

Beach cont. from pg. 3
monstrous sand dunes.

My friends and I spent a lot of our time watching the antics of the group of school children who invaded the park while we were there. A couple of my guy friends actually raced each other and then raced the kids down the dunes; it was pretty hilarious to watch them go tumbling head over heel down the slope.

The only real problem I had with Jockey's Ridge is that my favorite part, the huge sand dunes, are not really handicap accessible. My grandpa is in a wheelchair, so I tend to notice places that he would not be able to go. However, there is a ramp leading out to a part of the dunes so that handicapped people can at

least see the dunes. Also, the website says that transportation to the top of the dunes may or may not be available depending on the availability of a vehicle.

Another fun thing

to do at Nags Head is making a bonfire on the beach. It's really easy to get a permit from one of the fire stations. You'll need a driver's license and the address of the beach house you're stay-

ing at when you go to get one, but the permits themselves are free. You can get supplies such as fire wood and charcoal from the local Food Lion. We roasted marshmallows over our bonfire; I

think all of my marshmallows caught on fire.

In some ways, bonfires on the beach are more fun than regular campfires. It's really relaxing to hear the waves crashing on the shore, and also you don't have to worry so much about catching the forest on fire. If you do have a beach bonfire, make sure to put out the fire entirely and clean up your burnt logs before you leave the beach. The fire permit expires at 12:00 midnight, so you have to finish your fire by then.

If you don't like the outdoorsy activities, Nags Head has multiple places where people can shop. As in every other beach town, there are Wings and Waves stores

Beach cont. on pg. 7



Amber and friends on Jockey's Ridge-Photo taken by NC State student Corban Prim

Halloween or *Holloween*?

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After recently viewing Rob Zombie's remake of John Carpenter's 1978 horror classic *Halloween*, I had the familiar, unsettled feeling accompanying a horror film, yet something was slightly different. Rob Zombie took his unique style of vulgarity and excessive, in your face gore to the next level, leaving me feeling more sick than scared.

The movie keeps the basic story line of *Halloween* (with a present day setting), and even adds to it, but at the end you may feel almost too overwhelmed with the brutal style of the movie to appreciate the overall storyline and the new added development of Michael's character throughout the movie; it was a bloody massacre. This style used by Zombie lacks the horrific

buildup and suspense which create a sense of fear in the viewer and attracts most to the horror film realm. As the movie progressed I found myself no longer wondering in suspense about whether the characters would escape or when Michael would pop out, but rather how bloody and gross they would find the surely soon to happen death.

Another negative in my opinion was Zombie's choice of cast. Some of the main characters in his previous films, *House of a 1000 Corpses* and *The Devils Rejects*, who could be described as the anti-heroes of the films, were used once again. Examples include Sheri Moon, (Zombie's wife, who played the role of Michael's mother, Deborah Myers), William Forsythe (Deborah's abusive boyfriend), and Sid Haig (who played the role of a cemetery

caretaker). Though they are good actors for this demented style of Zombie film, the type casting gives the viewer a predisposed opinion of them regardless of their new character identity.

Moving in to the progression of the film itself . . . It starts out with a bit of background information about the once mysterious childhood of the main character Michael Myers (played as a child in the film by Daeg Faerch and as an adult by Tyler Mane). His mother was a stripper, her boyfriend the drunken, disrespectful, foul mouthed, abusive type, and he and his sister Judith (Hanna Hall) are the stereotypical results of such parental units. This gives the viewer a more humanistic view of the once almost considered demonic Michael Myers. Michael soon gets into trouble at his school, and his mother is called in for

a meeting during which a counselor warns her that some of Michael's problems maybe be earlier warning signs of larger problems to come; the scene foreshadows what is to follow. At this point Zombie has created a sense of sympathy for young Michael, who must endure growing up in surroundings such as these, and it is this sympathetic feeling that almost seems to justify Michael's potential mental psychopathic condition. Soon after the blood bath begins.

During the duration of the blood bath, or massacre, of a rest of a movie, Zombie seemed to follow previous *Halloweens* and countless other horror movies. The new Michael, who he has spent the whole beginning developing, reverts back to his former silent, mysterious, un-human, self. If you expect to see originality or

something unique from *Zombie* you are in for a disappointment – no new horror tricks or clever deaths here. Michael sticks with his traditional weapon of choice and method of killing: the large kitchen knife and usual slit and stab. *Zombie* does deserve some credit for taking this widely overused horror method of death and adding a degree of senseless brutality and gore unseen before in the typical slasher flick. Also following suit, no horror film seems to be complete without several instances of certain death to the villain that instead leave him seemingly unscathed to attack and attack again. The storyline continues on to mainly parallel that of the original, with Michael locating and going after his baby sister (played by

Halloween cont. on pg. 6