

Features

"Ready to Rumble" a treat for wrestling fans

By Lena Burns
Staff Writer

Pro-wrestling fans unite. The moment we've all been waiting for has arrived: the release of "Ready to Rumble."

It is a movie about wrestling fans, made for wrestling fans.

To those of you who cannot enjoy the adrenaline rush while watching your favorite wrestlers on television, don't see this movie.

Only true wrestling fans can understand "Ready to Rumble."

The movie primarily reaches out to boys, men and yes, girls who are pro-wrestling fans.

This movie is jam-packed with humor and wrestling superstars, not to mention power bombs, pile drivers, figure-four leglocks, low blows, spears and all those other moves wrestling fans adore.

Brian Robbins directed the film, and was also the director of "Varsity Blues."

"Ready to Rumble" stars 1-800-CALL-ATT's David Arquette, who plays Gordie Boggs, and "The Boiler Room's" Scott Caan, who plays Sean Dawkins. Boggs and Dawkins are two sewage workers with no money, no girlfriends and no lives besides wrestling, who live in a small town called Lusk, Wyo.

Boggs and Dawkins constantly received bitter teasing by anti-wrestling folks such as Boggs' law enforcement-obsessed father.

"Wrestling is fake," his father said. Boggs retorted by screaming, "wrestling is not fake!" Amen.

The local convenience store clerk also teased the men when he said "wrestling is for retard."

After attending WCW's live event "Monday Night Nitro" and witnessing King's defeat and loss of career of King at the hands of Diamond Dallas Page, the two set off to restore King's faith and bring him back into WCW.

The duo let nothing stop them from meeting their idol. They hitchhiked to Atlanta, Ga. from Cheyenne, Wyo., in pursuit of King.

Their adventure included wrecking cars, getting drenched by sewage, singing to Brinley Spears, coercing nuns to sing Van Halen's "Running With the Devil" and partying with Nitro girls.

Dawkins and Boggs also had many run-ins, which included either fighting or befriending WCW superstars such as Sid Vicious, Saturn (whom, I might add, is now in the

ter movie and made more at the box office if they had used WWF stars and included the legendary Hulk Hogan or Rick Flair.

The one thing about the movie that I completely did not like was Rose McGowan as Sasha, a Nitro girl.

She was unfit for the role as a dancer, because, from what I could tell, she couldn't dance or act her way out of a paper bag.

The film spoke out to all the pro-wrestling fans in the world when Sinclair said to Dawkins, "I made wrestling" and Dawkins retorted with "No. We made wrestling. The fans made wrestling."

"Ready to Rumble" sometimes has rather dry humor and disgusting scenes involving sewage, but, overall, it is stupidly humorous and reaches out to wrestling fans everywhere.

So, if you're like me and can't get enough wrestling, go see "Ready to Rumble" right now. If you're not a wrestling fan, sit at home and miss out on one of the best pro-wrestling movies out there.

World Wrestling Federation), Bam Bam Bigelow, Booker T., Sting and Goldberg.

Although King past, Dawkins and Boggs eventually persuaded him to break into the arena during a WCW event and challenged Diamond Dallas Page for the championship belt back.

The manager and conspirator against King, Sinclair (Joe Pantoliano), offered him a three-tier steel cage match against Diamond Dallas Page. If King won, he would be reinstated into WCW, regain the world championship title and receive one million dollars.

The only problem was that Sinclair had a few tricks up his sleeve to prevent King from getting the belt and the money.

Towards the end of the movie, I could only feel jealousy towards Dawkins and Boggs for what happened. I think it is every wrestling fan's dream.

There was a brief cameo by Macho Man Randy Savage and I was rather disappointed that he wasn't included in the movie more.

"Ready to Rumble" would have been a bet-

Review



ART PARTS

"The Family Project" A

By Kay Alton
Staff Writer

"Family Movements (The Family Project)," performed by the David Dorfman Dancers at the Diana Wortham Theatre April 15, committed the original sin in the performing arts. Dorfman showed no creativity in this dull and tacky performance.

Dorfman spent two weeks and community public funds and resources that include about two dozen Ashevilleians, as well as thousands of taxpayer dollars funded through the auspice of the National Endowment for the Arts, to bore me.

This production strived to re-hash the idea that "family is what family does." These words frequently appear in theatrical productions seeking to redefine family units into politically-correct ideals. Then, the directors present alternatives to the conventional idea of family.

This "Mainstage Series 1999-2000" production worked for two weeks in the Asheville community, and recreated a local cast to augment the professionals and dance in the political theme which Dorfman established.

Dorfman's aroused modern dance performance gave burlesque tribute to his family. Incredible choreography using kinetic contortions of Dorfman's body and slapstick verbal defiance to his mother and

father introduced the stage to their story line.

In "The Family Project's" opening act, the Asheville volunteer dancers were asked a series of game show questions. "What do you want from your family?" Predictably, the dancers had no clue what a family should provide. Fry that none asked the audience, since some of us surely know and enjoy family life.

Alesbian couple ended the family tribute, which attempts to establish that no one knows why they are here. Two young women, one dressed as a husband parrotting a masculine attitude with touning cap and all, entered into a familiar dialogue with one another. This plea for legal recognition intended to reflect normal domesticity with the hope that they will have at least one to five children.

Exhaustion describes the movement entitled "Live Sex Acts HORN," performed by David Froot and Dorfman. The two men played the saxophone and cavored monotonously, wearing kil-type skirts and shoes.

I might have yelled "Put on your clothes," except several audience members seemed to be

enthralled. Jiggling and shaking movements ended in intricate dance maneuvers whereby Froot and Dorfman repeatedly dropped to the floor and rolled around, showing the audience their black scanty panties covering their hind parts.

A tinge of originality surfaced in this piece. Playing individual saxophones, Froot's young and lithe body incre-



PHOTO COURTESY DAVID DORFMAN

The David Dorfman Dance company performed along with local families on April 15 at the Diana Wortham Theatre.

santly intertwined with the older Dorfman.

The final act included women dancers violently strong-arming other women and forcing them, choreographically speaking, down onto the stage floor. One male dancer followed Dorfman and Froot's "Sex" movement by pulling off his gauzy flowing britches on several occasions, revealing his private parts to the audience. Some enjoyed this. Some yawned.

The performance culminated with Dorfman arguing with the God who created him.

Loud, passionate pleading, accompanied by frenzied and wild movements best described as a fit, illustrated his confusion and tortured understanding of self.

Review

the university of north carolina at asheville

the big slide - volleyball - league tag - picnic dinner - prizes - bands

top ten band "Everything" - climbing wall

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