Band and Glee Club. The percentage covered by all music still sees a slight increase (52% to 53%) despite the seemingly significant drop in score usage (from 41% to 33%).

Meanwhile, Act Three is nearly 60% backed by music in general, and nearly 50% backed by Goldsmith's orchestral score. The act is much longer than its predecessors, but between the increased action of football scenes and elevated use of music and score, the final 45 minutes of the film feel no longer than the first 30 minutes. Also, let us deduce something about cue

length from this table. Jerry Goldsmith penned seven cues in each of the first two Acts, totaling 12 to 12 ½ minutes of music. In the final Act, Goldsmith penned only one additional cue, but these eight cues total 22 ½ minutes of music. This is a dramatic shift in the function of the score, which takes on a more narrative role than its previously supporting emotional role.

The official soundtrack release contains ten full cues from the film and delivers 35 minutes of the Jerry Goldsmith score. This means that over 75% of the orchestral score is supplied by fewer than 50% of the orchestral cues. Although the soundtrack is not in chronological order, it charts a similar dramatic journey for the listener, ultimately ending with The Final Game. Not surprisingly, a whopping six of the ten cues on the soundtrack are from Act Three. In fact, from the kickoff at the start of the final game in the movie, Goldsmith's score is persistent all the way through the end credits. Nearly 11 ½ of the final 12 ½ minutes of the film contain music by Goldsmith, which equates to 92% coverage by score only. By the end, the score is also clearly responsible for a large part of the emotional response of the viewer, as the "subtle-as-a-cattle-prod score reaches a deafening crescendo, and Rudy's teammates carry him off the field."[9]

Jerry Goldsmith is no stranger to dramatic orchestral scoring, and his work in *Rudy* is no exception. He works with a full orchestra, consisting of (my best guess of) approximately 60 players. On a macro level, the score breaks down into two categories. The first consists of a lot of solo woodwind writing, accompanied by tender touches of string, harp, and piano. Smooth and rich orchestral textures are occasionally laced (albeit gently) with an "ooh" choir

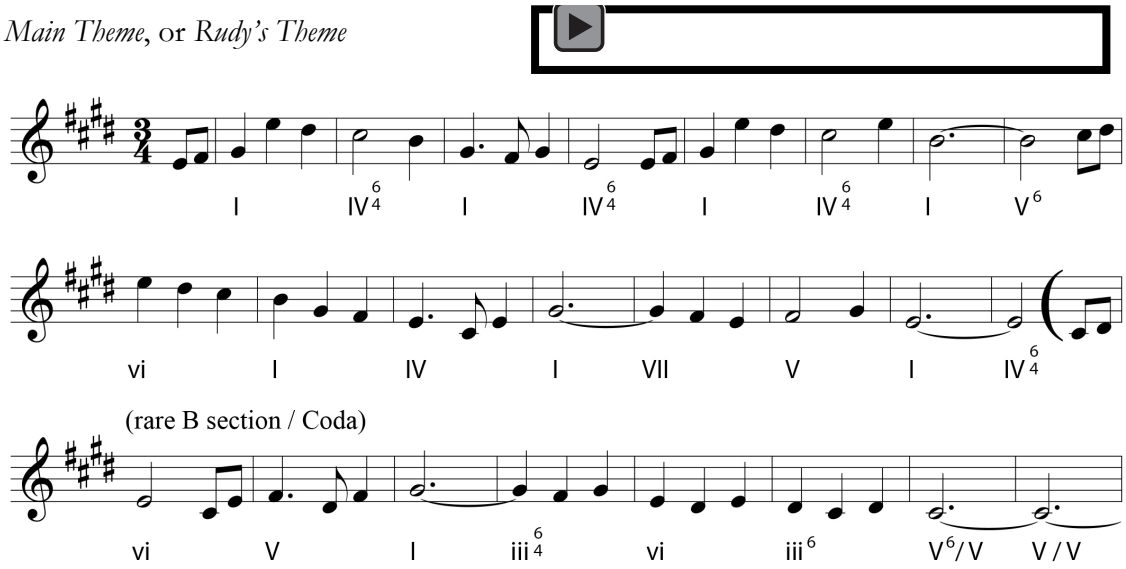
[9] Lidz, Franz. "'Rudy,' about a steelworker who fulfills his dream...." Sports Illustrated. http://sportsillustrated.cnn.com/vault/article/magazine/MAG1137990/1/index.htm/

or synthesizer. The result is a simple, yet poignant flavor added to the storyline of the unassuming and goodhearted Rudy Ruettiger. The other style exhibited in Goldsmith's writing portrays the other characteristics of Rudy that are central to achieving his goal. This music overflows and reeks of diligence, resilience, strength, and toughness. Instrumentation for this portion of the score includes heroic French horns (among other brass), as well as percussion and driving strings.

IV. Themes and Motifs

Similar to Goldsmith's orchestration and style being divided into two broader categories, the themes and motifs in *Rudy* align with the same fundamental characteristics of our hero protagonist.

Main Theme, or *Rudy's Theme*



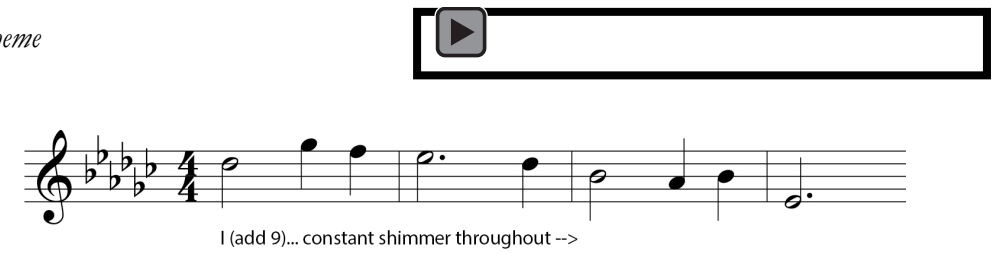
The first notes we hear of Jerry Goldsmith's score belong to the Main Theme, entering as Rudy is called a "spaz" for his subpar performance in backyard football. The theme is played by solo flute, effectively giving the viewer a preview of the heart and character of our young hero. He is humble, gentle, and free-spirited as the melody alternates between big upward leaps and stepwise downward motion. The flute is accompanied by harp; the instrumentation suggests an Irish folk tune. As it turns out, the melody is undeniably folk-like. The pentatonic scale is utilized to the fullest extent, with the exception of a few passing major seventh tones. Nearly all of the strong beats land on the thirds of chords, furthering a warmth and roundness to the tune. Oddly enough, while the melody completely avoids the fourth, we find the accompaniment landing on the IV-chord frequently. The most common form of this IV-chord, however, is in second inversion, with the root note the same as the

tonic. By alternating between the primary I- and IV-chords over the pedaled tonic, in the triple meter of 3/4, we are given a rocking sensation. If you were to listen to the accompaniment on its own, it would sound as if a fairytale were being told to a child. Thus, between melody and accompaniment, we are aptly introduced to Rudy and the story itself.

Goldsmith also takes fragments of this theme and places it around the movie as incidental music, sprinkling Rudy's footprint everywhere. A few notable occurrences are Rudy's exchanges with childhood friend Pete – both as a kid and at the steel mill – and then with D-Bob, his new friend as an adult. Goldsmith also presents this theme in minor form twice: when Rudy is waiting for his final Notre Dame admissions decision, and then when Rudy is waiting to find out whether or not he will dress and play in a game for the Fighting Irish.

The "Rare B Section/Coda" is only heard twice during the movie (other than in the end credits). It uses one sequence to carry the melody upwards (suggesting hope), and then another sequence to let the melody gently return downwards (suggesting patience).

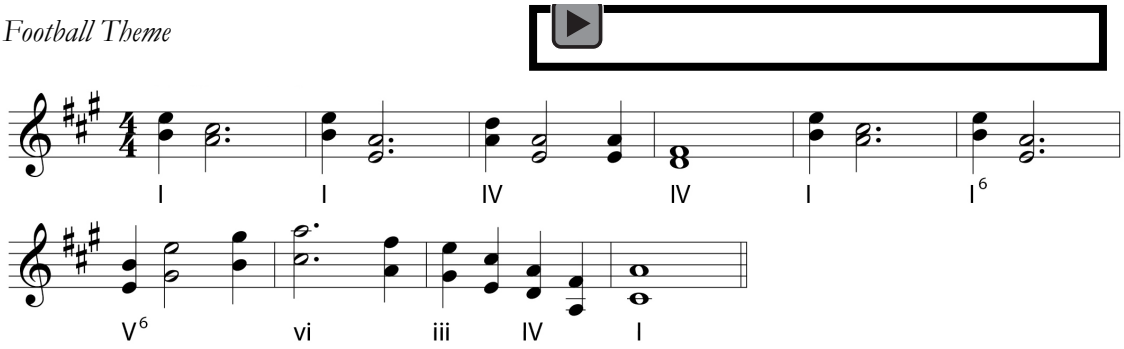
Dream Theme



In full, I consider this to be the "I must be dreaming…" theme, but I will refer to it as simply the Dream Theme for short. A variation on the Main Theme, the Dream Theme appears throughout the film when Rudy has moments akin to an out-of-body experience… moments that are almost too good to be true. The melody floats above only one chord, but

it is a chord ripe with warm, yet glistening textures. Goldsmith achieves warmth not just by adding a ninth to the chord, but also by employing the rich cello as melody-provider. Tremolo strings and harp deliver the shimmering texture, while the dark and low voices of the orchestra enter confidently on weak beats and upbeats, contributing to the floating and dreaming sensations. It leaves the listener unable to easily anticipate the downbeats of these passages, unless the material is more thoroughly analyzed.

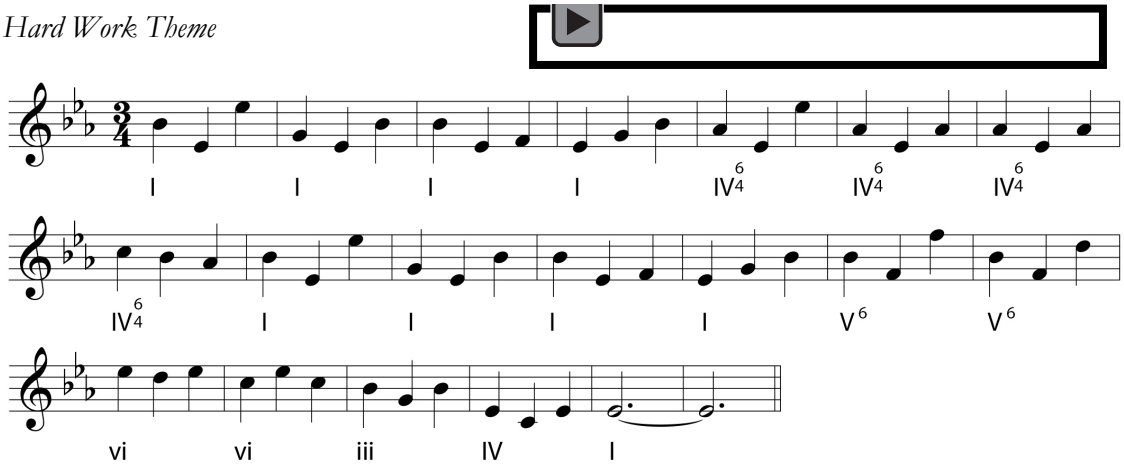
Football Theme



While the Main Theme and Dream Theme reflect Rudy's humility and earnestness, the Football Theme introduces a more active and dynamic role for Goldsmith's score. To achieve this, Goldsmith first leans on the strength of fourths and fifths. This is exhibited in one way by the melody line itself, which sees a more frequent and constant use of wide-interval leaps. The harmonization of the melody in fourths on downbeats – not to mention the subsequent parallel fourths – creates a hollow, yet sturdy (because of the consistency) resonance. The melodic harmony is also in stark contrast to that of the Main Theme, which saw the melody line constantly finding thirds of chords on downbeats, where as the Football Theme finds fifths and tonics to be in the majority. The exception to this is the downbeat of the eighth measure, which coincides with the first minor chord we hear of the series – a deceptive vi-chord. Of even more interest is that the melody lands on this third at the apex of its line, before returning downward to tonic.

If we further dissect the shape of the melody, we will see a correlation with harmony as well. The first six measures only outlines four notes (all in thirds, working downwards): E C# A F#. During these six measures, Goldsmith also harmonizes the melody with many fourths and the global harmony alternates between the I- and IV-chord. The repetition combined with general downward motion gives the listener an insistent and tough feeling that is met with anticipation for what might be next. Then, beginning in measure seven, we the tone shifts. The global harmony is now on the dominant ready to take us in a new direction just as the melody becomes harmonized in pleasing consonant sixths. This journey, still harmonized in sixths, takes us up and up until we arrive on the downbeat of measure eight – and we have identified its significance just earlier – only to tip over and return back to tonic repeating the same notes we began with: E C# A F#. Here, we wait to start the work all over again.

Hard Work Theme

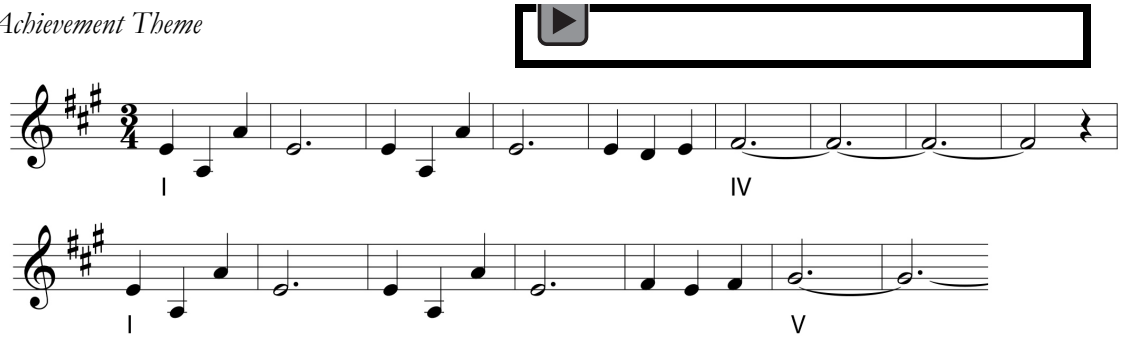


The Hard Work Theme is a variation on the Football Theme and often immediately follows it. In short, this theme takes it to the next level when it comes to the repetitive doggedness through which Rudy must persevere. This theme is presented in a very fast 3/4 that sounds in one. You will notice the same global harmony in this theme, along with similar treatment

to the melody once it reaches the vi-chord. While the melody does not reach its highest pitch here at the vi-chord, it does still see its first strong landing on the third of a chord. (Note, I am only considering every other measure as "strong" at this brisk tempo.) Also, rather than continuing radical leaps of fourths, fifths, and more, we see the melody boxed into just thirds for each measure until we return to tonic.

The "hard work" is evident, as this never-ending barrage of quarter notes flows without break or even hesitation. Considering this theme is most often heard in the brass section, it is all the more impressive to hear it flawlessly turned over again and again. Goldsmith and the performers take extra care to not accent the downbeats in the melody line, which exaggerates the steady and unrelenting nature of the theme. At the same time, between the harmony and triple-feel, one cannot help but recognize the near-jig feel that Goldsmith manages to also allude to. The juxtaposition is fascinating and the result provides an inspirational adrenaline rush that does not require an overly high-octane score. Careful construction and implementation of melody, harmony, and rhythm give the listener all the emotional cues without overshadowing what is happening on the screen.

Achievement Theme



This is the simplest, but perhaps most stirring of all the themes penned by Goldsmith in *Rudy*. One could argue that this is a further variation of previous themes; it exhibits similar

characteristics with its repetitive melody line, simplistic harmonies, and implementation of open intervals. Regardless, I view this as a completely independent theme, chiefly because it offers a more heroic sensation than all others. It offers two brief statements of insistence – outlining an open fifth chord – and then moves stepwise upwards to land on the third of the chord just as the harmony moves to the subdominant. The melody returns and presents further insistence – resistance, even – before moving up further to land on the third of the chord just as the harmony moves to the dominant. This is the only theme that leaves the listener hanging on the dominant, awaiting resolution, while the other themes typically all return to tonic. The melody is also feels bare and vulnerable because the only accompaniment is a low, open interval drone in the orchestra. There is nothing above the melody, nor is there anything competing with the melody in the same musical register. Ultimately, the resulting emotion is guaranteed to be one of satisfaction and thirst for more.

V. Noteworthy Cues

I have selected four cues – some full, some excerpted – to review in further detail.[10] I do not begin all video excerpts at the very start of the cue in the movie. This section is to illustrate Goldsmith's deployment and setting of themes to picture.

"A Start" - Track 2 on soundtrack. Video clip begins at 0:28:50 in film.

Rudy's first steps on the University of Notre Dame campus are accompanied by a half statement of his theme – the Main Theme – played by solo flute, the same instrument that signaled the start of his journey in the first scene of the film. When Rudy spots the football stadium, his theme modulates up a minor third by common tone as excitement gathers within him. The theme is now led by the violins, but only briefly. He steadily approaches the stadium and the camera view switches to a view from inside the stadium looking out through a tunnel as Rudy continues his approach towards a locked gate. The violins fall away into a shimmering tremolo. As Rudy touches the gate, the Dream Theme is introduced for the first time. Rudy cannot believe his eyes.

[10] To view the videos embedded in this electronic document, you must open the PDF in Adobe Reader 9 (or later). You can download the latest version of Adobe Reader at http://get.adobe.com/reader/.

The Dream Theme ends with a triplet, providing a smooth rhythmic transition into the Achievement Theme, which begins right as the camera shifts behind Rudy and shows him approaching the wide-open football field. This is also the first time we hear the Achievement Theme; Rudy has now accomplished one significant step of his dream. This theme, however, is subdued and humbled at the site of the field, represented by solo French horn. Only when Rudy takes his first step onto the grass do we get a fuller, richer rendition of the theme. Rudy's magical moment is all too brief as the groundskeeper calls him out for trespassing.

"Tryouts" - Track 6 on soundtrack. Video clip begins at 1:06:28 in film.

Rudy has just told his father that he has been accepted to Notre Dame and is returning to campus for football tryouts. Music softly enters just before we are taken to the tryouts themselves, as Rudy's father fumbles somewhat excitedly with Rudy's acceptance letter. High strings tremolo alone with anticipation, soon met with a pinging celesta and harp. The aural picture matches the on-screen visuals perfectly, as frosty breaths fill the dewy practice field on a brisk morning. A solo flute comes in and out, whimsically, and a cello states the Dream Theme while the distant voices of athletes count and stretch in preparation for a grueling day of tryouts. A lush low brass section enters in octaves with timpani as the music

transfers us from the dreamlike state to present time, right then and there on the field. French horns, soon joined by mid-strings, animate the scene with a rapid and unceasing series of notes. This figure, combined with a steady pulsating timpani, mimic the nervous heart fluttering as one of the assistant coaches explains how tryouts will work and how unlikely it is that they will make the team since "Thirty-five scholarship players will be watching the games from the stands."

The Football Theme is introduced for the first time by way of a harp and piano-synthesizer combination. The theme repeats, as Rudy stays focused on the assistant coach's "pep talk". As the coach begins to talk about the brutality they are to expect in tryouts, stopped horns and chimes ring out a repeated interval of a fifth, calling on the Achievement Theme but without giving in. It remains distant, but steady, and strings take over the melody of the Football Theme. As the talk comes to a close, they are snapped to attention and we are introduced to the Hard Work Theme as the football drills officially commence. After one statement of this theme, the film moves to slow motion and voices echo as we are returned to an out-of-body state with a restatement of the Dream Theme.

We are again snapped into the Hard Work Theme at the first vicious hit as one player twice the size of Rudy strikes him off his feet. Hard hits continue until we reach a more intimate drill and the coach pulls in players one-by-one to execute a play. A more playful version of the Football Theme enters as we have taken a slight respite from the bone-crushing hits. Rudy eagerly works his way into the drill, only to fail miserably. Just as the coach tries to pull him out, Rudy exclaims, "Come on, coach. I can do it!" The music gives way to the first epic-sized statement of the Achievement Theme, foreshadowing Rudy's success in that

particular drill. The Hard Work Theme returns and persists through the end of tryouts, though this video clip does not take us all the way through the remainder of tryouts in the interest of file size.

"The Key" - Track 7 on soundtrack. Video clip begins at 0:52:29 in film.

Rudy has been sneaking into the maintenance office to sleep on a cot since he cannot afford to rent an apartment. He turns on a lamp to find out that Fortune, the groundskeeper, has left a key and blanket for Rudy so he did not have to continue not-so-secretly sneaking in. There is a beautiful bass clarinet figure stressing sixths and ninths underneath a faint "ooh" choir while silky violins tug gently at your heart. Although I did not identify this musical material as full-blown thematic material, it is important to note that this bass clarinet figure and texture appears consistently throughout the film. It sometimes appears when we examine Rudy's relationships with others, but the motive is more often implemented in a more general fashion as emotional underscore.

Approximately twenty-five seconds into this video excerpt, a peaceful musical resolution is met with an upbeat happy-go-lucky entrance of low pizzicato strings and playful woodwinds. As I have indicated with overlay text in the video, this section of music was omitted in the

final cut of the film. I took the full and uncut track from the official soundtrack and laid it overtop of the movie to see how the music used to fit with the scene. (You will hear that the music overpowers the dialogue during this section because it is not properly mixed.) The music is quirky and goodhearted, correlating directly with Rudy goofing off and playing invisible football on the job despite Fortune's pleadings, "Hey, hey, hey! We've got work to do!"

It is fairly evident why this music was cut from the final delivery of the film. It distracts just a little too much from an important subplot of the movie. As Rudy gives way in his shenanigans to get back to work, we are revisited with the same musical gestures outlined by the bass clarinet just a minute prior, but this time played by bassoon. Rudy asks Fortune if he has ever seen a game inside the stadium, to which Fortune replies in the negative. Rudy responds with, "Well then your first game will be one I'm playing in."

"The Final Game" - Track 10 on soundtrack. Video clip begins at 1:44:04 in film.

This epic finale is over six minutes in length and takes us into the end credits. With the conclusion of the game approaching, and with Notre Dame comfortably winning, Rudy's teammates want to see him play in the game. Following a low, dramatic drone accompanied

by timpani, a teammate begins a "Rudy!" chant on the sidelines. The chant gains early strength on the team's bench and we hear a proud Achievement Theme. Rudy has won over the hearts of the team and fans, but there is also a secondary function of this music. As is demonstrated in the score prior to this cue, there was never any drama surrounding the team's win or loss. This is exceptionally rare in sports films, as it is more likely to see the dramatic conclusion of the film come from the team's stunning and unexpected victory in the sporting contest. But, since Rudy got to dress and join his team on the sidelines, we have received only positive emotions from the music. The thrill of Rudy seeing the game from the sidelines as an official player far overshadows the drama of the actual game on the field.

As the "Rudy!" chant spreads around the stadium to reach Rudy's friend D-Bob and Rudy's family, the Achievement Theme gains strength. A sizzle appears in the horn call as we modulate by common tone in the melody. Despite the teammates' and crowd's wishes for Rudy to play, the head coach instructs his players to run out the clock so the game will conclude without incident. As the team huddles up to call their final play(s), the tone of the music changes. Strings shift to produce a slower, controlled rendition of the Football Theme accompanied by a pulsing tambourine that begins to kick up energy. After brief deliberation, the team decides to ignore the coach and score so that Rudy can get on the field. All the while, the Football Theme and accompaniment gain strength in tandem with the chant. The tempo steadily increases and we continue modulating up by common tone at the ends of musical phrases. At the snap of the ball, we are thrown into the Hard Work Theme as the team successfully pulls out all the stops to get their hero on the field just one time.

As teammates tell Rudy, "That was for you," Rudy shares his thanks and we are whisked away into the Dream Theme played by cello (as has been the case every time up to this point). The "Rudy!" chant is reaching deafening levels in the stadium and even the announcer explains the significance of Daniel "Rudy" Ruettiger over the radio broadcast. As the camera falls back to show the head coach dwarfed in size and sound by the countless others that want Rudy in the game, we hear the Dream Theme one more time, finally played by trumpet. It is a brilliant tone, in stark contrast to the surreal qualities previously exhibited by the theme. The result is Rudy's dream finally coming true as the coach says, "Joe… play 'em."

Rudy runs onto the field and we are met with an excited and almost scattered sequence of Achievement Themes, until we can get nerves under control with a grounded full statement of the Achievement Theme. Right as the ball is kicked into play, however, we modulate upwards again by common tone, slightly increase the tempo, and reintroduce the Hard Work Theme as Rudy must continue to play his heart out. He cannot quit just because he has finally made it into the game. Butterflies are in everyone's stomach… even the viewer! We modulate once again; the melody is the highest in pitch it has ever been. The final play commences and Rudy breaks through the line to rush the quarterback, as the music is stirring the listener in circles uncertain of its trajectory.

Like the fairytale it is, Rudy successfully sacks the quarterback and the crowd erupts in glorious adulation. We hear a final iteration of the Achievement Theme that has modulated up by common tone plus one whole-step. The entire orchestra blasts the hero's call nearly in complete unison. The teammates gather around Rudy as the Achievement Theme reaches

its unresolved dominant chord. Then, the Main Theme – Rudy's Theme – enters grandly as the teammates hoist Rudy up onto their shoulders. The now broad and sweeping melody knows no shyness or reservation. Rudy has every right to be proud for who he is and what he has accomplished. His teammates carry him off the field like the champion and hero he has proven to be. And similar to the crowd on their feet cheering for our protagonist, the scoring orchestra leapt to their feet to applaud Jerry Goldsmith for his exhilarating and awe-inspiring composition, "The Final Game".[11]

[11] Clemmensen. "Filmtracks: Rudy (Jerry Goldsmith)."

VI. The Score's Immortality

Jerry Goldsmith's orchestral score has reached far beyond *Rudy*, and in many ways has proven to be the film's most significant contribution to popular culture. Predictably, the music and film have found themselves both being called upon frequently to inspire the home team at University of Notre Dame athletic contests.[12] Also, synonymous with football in more general terms, the score has been featured in competitors' stadiums, such as the football powerhouse of University of Oklahoma.[13]

Off the football field, the music from *Rudy* has appeared in at least twelve other movie trailers, demonstrating its instant aesthetic appeal and suitability for picture. As provided by Soundtrack.net, a list is provided below.[14]

Angels in the Outfield (1994) – Theatrical Trailer
Baseketball (1998) – Theatrical Trailer
Courage Under Fire (1996) – Theatrical Trailer
Good Will Hunting (1997) – Theatrical Trailer
Jane Austen's Mafia! (1998) – Theatrical Trailer
Seabiscuit (2003) – Teaser Trailer
Spirit: Stallion of the Cimarron (2002) – Teaser Trailer
The Cure (1995) – TV Trailer
The Deep End of the Ocean (1999) – Theatrical Trailer
The Great Debaters (2007) – TV Trailer
The Little Vampire (2000) – TV Trailer
Two Brothers (2004) – Theatrical Trailer

For the majority of these trailers, the music seeks to immediately evoke an emotional response in line with the spirit of the film. Interestingly, a couple of these movies (*Baseketball* and *Jane Austen's Mafia!*) utilize the recognizable nature of the music to promote

---

12 Siegel. "Scoring an Underdog: The Story Behind Rudy's Enduring Soundtrack."
13 Kuzydym, Stephanie. "Oklahoma football: Some things are better left unchanged, even pregame video." NewsOK.com. http://newsok.com/oklahoma-football-some-things-are-better-left-unchanged-even-pregame-video/article/3707523/
14 Soundtrack.net. "Trailers: Rudy." Soundtrack.net. http://www.soundtrack.net/trailers/cd-trailer.php?id=588/

the their film a satirical way. Selections from Goldsmith's score have served the "Untouchable" advertising campaign of Dick's Sporting Goods[15], and even the John McCain/Sarah Palin political election campaign for President of the United States of America.[16] Indeed, Jerry Goldsmith created palpable sonic anthems in *Rudy* that captured commonly sought-after traits of hope, inspiration, honor, humility, and much more. This is clear indication of a remarkable score that will continue to contribute in new ways.

These immortal anthems, however, do not come without a few mistakes that also remain permanent. While there were a few performance mistakes, we will not dwell on those. In fact, these minor flubs are often a testament to the emotional commitment of the player to contribute the intangibles of music we feel but cannot express. I was surprised, however, to hear some extraneous audio noise captured during the recording session itself. You can hear noise bleed from the click track in "The Key" (0:50-1:06), as well as "Tryouts" (1:51-2:14, 2:31-2:48, and 3:52-4:10). The loud click is understandable as these are sections have tempo and meter changes with the ensemble at a fairly high volume. I remain, nevertheless, surprised at their presence. The most endearing accidental contribution to the soundtrack belongs to Goldsmith, singing through a critical change in harmony in the "Main Title" (3:07). What is truly astounding about these various fluke moments is that they occur in two of the most popular tracks used in movie trailers: "Tryouts" and "Main Title". You can hear these same accidental additions in several movie trailer clips, and this goes to show how the quality and character of music, and its subsequent emotional provocation, surpasses recorded audio perfection.

---

[15] Williams, David. "Dick's Sporting Goods - Untouchable." YouTube. https://www.youtube.com/watch?v=abd1OYiAcGQ/

[16] Seelye, Katharine. "Troubling Signs for Obama in Pennsylvania." The New York Times. http://www.nytimes.com/2008/09/11/us/politics/11web2-seelye.html/

VII. Music, Sports, and Heroes

When introducing the film, I mentioned that *Rudy* was the first film in fifty years to be shot on the campus of University of Notre Dame. The previous film, and only other film to be shot on this campus was *Knute Rockne, All American* (1940) about the storied Notre Dame football coach. (This is the same coach that provided the historic speeches Rudy would recite all his life.) Even a film released fifty years prior was still being shown at freshman orientation every year at Notre Dame because "it has become a part of that institution's historical legacy."[17] Sports transcend entertainment, and as chronicled by Timothy Scheurer (Journal of Popular Film and Television), they are "a metaphor for the American Dream and the American myth of success, and that sports can regenerate our communities or at least reconcile that classic American dilemma of the individual versus the community."[18]

After a departure from the picture-perfect depiction of sports heroes in the 1940s, these same icons, along with their ideals, were approached with cynicism in the 1960s and 1970s. While this new slant still exists today in popular sports films, *Rudy* was part of a revival in the 1980s and 1990s that placed athletes again onto pedestals as "exemplars of the major tenets of the American myth of success: They worked hard, were men of integrity, and, with a little bit of luck, they achieved fame or fortune."[19] While the story and plot of 'overcoming the odds' can sometimes seem predictable and trite – as it does date back to the earliest of films – it has the power to bring out some of the most valuable characteristics in all of us, reminding us of principles and significance greater than that of the individual.

---

[17] Crawford, Scott. "The Sports Film--Its Cultural Significance." *Journal of Physical Education.* Vol 59, 6: 45.
[18] Scheurer, Timothy. ""The Best There Ever Was in the Game": Musical Mythopoesis and Heroism in Film Scores of Recent Sports Movies." *Journal of Popular Film and Television.* Vol 32, 5: 157.
[19] Schuerer, 158.

So how is this reflected in music? Similar to the leitmotifs of Romantic-era orchestral music and scores of genre films, "musical gestures" and "aural building blocks" become "motifs that communicate an idea immediately, efficiently, and effectively to an audience". These motifs are assembled using common elements, such as "vigorous or driving rhythms, dramatic intervallic leaps, especially of a fourth or fifth or an octave."[20] Goldsmith's work in *Rudy* employs these same essentials, carrying the audience down a familiar sonic pathway.

The spirited and relentless accompaniment collaborating with the Hard Work Theme and Football Theme mirror the tenacity and grit of the working class. Meanwhile, the wide, open-interval leaps recall more specific music to which the listener has long been accustomed. One example would be the instantly recognizable *Fanfare for the Common Man* by Aaron Copland, which captures a similar modesty and stoicism. There are also the majestic horn calls that represent the mythical heroes in stories told (through music) by Richard Strauss and Richard Wagner. Brass fanfares, in general, can conjure up both true and fabled stories of noble warriors. But, with the climactic Achievement Theme of merely four tones – two of which are the same pitch and the two covering an octave – one need not look further into the past than the iconic and overtly heroic theme from *Superman* (1978) by John Williams. With a rich history of musical cues emulating hero protagonists, the audience of *Rudy* effortlessly feels right at home cheering alongside Goldsmith's score.

With the audience receiving and reacting according to Goldsmith's musical prompts, *Rudy* concludes in more than just a feel-good manner. Rudy reminds all of us of "our best qualities: courage, bravery, steadfastness, empathy sacrifice, the pure love of a noble idea, the

[20] Scheurer, 158.

joy of pushing yourself beyond your capacity to accomplish the impossible." The emotions extracted from us through a strong sports drama are nothing short of extraordinary. Unfortunately, projected box office revenues speak volumes when it comes to major studios green-lighting projects. The deduction, based on years of financial data, is that sports flicks are a bad bet for these studios. Historically, they underperform domestically and have little to no life internationally. The result, sadly, is fewer of these sports-driven magical moments making their way into the cinema.[21] The good news is that we grow to further cherish the significance of David Anspaugh's and Angelo Pizzo's *Rudy*… not to mention the film's immortal score by Jerry Goldsmith. After all, if there were too many *Rudy* flicks out there, they just might cease to be so special.

[21] Koppelman, Brian. "Rudy Can't Fail." Sports Illustrated. http://www.si.com/vault/2012/12/24/106266441/rudy-cant-fail/

VIII. Personal Reflection

My greatest fear when embarking on this project was that I would grow to be exhausted and disenchanted with *Rudy*. I am delighted to share the opposite: researching and dissecting Jerry Goldsmith's score added significantly more depth to the movie. This is a true blessing in this case because the movie itself is admittedly a bit one-dimensional. Then again, this "added depth" must be taken with a grain of salt because I do acknowledge it can be easy to over-extrapolate when it comes to a film score analysis. Telling a composer, "I loved the symbolism in the instrumentation you used with this theme to mirror the complex history between characters X and Y…" can easily lead to a reply of, "It just sounded good so we put it in the movie." Still, I remain very pleased with my findings, and I wish I could have communicated with the late Jerry Goldsmith on this masterpiece of his. Through all the interviews I read and heard, he was quite enamored with *Rudy*.

As I move forward with my own dramatic composition, I will think back to the deconstruction of these themes and how they evoked such profound emotion. After all, I, too, have a soft spot for the underdog in sports. My own work for Boston College Athletics ("'Til the echoes ring again…") is but a stepping-stone for a series of projects I will be proposing to other universities across the United States. I am hoping not just to retain, but also to enhance the charm of collegiate athletics and school pride. The proposal can be a tough sell as colleges and universities push towards further commercialization of their athletic products. Nevertheless, I have an excellent sample and trial run with Boston College, and a lot of newfound heart from *Rudy* to persevere.

IX. Cue Listing

Below is a listing of all music cues (including source and non-score cues) for the full duration of *Rudy*. Bolded cues indicate score by Jerry Goldsmith. As mentioned earlier in this document, cue 18b was omitted in the final cut of the film, but can be heard in the middle of track seven ("The Key") on the official soundtrack.

CUE #	MX IN	MX OUT	LENGTH	CD #	TITLE OF CUE
1	0:00:25	0:00:48	0:00:23		Title Screen
2	**0:02:42**	**0:03:42**	**0:01:00**		**Backyard football**
3a	0:04:24	0:04:59	0:00:35		Family TV - wrong channel
3b	0:05:01	0:05:25	0:00:24		Family TV - ND Game
4	**0:06:01**	**0:06:19**	**0:00:18**		**The speech (Rudy as a kid)**
5	**0:08:45**	**0:09:15**	**0:00:30**		**The last practice**
6	**0:11:31**	**0:12:06**	**0:00:35**		**Not everyone is meant to go to college**
7	**0:13:23**	**0:14:57**	**0:01:34**		**A birthday gift - the jacket**
8a	0:15:49	0:16:53	0:01:04		Bar Scene (A)
8b	0:16:54	0:17:48	0:00:54		Bar Scene (B)
9a	**0:19:10**	**0:20:03**	**0:00:53**	**5a**	**Pete's death and funeral (To Notre Dame-a)**
9b	**0:20:27**	**0:21:26**	**0:00:59**	**5b**	**Rudy declares Notre Dame (To Notre Dame-b)**
9c	**0:21:26**	**0:22:12**	**0:00:46**	**5c**	**At the bus station (To Notre Dame-c)**
9d	**0:22:14**	**0:23:37**	**0:01:23**	**5d**	**Grandfather story (To Notre Dame-d)**
9e	**0:23:45**	**0:24:27**	**0:00:42**	**5e**	**It's not for people like us (To Notre Dame-e)**
9f	**0:24:28**	**0:26:11**	**0:01:43**	**5f**	**To South Bend (To Notre Dame-f)**
10a	**0:28:24**	**0:28:54**	**0:00:30**	**2a**	**Meeting Father Cavanaugh (A Start)**
10b	**0:28:54**	**0:30:37**	**0:01:43**	**2b**	**First steps on campus (A Start)**
11	**0:36:18**	**0:36:58**	**0:00:40**		**A deal with D-Bob**
12	0:38:51	0:39:33	0:00:42		Montage of first semester
13	**0:42:33**	**0:45:01**	**0:02:28**	**9**	**The Locker Room (The Plaque)**
14	0:47:31	0:48:18	0:00:47		Boosters paint the helmets
15	0:48:18	0:50:00	0:01:42		ND Bar Scene
16a	0:50:00	0:50:33	0:00:33		First Game Day-a
16b	0:50:37	0:50:44	0:00:07		First Game Day-b
16c	0:51:02	0:51:28	0:00:26		First Game Day-c
16d	0:51:33	0:51:53	0:00:20		First Game Day-d
17	**0:51:46**	**0:52:08**	**0:00:22**		**After the game**
18a	**0:52:08**	**0:52:58**	**0:00:50**	**7a**	**The key (The Key)**
18b	***0:52:58***	***0:53:45***	***0:00:47***	***7b***	***Shenanigans on the job (The Key)***

18c	**0:53:34**	**0:54:13**	**0:00:39**	**7c**	**"Your first game…"**
18d	**0:54:13**	**0:54:20**	**0:00:07**	**7d**	**Final Exams (The Key)**
18e	**0:54:20**	**0:54:57**	**0:00:37**	**7e**	**All Bs and an A (The Key)**
18f	**0:54:57**	**0:55:56**	**0:00:59**	**7f**	**The first admissions decision (The Key)**
19	0:55:58	0:58:23	0:02:25		Home for Christmas
20	**0:58:24**	**0:59:43**	**0:01:19**		**Spring semester and the second letter**
21a	**1:00:36**	**1:01:21**	**0:00:45**		**Second fall semester and the third letter**
21b	**1:01:21**	**1:01:59**	**0:00:38**		
22	**1:03:28**	**1:05:08**	**0:01:40**		**The final admissions letter**
23	**1:06:28**	**1:10:49**	**0:04:21**	**6**	**Tryouts**
24	1:13:52	1:15:25	0:01:33		Rudy at practice
25	1:17:31	1:18:14	0:00:43		Mid-season montage
26	**1:22:49**	**1:23:29**	**0:00:40**		**It's for everyone who said it was impossible**
27a	**1:25:48**	**1:26:01**	**0:00:13**	**3a**	**D-Bob leaves**
27b	**1:26:01**	**1:28:17**	**0:02:16**	**3b**	**Rudy's senior year**
28a	**1:31:18**	**1:32:00**	**0:00:42**	**4a**	**Groundskeeper story**
28b	**1:32:00**	**1:33:16**	**0:01:16**	**4b**	**Last practice**
29	**1:34:05**	**1:35:26**	**0:01:21**		**Rudy should dress in my place**
30	1:35:27	1:35:36	0:00:09		Game Day transition
31a	1:35:43	1:36:23	0:00:40		Tailgating
31b	1:36:48	1:37:10	0:00:22		Family gets off the bus
31c	1:37:30	1:37:56	0:00:26		Family finds their seats
31d	1:39:12	1:39:41	0:00:29		Let's get 'em
31e	1:40:20	1:41:21	0:01:01		Taking the field
32	**1:41:29**	**1:43:15**	**0:01:46**	**8**	**The final game (Take Us Out)**
33	**1:44:04**	**1:50:18**	**0:06:14**	**10**	**Rudy Chant and The Play (The Final Game)**
34	**1:50:19**	**1:53:53**	**0:03:34**	**1**	**End Credits (Main Title)**

X. References

AFI.com. "AFI's 100 YEARS...100 CHEERS." American Film Institute. http://www.afi.com/100years/cheers.aspx/

Roston, Tom. "A Brief History of Vaughn & Favreau Collaborations." The Moviefone Blog. http://news.moviefone.com/2009/10/09/vince-vaughn-john-favreau-movies/

Clemmensen, Christian. "Filmtracks: Rudy (Jerry Goldsmith)." Filmtracks. http://www.filmtracks.com/titles/rudy.html/

Crawford, Scott. "The Sports Film--Its Cultural Significance." *Journal of Physical Education.* Vol 59, 6: 45.

Film Music Masters: Jerry Goldsmith. VHS. Directed by Fred Karlin. : Karlin/Tilford, 1995.

IMDb.com. "Rudy." Internet Movie Database. http://www.imdb.com/title/tt0108002/

Koppelman, Brian. "Rudy Can't Fail." Sports Illustrated. http://www.si.com/vault/2012/12/24/106266441/rudy-cant-fail/

Kuzydym, Stephanie. "Oklahoma football: Some things are better left unchanged, even pregame video." NewsOK.com. http://newsok.com/oklahoma-football-some-things-are-better-left-unchanged-even-pregame-video/article/3707523/

Lidz, Franz. "'Rudy,' about a steelworker who fulfills his dream...." Sports Illustrated. http://sportsillustrated.cnn.com/vault/article/magazine/MAG1137990/1/index.htm/

Scheurer, Timothy. "'"The Best There Ever Was in the Game": Musical Mythopoesis and Heroism in Film Scores of Recent Sports Movies." *Journal of Popular Film and Television.* Vol 32, 5: 157-158.

Seelye, Katharine. "Troubling Signs for Obama in Pennsylvania." The New York Times. http://www.nytimes.com/2008/09/11/us/politics/11web2-seelye.html/

Siegel, Alan. "Scoring an Underdog: The Story Behind Rudy's Enduring Soundtrack." Sports Illustrated. http://www.si.com/extra-mustard/2013/12/06/scoring-an-underdog-the-story-behind-rudys-enduring-soundtrack/

Soundtrack.net. "Trailers: Rudy." Soundtrack.net. http://www.soundtrack.net/trailers/cd-trailer.php?id=588/

Stafford, Jeff. "Interview with Jerry Goldsmith (Oscar-winning composer)." Turner Classic Movies. http://www.tcm.com/this-month/article/66928%7C67243/Interview-with-Jerry-Goldsmith-Oscar-winning-composer-.html/

Turan, Kenneth. "A Tribute to the Power of Stubbornness : Rudy Ruettiger wanted to play Notre Dame football in the worst way--and finally did, for two plays. 'Rudy' tells how he did it.." Los Angeles Times. http://articles.latimes.com/1993-10-13/entertainment/ca-45091_1_notre-dame/

Williams, David. "Dick's Sporting Goods - Untouchable." YouTube. https://www.youtube.com/watch?v=abd1OYiAcGQ/