

Sun, Fun, Loud Rock n' Roll: It Must Be Warped Tour 13

By **Landen Koepkey**
Staff Writer

It was almost 10 p.m., and four friends sat quietly around the table at the local Applebee's. Their vocal cords were shot, their skin was burnt to the color and the consistency of overdone bacon, and their once white shirts were stained with blood, sweat and dirt.

A waitress made her way to the table and instinctively refilled their glasses with water.

"So, how was the concert?" she asked.

The four friends looked at each other, smiled and growled in unison, "It rocked!"

It was a fitting, if weary, end to a day taking in the sounds, sights and sensations of one of the biggest concerts of the summer: The 13th Annual Vans Warped Tour.

Twelve hours earlier, around 9 a.m., the fun was yet to come. The sun was out and the smell of sunblock was in the air. Hundreds of vehicles stood stagnant on the roads in front of the Shoreline Amphitheater in Mountain View. The tickets said that the gates open at 10 a.m., but the eager fans could wait no longer.

With giant neon orange light saber flashlights in hand and fluorescent yellow safety vests upon their backs, the parking lot attendants refused to let any car pass. But after 15 minutes of engine revving, insanely loud music and a few well placed profanities, they dropped their guard and the droves of fans flooded onto the field.

After engaging in several pseudo-tailgate parties, it was off to the entrance line. Stretching from the gates back to the parking lot stood the most diverse group of people ever

assembled: emo kids, rockabillys, vintage punks (a la London), new age punks (San Francisco style), wannabes, goths, shirtless drunken hooligans, underage jailbait and misplaced parents wondering what in hell they had gotten themselves into. All stood yearning to enter.

Small independent garage bands cruised up and down the monstrous line trying to hustle their homemade CDs, and band representatives for the actual concert participants handed out flyers with performance times.

This was the calm before the storm. With a slam of a metal gate and a beep of a metal detector, the doors opened.

Warped Tour had begun. The Warped Tour was an all day experience. With over 50 bands performing, several stages were erected around the amphitheater. An

inflatable lineup list of band names and stage numbers swayed in the light breeze.

The crowd flocked to it as if it were a beacon upon a hill and stood below in worship. Each person quickly jotted down their favorite bands names and times and then hustled off to the merchandise booths.

Like a tiny village, dozens of multicolored canopies littered the walkways. Not only were the bands represented, but also almost every organization in the U.S.: PETA, t.r.u.t.h. (the anti-smoking campaign), Planned Parenthood, Nintendo Wii and Trojan Condoms, just to name a few.

Fans scooped up as much swag as they could carry, and then headed to the stages to watch the bands.

In 30 minute intervals, each band blared their best over monolithic stacks of speakers. Greats such as Pennywise, Yellowcard, Coheed and Cambria, The Circle Jerks and The Almost rocked out in the sun.

Between sets, parched fans forked out hard-earned cash to quench their thirsts with \$5 bottles of water and \$8 beers. Some concert goers were lucky enough to nab free Monster energy drinks at the Monster booth hidden in the corner of a stage.

As the day progressed and the temperature continued to rise, the once adrenaline-filled music junkies began to run on empty. Seeking shelter beneath trees and patches of grass, now was the time to relax. Instead of moshing on the frontlines of the stages and jumping up and down with the beat, the fans sat nearly motionless, sprawled out on the ground. This torpor could have been caused by the heat, exhaustion, or the introduction of some well concealed opiates. Only those in

attendance knew the true source.

Before the headlining bands were set to take the stages, the Warped Tour offered a few more attractions for the weary: Lucha Libre (Mexican professional wrestling) and a giant inflatable water slide.

The Lucha Libre was a most welcome transition between bands. There is something majestically entertaining about grown men who wear masks and beat each other with steel chairs. The fans stood mesmerized as they witnessed the brutal ballet.

The water slide, however, had a few kinks that needed to be worked out. Water was cycled back and forth from a nearby fire hydrant. Environmentally sound? Yes. Hygienically sound? Not so much. The cold and clear water quickly became an amalgamation of makeup, face paint, hair dye, beer and bodily fluids. If the fans left the concert with nothing else, they would at least leave with a disease.

As the sun began to set, the final bands began to play.

Pepper, a crowd favorite, got the audience to pulsate and contract, much like a wave breaking upon the beach. The Vandals, punk rock icons, rocked their stage to their legions of devotees, and the band with the

biggest pre-performance buzz, the UK based The Gallows, played to an enthusiastic group.

The last and final band to play was none other than Bad Religion. The sun soaked crowd raised their fists in the air and sang along.

This was equivalent to the final play in the final quarter of the Super Bowl. The band, and the fans, gave it all they had. People threw hats, empty water bottles and other people in the air with approval. With a small dust storm brewing, condom balloons floating towards the heavens and a thousand middle fingers showing their support, Bad Religion's act came to a final climax.

The merchandise booths began to disassemble and the bands returned to their trailers. The tired, dehydrated audience sluggishly made their way back to their cars. The Warped Tour was over.

The only thing left now was the sweet kiss of restaurant food, and for the four friends, Applebee's was the only choice.

After they finished their meals, they sunk back into their chairs with full, satisfied stomachs.

"So... next year?" one of them said.

"We're there, dude," the others replied.

Lodgings on the Highway to Hell

By **Tianti Phillips**
Staff Writer

In "1408," you are in for a roller coaster ride of supernatural horror.

John Cusack plays Mike Enslin, an author who writes about his travels to historic haunted places around the country. Enslin says that he hasn't encountered any actual paranormal activity in any of his visits. When Enslin goes to check his mail box, he receives a mysterious post card. This post card is from The Dolphin Hotel in Manhattan, New York, stating "Don't Enter 1408."

Enslin uses his connections to book a trip to New York for a stay at The

Dolphin. When he asks to stay in room 1408, he is directed to the manager, Gerald Olin (Samuel L. Jackson). Olin offers Enslin a luxury suite, a room discount and every other amenity possible to keep him from staying in room 1408. Olin even tells Enslin about 56 deaths that have occurred in the room, stemming both from natural causes and suicide.

The room has been off limits for quite some time and when it is cleaned once a month, three people enter at a time and the door has to remain open while they are inside.

Enslin does not listen to Olin's advice and is eventually given the key to room 1408. An hour goes by

and Enslin settles into the room with no sign of ghosts, which makes him believe it's all a joke.

Strange things start to happen and Enslin begins to believe there may actually be ghosts in this room. He even battles his own inner demons when he encounters the spirit of Katie, his dead daughter, in the room.

The message of the movie is that people should listen when somebody warns them that something will not be pleasant, and that sometimes spirits live on - either in a good way or a bad way.

The movie was fair, but it could have ended on a more frightening note, with Stephen King penning the story.

Two Plays Ahead This Summer for CSUEB

By **Jocelyn M. Ugay**
Staff Writer

This year, the Cal State East Bay theatre department's summer Highland program is presenting two shows: "Much Ado About Nothing," one of Shakespeare's most famous works, and "Hair," the 1960s musical.

"Much Ado About Nothing" is a romantic comedy about two lovers that are to wed and their comedic counterparts, whom everyone is trying to match up.

The classic play has been one of Shakespeare's most enduring since the 1600s, when it was written, and is one of the most frequently performed.

But the CSUEB theatre department plans to spice up its production this summer by setting it in the 1940s.

The play will be co-directed by

Melissa Hillman, a theatre teacher at CSUEB, and Dawn Monique William, a graduate student at the university.

Ulysses Alcentera, the costume designer for "Much Ado," says the updated setting should add interest to the play.

"Much Ado About Nothing" opens July 27 in the University Theatre and runs through Aug. 5.

It will be followed by a production of "Hair," the first rock musical to hit Broadway.

"Hair" was written by James Rado and Jerome Ragni and features music by Galt MacDermot.

The play is a rock musical set in the 1960s, during the Vietnam War years, in which drugs, the fight for racial equality, peace and freedom convulsed the U.S.

In the play, a young man from the country meets a group of hippies in an

urban park while he is being drafted into the Army to go to Vietnam.

The play's characters experience racial discrimination with the Black Panthers and must confront shifting attitudes in American society.

"Hair" features many songs that have become enduring hits, including "Aquarius" and "Let the Sun Shine."

Angela Demal, a dance professor at Cal State, is choreographing the show and says she plans to have the dances be very free and flowing to conjure the feeling of being free and letting go.

She said this choreography of "Hair" will be markedly different from past shows, including last winter's musical, "The Wiz," because "Hair" was written in a time of struggle when people were just trying to break free.

"Hair" opens Aug. 10 and runs through Aug. 19.

The producers of the CSUEB

summer series say these back-to-back performances should showcase the university's theatre department and its student performers as well.

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