

THE UNIVERSITY OF FLORIDA'S
SunMUN IV

It's Just One of Those Days:
The Pandemonium of Woodstock '99

Director Hazel Parent





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Conference Policies

Equity Statement

The SunMUN IV team is dedicated to creating and maintaining a safe, inclusive, and equitable environment for all delegates, staff members, and advisors. Through collaboration, open-mindedness, and diplomacy, the SunMUN IV Secretariat is committed to providing each and every participant with an equitable and positive experience.

For any questions, comments, or concerns regarding equity, please contact our Chief of Staff.

General Conduct Policies

The SunMUN IV team is dedicated to enforcing proper conduct throughout the conference weekend. This includes but is not limited to:

- Abiding by ALL hotel policies, including maintaining proper volume levels, respecting non-SunMUN IV hotel guests, use of illegal substances, underage drinking, etc.
- Being present at ALL committee sessions. If a delegate must miss a committee session, they must contact their head delegate and their committee director *immediately*.
- Delegates are expected to maintain respectful and equitable conduct towards all committee attendees and staff.

Sexual Misconduct Policy

The SunMUN IV team is dedicated to providing a safe environment for all delegates, staff members, and advisors free from discrimination on any grounds and from harassment during the conference including sexual harassment. Sexual harassment is unwelcome conduct of a sexual nature which makes a person feel offended, humiliated and/or intimidated. Sexual harassment can involve one or more incidents and actions constituting harassment may be physical, verbal and non-verbal.

SunMUN IV will enforce a zero tolerance policy for any form of sexual harassment, and will treat all incidents seriously and promptly investigate all allegations of sexual harassment. Any and all acts of sexual harassment will not be tolerated and may result in delegate excusal from the conference, with no payment refund in addition to mandatory reporting of all occurrences. An anonymous sexual harassment reporting form will be provided at the conference.

Technology Policy

SunMUN IV embraces the use of technology, however, we ask that you only use technology in committee if and when *explicitly granted permission* by your director and/or chair(s).

Furthermore, the use of generative AI, including but not limited to Chat-GPT, Claude, Gemini, and Grok is expressly and explicitly forbidden in all committees. Directors reserve the right to utilize AI-detection technologies to uphold the integrity of SunMUN IV. Violators of this policy may be disqualified for a first offense.



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Photo Policy

SunMUN IV staffers will be present at committee rooms, socials, and other SunMUN IV events in order to take photos and videos of the conference weekend. These photos will be used in SunMUN IV's closing ceremony, SunMUN IV's social media, and possibly promotional material for SunMUN IV and future iterations. For those wishing to “opt-out” of the use of their photos in promotional material only, please contact your head delegate.

Dress Code Policy

All delegates attending SunMUN IV are expected to attend committee sessions in Western Business Attire (WBA). WBA is required due to its role in creating a professional work environment conducive to debate and diplomacy. Examples of WBA are collared, button-down shirts, blouses, blazers, slacks or formal pants, pencil skirts, closed-toe professional shoes, and a tie or bowtie.

For all other inquiries

Please reach out to the SunMUN IV Secretariat:

Kayla Bello, *Secretary-General*

bello.kayla@ufl.edu

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Letter from the Secretary General

Dear Delegates, Faculty Advisors, and Friends,

On behalf of our Secretariat, it is my absolute pleasure to invite you to the fourth iteration of the University of Florida's collegiate Model United Nations conference: SunMUN IV. We are thrilled to welcome you back to Orlando — where diplomacy, creativity, and connection come to life.

My name is Kayla Bello, and I am honored to serve as this year's Secretary-General. After welcoming you last year as the USG of General Assembly, I am beyond excited to lead this next chapter of SunMUN. The joy I've found traveling the country, building lifelong friendships, and pushing myself in every committee room is what brought me to this role. I've grown not just as a delegate, but as a teammate, a friend, and a person—and I hope this conference helps every delegate do the same. This year is about building on all we've done before, while laying the groundwork for what SunMUN can become in the years ahead.

SunMUN IV will feature eight creative and challenging committees designed to meet a wide range of interests and delegate styles. Our General Assembly will explore the global implications of conflict on culture and the environment. Our Specialized Body, the Global Parliament of Mayors, gives delegates the chance to imagine how local power can drive global change. Our Crisis offerings span from an alternative timeline of political reform, to a festival-era Woodstock simulation, to a Pokémon-themed simulation unlike any other. We're also featuring a committee on the rise of K-pop, a historical dive into an alternate Congress of Vienna, and a creative, high-pressure Ad Hoc for those ready to take on the unknown.

We are proud to return to a beautiful hotel venue just steps from Disney Springs, solidifying our place as one of the most exciting and welcoming conferences in the Southeast. Whether you spend your night exploring downtown Orlando, joining in on in-hotel festivities, or walking through Disney Springs™ with new friends, we promise something for everyone.

But SunMUN is more than a location or committee list—it's a chance to grow. As someone who's competed in General Assembly for years, I know the pressure that comes with giving your all in a committee room. But I also know the joys that come with it: the chance to surprise yourself, to grow in ways you didn't expect, and to connect with others who willingly spend their weekends debating fictional scenarios, rewriting history, and building a better world — one resolution at a time. Whether this is your first conference or your twentieth, we hope SunMUN reminds you why you fell in love with Model UN in the first place.

Warmly,

Kayla Bello
Secretary-General, SunMUN IV



Committee Policies

Rules of Procedure

For this committee, we will be following the traditional crisis structure. Delegates will give moderated speeches, and work together during unmoderated caucus to produce directives dealing with the issues addressed in this background guide. Directives will then be voted on and implemented into crisis updates accordingly. We will also be utilizing a typical two-pad system for the backroom, where delegates can develop their personal crisis arcs. JPDs will be accepted each crisis cycle, unless stated otherwise, with the current limit being one JPD turned in per delegate. However, feel free to collaborate with as many delegates as desired, following these guidelines. The length of each crisis cycle will be determined by the staff and delegates at the time of committee, according to the wishes of each party. If anyone is confused or unsure about the rules of procedure for this committee, we will gladly go over any questions and clarify any information at the beginning of the first session.

For this committee, set aside what you might know about the catastrophic events that happened at Woodstock '99 and take a chance to reimagine the festival. Starting with Friday of festival weekend, each committee session will tackle the festival as it happens, and you all will be able to take actions that will (hopefully) guide the event in a better direction. Your main goals of committee are to stop critical problems from escalating as they happen and to ultimately provide attendees with the festival that they want. Consider the events of Woodstock '99 to be a cautionary tale, or a framework of how wrong things can go, but assume that you will be able to rewrite what happens as you see fit. In other words, none of what historically happened at the festival is set in stone yet, except for the information included in this background guide. Coming into session one, be prepared to start addressing the issues building up Friday morning with the ability to guide the day into whatever direction you see fit.



Letter from the Director

Hello delegates!! Welcome to SunMUN IV!

My name is Hazel Parent, and I am your crisis director for SunMUN IV. I'm beyond excited to welcome you all to It's Just One of Those Days: The Pandemonium of Woodstock '99.

I've been fascinated by Woodstock for awhile, but my interest in this event has definitely heightened over the past few months. During winter break last year, I binge-listened to the Ringer's Woodstock '99 podcast, where Steven Hyden discusses different perspectives on the festival's failures and shares many details I hadn't known.

Ultimately, I decided to create this committee to explore the various angles of the event that I find interesting. In this crisis committee, delegates will relive some of the historic misadventures that occurred this fateful weekend in July 1999. However, you all have the chance to rework history, and ideally, prevent the festival from reaching the catastrophic levels it became known for. We will be investigating all the components that contributed to the planning and execution of the event, why so much went wrong, and what should have happened instead. Each of you play a figure that had a significant role in the festival, and your actions (or lack thereof) will culminate to make this weekend what it is.

During committee sessions, I expect a high level of collaboration. It is impossible for the festival to be successful without a high level of communication between all the parties involved. Remember, this is a groundbreaking event, and you are responsible for at least 300,000 attendees! As such, it is imperative that you work together to produce effective directives. I hope that committee strikes a good balance of productive debate while also allowing all of you to have fun.

I'm excited to see you at SunMUN! If you have any questions about this committee or prep, feel free to email me at hazelparent@ufl.edu. If you have questions or concerns about the conference, you are also free to email sunmun.fl@gmail.com to get in contact with our secretariat!

Thank you,

Hazel Parent

Hazel Parent

Director, It's Just One of Those Days: The Pandemonium of Woodstock '99



Introduction and Background

In order to have a comprehensive understanding of Woodstock '99, we must have some knowledge of its predecessors and the history leading to the festival.

Woodstock '69

The very first iteration of Woodstock happened in 1969 and was officially known as the Woodstock Music & Art Fair. Originally planned to take place in Woodstock, New York, the event instead took place from August 15th to 18th on a dairy farm in Bethel, New York, due to local opposition and zoning permit issues. Despite this change, organizers decided to keep the name “Woodstock”, likely because the established connection between the festival and the town of Woodstock’s artistic reputation had already stuck.

Woodstock '69 is rightfully remembered as a pivotal moment in music history, with its impact resonating through the decades. In the 1960s, “hippie” ideals were dominating, particularly with younger people.¹ This can be seen all throughout the spirit of the original Woodstock. The Baby Boomer generation’s standards of anti-establishment resistance, Vietnam War protest, and a desire for a more compassionate, open, and expressive world could be easily felt across the event. The Hog Farm hippie commune established a “Free Kitchen” made up of volunteers who gave out food completely for free, ensuring that no one went hungry or thirsty. The musical lineup featured many of the era’s most iconic blues, folk, and rock artists, including Jimi Hendrix, Janis Joplin, The Who, Santana, Joe Cocker, and Crosby, Stills, Nash & Young. All in all, Woodstock '69 is a defining symbol of the 1960s counterculture movement, and thought of as “a peaceful celebration of music, love, and social change”.



The festival is widely considered to have been a harmonious and even utopic event, especially when being compared to its 1990s predecessors. However, nostalgia and idealism often cloud people’s full judgement of the event. It was certainly far from perfect, and Woodstock '69 faced a myriad of its own issues, many of which would appear again as critical problems at Woodstock '99, though, of course, on a much larger and more rampant, uncontrollable scale.

¹ Woodstock '69 was associated with hippie ideals and imagery. A Woman With Dreadlocks And A Basket In Her Hands. 1969. Photograph. Wallpapers.com.



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Attendees of Woodstock '69 experienced massive traffic jams, severe weather and rainstorms, overcrowding, and overall unsanitary conditions due to overwhelmed facilities. The festival, initially intended to be a ticketed event, quickly became free when an unexpected 400,000+ people flooded the site, overwhelming fences and logistics. The expected 50,000 attendees quickly ballooned to an estimated 400,000-500,000, overwhelming the festival's infrastructure.² Roads leading to the festival were gridlocked, and some attendees chose to abandon their cars and walk miles to the festival instead. For the primarily laid back, young attendees, this wasn't enough of an upset to mar the event entirely, but it certainly was a hassle to be aware of.



Widespread drug use was very common on the festival grounds, particularly LSD and marijuana. This led to numerous "bad trips" and other medical emergencies. The on-site medical team treated a large number of people for drug overdoses, injuries, and other related health issues.

There have also been accounts and allegations of sexual assault and harassment occurring during the festival, particularly against women, which tends to be glossed over when revisiting the original Woodstock's history. At Woodstock '69, there was a general atmosphere of nudity and open sexuality, and while some attendees reported feeling completely safe and not experiencing or witnessing violence, this was certainly not the case for everyone. The level of crime at Woodstock '69, including sexual assault, has been seen by some officials as statistically proportionate to the large crowd size, but this perspective is often debated.

Woodstock '94

Marking the 25th anniversary of the original 1969 music festival, the second iteration of Woodstock was held from August 12th to 14th in Saugerties, New York. Woodstock '94 was intended by organizers as both a commemorative event and a celebration of how music and culture had evolved over the quarter-century. Promoters hoped to recapture the spirit of peace, love, and music while appealing to a newer generation raised on the more modern alternative rock and hip-hop genres. Unlike the original festival, Woodstock '94 was a fully commercialized event, with tickets priced around \$135 and significant corporate presence and sponsorship. Despite these fundamental differences, it still drew a massive crowd of over 350,000 people, many of whom similarly overwhelmed the gates and found ways to sneak in, echoing the spontaneous, chaotic nature of the original.

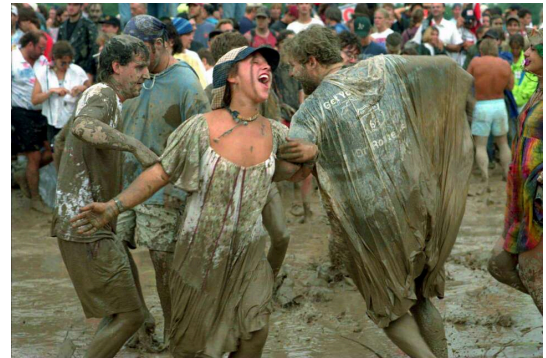
² Massive crowds at Woodstock '69. Warner Bros/Kobal/REX/Shutterstock. 1969. Photograph.



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The event also reflected broader changes in music and youth culture. While the original Woodstock was deeply tied to the anti-war movement and hippie ideals, Woodstock '94 served more as a business and cultural milestone in the 1990s' music landscape, and was dominated by the heavier genres of grunge, alternative, and mainstream rock.

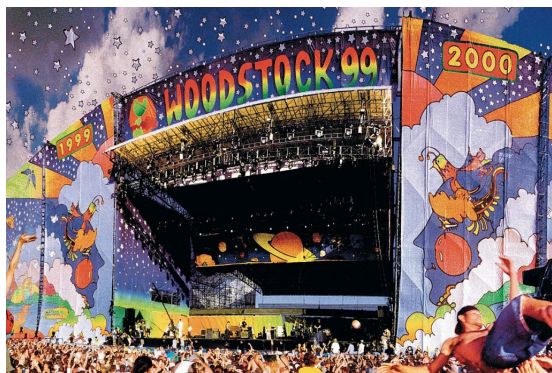
Held on a large farm 100 miles north of New York City, the festival featured two main stages and a diverse lineup that included Nine Inch Nails, Green Day, Aerosmith, Metallica, Cypress Hill, Red Hot Chili Peppers, and Crosby, Stills & Nash. Several acts from the original 1969 lineup returned, helping tie generational threads together. One of the most memorable aspects of Woodstock '94 was the mud, earning it the nickname "Mudstock".³



Due to heavy rain, the fields became a swamp, and mud fights became a sort of festival tradition, especially during Green Day's infamous set. Despite ever-present logistical challenges like poor sanitation and traffic, Woodstock '94 is largely remembered positively as a relatively peaceful and successful large-scale festival. Though not without its flaws, it managed to capture a sense of chaotic joy and cross-generational unity, standing in contrast to the darker, more violent Woodstock '99 that would follow five years later.

Why was Woodstock '99 Created?

The short answer is, money. Financial motives played a significant role in its creation.



Yes, Woodstock '99 was created to commemorate the 30th anniversary of the original Woodstock festival, but organizers also saw the great potential of the venture's economic profitability, and wanted to capitalize on the growing popularity of large-scale music events seen in the late 1990s.⁴ The festival aimed to celebrate Woodstock's legacy while bringing it into an entirely new era defined by MTV culture, commercial sponsorships, and late-90s nu-metal, rap-rock, and mainstream pop-punk music. While Woodstock '94 also had corporate partnerships, Woodstock '99

³ Heavy rains lead to the terms "Mudstock" and "mud people" when referring to the festival. Jacobs, Steve. A couple dances in the mud during Traffic's set at Woodstock '94 in Saugerties. 1994. Photograph. Times Union.

⁴ Cover of the 2-CD set Woodstock 1999, documenting the 1999 Woodstock Festival. Wikipedia.



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was even more highly commercialized. Organizers charged around \$150 per ticket, sold expensive concessions, and once again leaned heavily on corporate sponsorships which were present across the very infrastructure of the event.

As a result of this heavy commercialization and the great cultural tone shift that had occurred, many feel that Woodstock '99 was completely removed from its original predecessor. Rather than embracing the peace-and-love ethos of 1969, Woodstock '99 leaned into the aggressive energy of the late '90s music scene, with big acts like Limp Bizkit, Korn, and Metallica. Ultimately, Woodstock '99 was less a spiritual successor to the original festival and more a commercial endeavor that attempted to merge the brand power of "Woodstock" with the angst, spectacle, and corporate scale of late-1990s entertainment.

The festival itself was planned in under a year, with organizers cutting corners whenever possible to save on costs, the specifics of which we will explore more later on in this Background Guide. Next, let's get into some background regarding the current environment surrounding the festival.

Time Period

An obvious distinction between this iteration of Woodstock and the original is that one took place in the 1960s, and the other in the 1990s, and these were very different decades in many ways. Unlike the late '60s, which were defined by anti-war activism, civil rights movements, and countercultural idealism, the late '90s were more commercial, cynical, and media-saturated. America was enjoying relative economic prosperity, the Cold War was over, and many young people were growing up in a world that felt safe but disillusioned, with no major unifying social cause to rally behind. This created an environment where anger, alienation, and irony, rather than peace and love, dominated youth culture. These distinctions in the youth cultural environment created a disconnect between what the Woodstock name stood for and the anger, consumerism, and spectacle of the late '90s.

A major cultural change that existed in the 1990s that had not been around in the 1960s was a rise in new types of violence that dramatically impacted the younger generation and their perspective of the world. Gun violence had dramatically worsened, with school shootings being a new thing that was unheard of in the 1960s. Columbine had occurred only a few months prior to the festival, and the impacts of this event were deeply felt across the nation, particularly among the young people which were affected the most. This cultural shift greatly shaped the primary generation attending Woodstock '99, and delegates should be aware of this cultural context.

Music



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Some of the most popular music genres in 1999 were nu-metal (an alternative metal subgenre that emerged in the 1990s, combining heavy metal with elements of hip hop, alternative rock, grunge, and funk), rap-rock, and hip-hop, which were not around in the 1960s. All of these were featured very heavily at Woodstock '99 through the artists that were hired to play at the venue.⁵

A culture of masculinity, which was oftentimes aggressive or toxic, drove the mainstream music scene and the attitudes present in the music itself at the time. A lot of popular music was very white and male dominated, with much less regard to other perspectives. Sexist attitudes were commonly portrayed by artists and their music, and this impacted how their audiences (and the crowds at Woodstock '99) viewed themselves and their relationships with women. Contrary to the “peace and love” music played at Woodstock '69, the late 90's music scene was much more about channeling frustration through intense music, and young white male frustration in particular.



Additionally, mainstream pop culture was a major part of the 1999 music scene. MTV was a huge part of this, playing music videos, live shows and events, and specials; they had even ventured into other avenues such as reality TV at this point. Commercialism had become a large component of pop music in particular, and celebrities such as Britney Spears, NSYNC, and Mariah Carey were crazed over by the masses. This commercialism oftentimes clashed strongly with alternative music scenes, as it conflicted with rock values. This led to notions of pop hate and antagonism by those audiences.

Culture

American youth culture at the time was a central force in shaping Woodstock '99. Many young people felt disillusioned compared to prior generations and were disconnected from their parents and the ideals of traditional lifestyles. The late '90s were marked by a mix of commercialism, cynicism, and aggressive masculinity, with pop culture leaning heavily into edginess, irony, and rebellion, but often without a larger political or social cause to channel that energy into. Without any larger cause, there was a loss of positive community and a much greater focus on individualism in comparison to attendees of the original Woodstock festival, leading to this cultural detachment.

⁵ Nu-metal bands such as Korn were very popular in the 1990s. Hutson, Mick. Suburbia needed rebellion ... nu-metal pioneers Korn. Photograph. The Guardian.



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In the late 1990's, "Aggro" culture, which is a term used to describe an environment characterized by aggression, conflict, and agitation, was rampant in pop culture. We can see this being celebrated in many forms of media at the time, including music, sports, video games, and TV shows. A lot of media in general seemed to have a huge obsession with being as edgy, dark, and "alternative" as possible, with violence either being accepted or even praised.

Additionally, pop culture at the time heavily centered male dominance and hypersexualization. Media and programming often portrayed very sexualized depictions of women in particular, in order to appeal to the male dominated landscape. Although feminist movements of decades past had given women greater autonomy and a stronger voice in society, this moment in pop culture still largely painted the pursuit of women as things to be "conquered", and their role in media was still primarily to support and exist for the desire of men. Problematic, irreverent, and even violent views about women were deemed to be okay, and this shaped the way women were viewed by many audiences, if only on a subliminal level. Sexual harassment was also much more normalized and accepted than it is today, with it being much more difficult for victims to achieve justice or support.

Technology

1999 was a year occurring during the dawn of the digital age. The early internet existed, but there was no social media and access was much more limited than it is today. For the average American, you may have a family or household computer that sat in your living room, and that was your means of accessing the internet.⁶ Rather than having smartphones, people documented important moments with film or digital cameras, which took longer to develop and back up.



Pay-per-view broadcasting and commercial broadcasting was one of the main forms of entertainment and means of accessing special events in the pre-YouTube and social media days. Getting on TV was seen as a major spectacle, which commentators think contributed to some of the chaos of Woodstock

'99. For young people at the festival, doing something stupid in front of the cameraman that they knew was live broadcasting the event for friends and family at home to see was

⁶ This is an example of what a computer looked like in the late 1990s. From Reddit.



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a great incentive for rowdy or uncivilized behavior that they may not have engaged in otherwise.

On a structural level, the existing technological infrastructure of the late 90s present at Woodstock '99 was not very well equipped to handle such huge crowds compared to what we have today, especially in times of crisis. In this time period, there were no real time technological tools such as security and safety alerts that most large-scale events have in place today. Attendees had limited phone and internet access, as no one had personal phones and public phone and computer access at the venue was very limited. This made attendees essentially cut off from the world, going days without hearing updates from their loved ones outside of the festival, and without the ability to turn on the TV and hear news from the outside. At a music festival today, it would be very easy for attendees to read what reporters were documenting in real time, allowing for a much different scope of mass communication than what existed at Woodstock.

Politics

1999 was a time of relative political stability and economic prosperity. However, there were still some significant events that had occurred around this time that may have contributed to the environment surrounding the festival. Bill Clinton was president, and the Monica Lewinsky scandal had happened about a year prior to the festival. His subsequent impeachment trial had happened earlier that year. These events contributed to growing cynicism about political leadership and institutional credibility among young people especially. Political leaders were viewed with indifference or skepticism, and young people were relatively politically disengaged compared to previous eras. There was no activist core at the festival unlike at Woodstock '69. The unity and protest experienced by previous attendees was missing at this event. Rather than being movement driven, Woodstock '99 was marketing driven, and held largely economic appeal rather than serving as a mark of community and harmony.

The late 90's was also a time of a broader shift toward privatization and minimal government oversight. This political climate, consisting of a very hands-off, deregulated approach, also mirrors how Woodstock '99 was run and the general attitudes of the festival organizers. Many of them assumed that attendees would be able to sort themselves out and handle their own issues, and did not set in place a lot of proper precautions and infrastructure, which we will discuss in more detail in the following section.

Festival Breakdown



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Now that we have a better understanding of the history and climate behind the festival, we can get into the details of each element of the festival's planning and potential shortcomings.

Festival Facilities and Environment

Unlike the rural farmland of the original Woodstock, the 1999 event is being held at the former Griffiss Air Force Base in Rome, New York.⁷ This is a sizable but harsh location, dominated by hot tarmac and containing very limited natural shade. Temperatures for the weekend are predicted to soar into the upper 90s, even surpassing 100 degrees.

As the organizers are hoping to prevent the fence surging that had happened at the previous Woodstock iterations, the grounds are surrounded by boarded fences and checkpoints, giving the event more of a corporate, controlled feeling than the free-flowing, communal vibe Woodstock was originally known for. Made of steel and plywood, Woodstock '99 features a 12-foot high "peace wall" adorned with artwork painted by volunteers.

Stages, food courts, vendor areas, and security zones have initially been designed to try and manage the sheer size of the crowd. Water bottles are set to be sold by vendors starting at \$4, which is quite steep for the time (about \$8 today). Showers and clean areas are minimal, potentially leading to unhygienic conditions that could fuel frustration and discomfort.



⁷ Map of the Griffiths Air Force Base at Woodstock '99. Borgman, Christy. Woodstock '99 Map. 2014. Photograph. LA Woman Photography.



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Concessions and Vendors

Unlike the original Woodstock, which embraced the countercultural ideals of community and sharing, with volunteers providing free food and water to attendees, the 1999 event leans heavily into the commercialization of food and water. Any water that attendees try to take in is going to be dumped out at the gate, with the idea that it will allow for them to spend more money once inside. Big-name sponsors and corporate vendors alike dominate the grounds, selling everything from branded merchandise to food and drinks at inflated prices. Basic necessities like bottled water cost around \$4, while meals such as pizza or sandwiches could run \$8–\$12 (\$16–\$24 today), unusually costly for the late 1990s. With few alternatives and no outside food or drink permitted, the crowd will essentially be trapped into paying exorbitant fees, which could create resentment that builds throughout the weekend. The range of vendors is wide but not always accessible or reliable. Vendor sponsorships and price gouging reinforce the sense that the festival is less about music and community and more about profit.

Sanitation

There are currently limited sanitation and basic amenities in place in an effort to save on planning costs. Toilets are located near the free water fountains, which are also far too limited and will likely be filled with very long lines.



Trash management is another critical aspect of festival sanitation.⁸ Planners have hired some cleanup crews, but they are relatively small and only equipped to handle a certain crowd size. Recycling bins are also being provided, but they may prove to be insufficient. Vendors are going into the festival concerned about the sanitation of the concession areas, worried that they may contribute to the mess in a way that trash management will

be unable to handle. If sanitary conditions deteriorate too much, it will not only fuel attendee frustration, but also pose serious health risks such as illnesses tied to contaminated water and unsanitary surroundings.

Security

Rather than hiring a traditional security team for Woodstock '99, the festival is going to be handled largely by a private force known as the “Peace Patrol,” a group of hired

⁸ The third day of Woodstock '99 with the garbage and stench. Clifford, John. 1999. Photograph. Rome Sentinel.



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volunteer workers in bright yellow shirts who are meant to maintain order across the sprawling festival grounds.⁹ Many of these individuals were hastily recruited and undertrained. Their lack of training and the overwhelming numbers of attendees means that they may be ineffective at preventing any violence, looting, or vandalism that could potentially plague the event. With hundreds of thousands of attendees spread across the massive former Air Force base, the Peace Patrol may be outnumbered and unable to



effectively control crowds, enforce rules, or respond to dangerous situations. Security managers need to ensure that their presence is functional, not just symbolic, and that attendees respond to their authority to prevent any escalation of unruly behavior.

Beyond the Peace Patrol, festival organizers have also enlisted state and local police, but these forces are going

to largely stay on the perimeter rather than directly engaging with the crowd. This limited visibility could potentially give Woodstock '99 a tense dynamic. On one hand, attendees will feel the heavy hand of corporate control and fenced-in confinement, but on the other, they may also notice the lack of real enforcement or accountability within the grounds if security shows to have any serious shortcomings.

Performance Lineup and Schedule

Below are some charts outlining the noteworthy artist performances and general scheduling for the Woodstock '99 weekend, to use for reference. There are three different stages: West Stage, East Stage, and Emerging Artists Stage. Additionally, there will be a Rave Tent open Saturday night after the headliner performances.

July 22, 1999 (Thursday, Pre-Show)

Festival grounds opened and artists started performing on Thursday, but this is considered to be the pre-show and not part of the official weekend lineup. As committee timeline will be starting on Friday, you don't really need to know any artists from Thursday, but keep in mind that you are coming into committee in the position that Woodstock has already kicked off. Artists started performing the day before and some attendees are already present on the festival grounds.

July 23, 1999 (Friday)

⁹ The Peace Patrol was hired in place of a traditional security team. Photograph. 1999. SPIN Magazine.



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East Stage	West Stage	Emerging Artists Stage
James Brown	Spitfire	F.o.N.
G. Love & Special Sauce	Oleander	Linda Rutherford & Celtic Fire
Jamiroquai	The Umbilical Brothers	Animal Planet
Live	moe.	Sugar Daddy
Sheryl Crow	Lit	Bijou Phillips
DMX	Buckcherry	Mike Errico
The Offspring	The Roots	Ben Lee
Korn	Insane Clown Posse	Beth Hart Band
Bush	George Clinton & the P-Funk All-Stars	Moby

July 24, 1999 (Saturday)

East Stage	West Stage	Rave Tent
The Tragically Hip	Spitfire	Young & Fabulous!
Kid Rock	Guster	3
Wyclef Jean with the Refugee Allstars	Bruce Hornsby	Serial Joe
Counting Crows	Everclear	American Pearl
Dave Matthews Band	Ice Cube	Full Devil Jacket
Alanis Morissette	Los Lobos	Strangefolk
Limp Bizkit	Mickey Hart/Planet Drum	2 Skinnee J's
Rage Against the Machine	The Chemical Brothers	Gigolo Aunts
Metallica		Fatboy Slim



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July 25, 1999 (Sunday)

East Stage	West Stage	Emerging Artists Stage
Willie Nelson	Spitfire	Big Sugar
The Brian Setzer Orchestra	Mike Ness	Muse
Everlast	Our Lady Peace	John Oszajca
Elvis Costello	Rusted Root	Pound
Jewel	Sevendust	Pushmonkey
Creed	Collective Soul	Cyclefly
Red Hot Chili Peppers	Godsmack	Indigenous
	Megadeth	John Entwistle
		Reveille

Overview of Issues

Delegates have to work together to address the issues that were just discussed. Here is a condensed overview of the most pressing topics you will have to navigate during this committee:

- Price gouging of water in the extreme heat leading to mass dehydration and agitation.
- Filthy, overwhelmed sanitation - portable toilets overflowing and spewing raw sewage all over the festival grounds.
- Being held on a decommissioned air base, there is no shade or grass, just asphalt and concrete in over 100 degree weather, potentially giving attendees severe dehydration, heatstroke, and other medical issues.
- Crowd behavior during performances will often turn to violence, which needs to be properly mitigated by either the artists or festival security.
- If conditions escalate, fans may start setting bonfires using trash and vendor booths, loot ATMs, burn trailers, or destroy structures. Security and police need to not be too overwhelmed and have the infrastructure necessary to dissolve any riots.
- General safety concerns - if sexual assaults get reported in the crowd, security must properly intervene, not leaving cases ignored or gone unprosecuted.



Questions to Consider

1. How can organizers address the lack of access to affordable water and prevent dehydration-related medical emergencies among attendees? Should vendors be regulated? Should more free water stations be implemented?
2. Should portable toilets be added or serviced more frequently? How to secure the funding and logistics for this?
3. Given the extreme heat and lack of natural shade on the air base, what emergency measures can be deployed to reduce the risk of heatstroke and related health incidents? Should performances be rescheduled, shaded structures built, or areas closed?
4. How should security and performers coordinate to mitigate violent crowd behavior during high-energy sets? Should shows be paused or stopped? Should security presence be increased at the frontlines or in other places?
5. What actions can be taken to stop the spread of any fires and vandalism, and how should the overwhelmed security force be reinforced or reorganized? Should local law enforcement or the National Guard be called in? Should evacuation be considered?
6. How can organizers ensure that reports of sexual assault and other violence are handled properly and that safety is prioritized in the crowd? Should a dedicated task force be formed?
7. Should surveillance or reporting channels be increased? In the face of any mounting chaos, what strategies can be employed to maintain public trust and avoid mass panic or stampedes? Should announcements be made? Should parts of the festival be canceled or altered?
8. What contingency plan should be put in place to safely evacuate attendees if the situation escalates beyond control? How to manage transportation, medical triage, and communication with local authorities and families?



List of Positions

Involved in Event Running:

1. Michael Lang

Michael Lang is the co-founder and head organizer of Woodstock '99, and is considered to be the creative lead of the festival. Having co-created the original Woodstock, he is the primary driving force for its 1999 revival. Lang is tasked with reviving the legendary spirit of the 1969 festival amid a vastly different cultural and commercial landscape. With deep roots in music promotion and event production, he has worked tirelessly to secure top-tier talent and the Griffiss Air Force Base in Rome, New York, as the site for this massive event. Known for his visionary optimism and hands-on leadership, he faces significant challenges navigating logistical complexities and mounting crowd unrest as the festival progresses. His character is defined by a combination of idealism and pragmatism, and he must balance the legacy of Woodstock with commercial pressures and evolving audience expectations. Lang's decisions and strategies will profoundly influence the festival's outcome as tensions rise and the event unfolds.

2. John Scher

John Scher is the co-founder and head event promoter for Woodstock '99, working through his company Metropolitan Entertainment. Scher is a key executive deeply involved in the planning and execution of Woodstock '99, bringing years of experience in concert promotion and event management to the complex logistics of the festival. With a background rooted in the rock and alternative music scenes, he is motivated by both a passion for music culture and a drive for commercial success. Loyal to delivering large-scale events that appeal to broad audiences, he has leveraged his strong industry connections and organizational resources to secure major acts and sponsorships. Known for his strategic mindset and pragmatic approach, Scher is focused on maximizing attendance and profitability while managing the inherent risks of hosting a massive outdoor event. As tensions rise during Woodstock '99, Scher faces mounting pressure to ensure smooth operations amid growing logistical challenges and crowd unrest. His decisions carry significant weight in shaping the festival's trajectory, and he must strive to maintain order and uphold the event's reputation in this high-stakes environment.

3. Ossie Kilkenny



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Ossie Kilkenny is a key figure involved with Woodstock '99, serving as the primary financier for the event. He is a high-profile accountant, notably having worked with the Irish band U2 for many years. His role is centered around providing the financial support needed to help bring the festival to life, and assembling the capital needed to support the festival's ambitious scale. Unlike other organizers, such as the promoters or artistic directors, he generally stays behind the scenes, focusing on investment rather than making and enacting operational or creative decisions. Over the course of the festival, Kilkenny will have the power to give or take capital to the event, along with being able to fund specific ventures if desired. As such, his financial significance makes him a driving force of committee, being able to make the dreams of the other organizers a reality, or not.

4. Mel Lawrence

Mel Lawrence is the Director of Special Events for Woodstock '99. His primary responsibilities include overseeing site infrastructure and logistical coordination, working with contractors on stage construction, fencing, sanitation, and vendor layout. He also has a role in helping coordinate emergency services, flow of attendees, and security access, and ensuring coordination between production crews, vendors, and municipal services. He originally worked on Woodstock '69, where he served as the Director of Operations. His career has included producing and managing major cultural and musical events like World Music festivals, Rainbow Bridge concerts, and films exploring counterculture. Lawrence is reportedly frustrated by the limitations that have been placed on logistical planning by budget constraints and venue selection. The large size and fast pace of the event are also proving to be very difficult on the systems he has tried setting in place, which he will have to work to quickly adapt over the course of the festival in response to crisis.

5. Jeffrey Guralnick

Jeffrey Guralnick is the Logistics Consultant for Woodstock '99. He is an accomplished live events producer with a sizable history in coordinating large-scale concerts and festivals. Due to his experience, Guralnick is skilled in bridging communication between creative teams, promoters, and technical crews. His responsibilities for the festival include overseeing technical production schedules and setups, coordinating stage builds, lighting, sound, and vendor timelines, managing communications between promoters and production staff, assisting in vendor and contractor negotiations, and helping implement crowd control strategies related to production flow. Due to his critical role in the festival's technical logistics, he needs to be able to work effectively with many different people and festival organizers, ensuring that all teams and festival



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components are on the same page. Guralnick plays a key backstage role ensuring that the festival's technical components run on time and integrate smoothly with overall event logistics.

6. Alexandra Monroe

Alexandra Monroe is serving as the Production Manager for the groundbreaking Columbia House Woodstock '99 pay-per-view TV broadcast, and related media coverage. She is in charge of leading this landmark media event that will bring live, multi-stage concert coverage to hundreds of thousands of viewers nationwide. With over a decade of experience in live event production and broadcast coordination, Monroe is instrumental in orchestrating the complex logistics required for broadcasting one of the largest music festivals of the decade. In her role, Monroe coordinates between Columbia House's internal marketing and distribution teams, the external broadcast production company (Metropolitan Entertainment), and on-site technical crews. She is responsible for overseeing scheduling, resource allocation, specific vendor broadcasting contracts, and live-feed management. It is important that Monroe and her team are skilled in rapid real-time decision-making, as she faces potential challenges in dealing with any unpredictable weather or particularly demanding technical requirements over the course of the weekend.

7. Joseph Griffo

Joseph Griffo is the current Mayor of Rome, New York, and he plays a crucial role in the city's involvement hosting the massive festival. He was instrumental in bringing the festival to Griffiss Air Force Base, seeing it as an opportunity to revitalize economic activity in Rome. With a background in local government and public service, Griffo is primarily motivated by a desire to boost Rome's economic profile following the 1995 closure of the base. He ultimately seeks to position Rome as a viable site for future investment and other large-scale events. Griffo wields considerable influence over local infrastructure, public safety coordination, and interagency collaboration, working closely with police, fire, and EMS services, as well as state officials and, of course, festival organizers. He is known for his diplomatic demeanor, political savvy, and ability to manage competing interests under pressure. As concerns about crowd control, sanitation, and public perception escalate, Griffo must navigate the fine line between welcoming a historic event and protecting the city's reputation and resources. His actions and alliances will directly impact the success, or failure, of Woodstock '99, and his leadership will be tested in real time as tensions flare and accountability becomes a central issue.

8. Charles Comer



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Charles Comer is the Head of Security for Woodstock '99. He leads and directs "The Peace Patrol", which was hired to manage on-site security and crowd control at the festival, operating in place of traditional law enforcement. With a background in military service and private sector security consulting, Comer was brought in for his reputation as a disciplined, results-oriented leader capable of managing large-scale operations. He is loyal to the safety and structural integrity of the event, prioritizing order and risk mitigation over public relations optics or artistic intent. His responsibilities include the recruitment, deployment, and management of on-site security personnel, along with overseeing coordination between the other private security teams, local law enforcement, and event organizers. Alongside other contracted security personnel, he is in charge of monitoring crowd behavior, stage access, and the restricted zones across the sprawling venue. Comer has direct lines to both the Rome Police Department and state emergency response teams. As reports of violence begin to surface, he grows increasingly concerned, and must make rapid decisions with limited personnel and conflicting directions. His judgment under pressure, capacity to assert control, and willingness to confront festival leadership make him a pivotal figure in determining how security responds to escalating unrest.

9. Chang Weisberg

Chang Weisberg serves as the Vendor Coordinator for Woodstock '99, working through Ogden Entertainment, the food and beverage company that not only owns most of the concessions, but also owns Metropolitan Entertainment, the company promoting the concert. Known for his assertive negotiating style and risk-averse nature, he is responsible for managing all food, beverage, and merchandise vendor operations on-site, overseeing contracts, logistics, and compliance across the festival grounds. With a background in large-scale event logistics and corporate concessions, he is motivated by a commitment to profitability, operational efficiency, and client satisfaction. Loyal primarily to Ogden and its commercial interests, he is tasked with maximizing revenue through vendor placement, pricing strategy, and inventory management. He must coordinate with supply chains, sanitation crews, and security to maintain functional vendor zones despite rising temperatures and overcrowding. His operations are stretched thin by surging demand and limited water access as the festival progresses. Chang is increasingly confronted by angry attendees, failing refrigeration, and accusations of price gouging. As public frustration mounts over \$4 bottled water and inadequate food access, he must decide whether to escalate concerns to organizers or protect Ogden's bottom line. His decisions directly influence crowd morale and health, placing him in a critical position as unrest begins to boil over into chaos.



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10. Mark Pace

Mark Pace is in charge of leading AT&T's telecommunications infrastructure team at Woodstock '99. Loyal to AT&T's brand integrity and contractual obligations, he is responsible for ensuring that phone lines, data transmission, and satellite uplinks work smoothly and can support live broadcasts, vendor communications, and emergency services throughout the event. Large-scale events like Woodstock '99 require an extensive network capacity to handle the influx of media crews, staff, and emergency responders, and Pace is tasked with managing this network. With a background in emergency telecom deployment and large-scale event support, he is motivated by technical precision, corporate reliability, and the strategic visibility AT&T gains through its sponsorship of the event. Known for his cool-headed problem-solving and bureaucratic fluency, Pace faces mounting pressure from both organizers and corporate executives as systems falter under peak usage. He must balance technical constraints with public image concerns, coordinating closely with emergency services, broadcasters, and festival leadership. As communication lines begin to fail and internal coordination suffers, his leadership becomes critical in determining whether the infrastructure holds or collapses under the weight of a rapidly deteriorating situation.

11. Rick Friel

Rick Friel serves as the Sanitation and Site Services Manager for Woodstock '99. Charged with overseeing waste management, restroom facilities, and overall site cleanliness, Friel faces the enormous challenge of maintaining sanitary conditions for the 300,000+ attendees over the festival's multiple days. With a background in large-scale event logistics and environmental services, he is motivated by operational efficiency, public health standards, and preserving the functionality of festival infrastructure. Loyal to both contracted service providers and the festival's organizing leadership, his efforts are integral to keeping the festival grounds operational and as safe as possible under difficult circumstances. At his disposal, Friel has sanitation contractors, limited on-site staff, water delivery systems, and a fleet of service vehicles, but these are quickly overwhelmed by the record-breaking temperatures, overcrowding, and insufficient planning. As complaints surge and health hazards intensify, he faces pressure to stretch his limited resources, request emergency assistance, and hold firm against cost-cutting directives from organizers. His ability to either stabilize deteriorating site conditions or fail to play a decisive role in shaping the public and internal perception of Woodstock '99's collapse.

12. Charlie Stettler



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Charlie Stettler is the Talent Booker and Promoter Liaison for Woodstock '99. He played a vital role in assembling the festival's lineup by negotiating with artists, agents, and promoters to secure a diverse range of performers. His job involves balancing the festival's artistic vision with logistical and budgetary constraints, ensuring that headliners and supporting acts have been booked smoothly and contracts are properly managed. During festival weekend, his primary responsibility is serving as the primary point of contact between musicians, management teams, and event organizers. Known for his high-stress tolerance, charm, and adaptability, he becomes a critical player as tensions rise—fielding concerns about safety, stage conditions, crowd behavior, and set timing. With performers voicing discomfort and some threatening to walk, he is caught between protecting artist interests and upholding commitments made to organizers, press, and pay-per-view partners. As the environment grows increasingly unstable, his diplomatic skill and crisis management ability will determine whether Woodstock '99 retains its major acts, or faces a catastrophic talent fallout.

13. Chief Robert Whitney

Chief Robert Whitney is the current head of the Rome Police Department. Appointed in 1994 after nearly two decades of service within the department, Whitney is known for his calm demeanor, logistical precision, and commitment to community-based policing. With decades of experience in municipal policing and community relations, he is motivated by a duty to protect the residents of Rome, uphold law and order, and manage the city's reputation during this high-profile national event. His department has established a temporary command center near the venue, and he is in charge of deploying officers both inside and around the festival perimeter when needed. During the event, Whitney faces mounting challenges including extreme heat, limited resources, widespread fatigue among personnel, and deteriorating crowd conditions. He is a vocal advocate for tighter coordination and accountability among promoters and law enforcement throughout the course of the festival. As crowd behavior worsens, he must decide if, when, and how to intervene, all while balancing civil liberties, political pressure, and officer safety.

14. W. Joseph Taylor

W. Joseph Taylor is the president of the local EMS company AmCare Ambulance. AmCare has been specifically tasked by organizers with providing medical care to “everything outside the fence” related to the festival. In other words, his team is monitoring nearby roads and any attendee struggles as they may be leaving or entering the grounds. However, as the festival potentially takes a turn for the worse, AmCare, along with every other ambulance company in the area, will be



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called into the grounds. Known for his composed, clinical demeanor and logistical focus, he is not afraid to be increasingly vocal about unsafe conditions if needed, warning organizers of critical system overload and advocating for broader emergency intervention. For this position, Taylor, although tasked with managing the medical concerns that occur primarily outside the festival gates, will also be able to work with and coordinate with the independent medic tents and paramedic volunteers within the festival grounds, if desired.

Performers:

15. Jonathan Davis

Jonathan Davis, frontman of the nu-metal band Korn, is one of the most high-profile performers at Woodstock '99, taking the stage on Friday night in a set that quickly becomes one of the most explosive moments of the festival. With a background rooted in raw emotional performance and a genre that thrives on angst and intensity, Davis is motivated by artistic authenticity, fan connection, and delivering a powerful live experience. He brings high energy and theatrical presence to the stage, but remains acutely aware of the growing volatility in the crowd. Davis has a sizable platform, media visibility, and backstage access to festival operations, but his influence over broader festival logistics is limited. Known for his intense charisma, emotional vulnerability, and honesty in interviews, he expresses both excitement and unease about the festival's chaotic energy. As tensions mount throughout the weekend, Davis is at risk of becoming a symbolic figure representing the increasingly aggressive tone of the event, whether intentionally or not. What he chooses to do during his performance sets a tone for the weekend, one that reflects the shifting culture of youth rage, and his post-show perspective may shape public narrative around the festival's atmosphere and failures.

16. Fred Durst

Fred Durst, frontman of nu-metal band Limp Bizkit, is one of the most talked-about figures at Woodstock '99, performing Saturday night. With a background in aggressive, rebellious nu-metal and a public persona built on provocation and an anti-establishment attitude, Durst is motivated by crowd energy, artistic dominance, and cementing Limp Bizkit's place at the peak of late-'90s music culture. Loyal to his fans, band, and his public image as a fearless performer, he thrives in high-intensity environments and leans into the chaos rather than shying away from it. He holds a massive influence over the crowd, national media attention, and backstage access, though he holds no formal authority in festival operations. Known for his confrontational style, ego-driven charisma, and disregard for traditional boundaries, Durst isn't afraid to



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encourage the audience to “let it all out” during his volatile set, regardless of whether that coincides with property damage and crowd surging. However, as the situation escalates, exactly what he chooses to do during his performance has the potential to become a lightning rod for blame: viewed by some as inciting violence, and by others as simply embodying the raw energy the festival booked him to deliver. Given his key role in these optics, how will he choose to shape his own, and the festival's, public perception?

17. Alanis Morissette

Alanis Morissette, one of the most prominent female performers at Woodstock '99, takes the stage on Saturday evening, offering a stark emotional and tonal contrast to the more aggressive acts dominating the lineup. With a background in alternative rock and introspective songwriting, the singer-songwriter rose to fame with her groundbreaking album *Jagged Little Pill*, known for its raw vulnerability and feminist voice. She is motivated by authenticity, emotional connection, and using her platform to express personal truth and challenge societal norms. She approaches the festival with a sense of optimism, viewing it as an opportunity to channel connection amid a predominantly male-driven, chaotic environment. She has a global following, press access, and a strong support team at her disposal, but she holds no direct control over festival logistics or crowd management. Known for her calm, thoughtful demeanor and powerful stage presence, Morissette maintains professionalism amid growing unease backstage. Her set is one of the few moments of calm during an increasingly volatile weekend, and her presence becomes a symbolic counterweight to the testosterone-fueled energy building throughout the festival. As unrest escalates, her perspective offers critical insight into gender dynamics and artistic responsibility at Woodstock '99.

18. Sheryl Crow

Sheryl Crow, one of the few female artists performing at Woodstock '99, takes the stage early on Friday afternoon, setting the tone for what is meant to be a celebratory and diverse musical weekend. With a background in rock, pop, and folk, and a career built on thoughtful songwriting and polished live performances, the singer-songwriter is motivated by professionalism, artistic integrity, and a desire to connect meaningfully with a broad audience. She has experience from touring other major festivals, and has earned a reputation for handling high-pressure environments with poise. Her resources include a seasoned touring team, a wide media platform, and backstage visibility, but like other performers, she holds little control over the festival's broader infrastructure or security dynamics. Known for her grounded presence, strong voice, and quiet confidence, Crow becomes increasingly concerned about the event's underlying tensions,



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especially regarding the treatment of women in the crowd. As one of the earliest artists to witness warning signs of crowd misconduct and escalating disrespect, her voice carries weight both onstage and behind the scenes. Her presence serves as a critical lens through which gender, safety, and performer responsibility are viewed throughout the course of Woodstock '99.

19. DMX

DMX, one of the most electrifying performers at Woodstock '99, takes the stage on Friday afternoon, delivering a raw, high-energy set that immediately ignites the crowd and sets the tone for the festival's escalating intensity. With a background in gritty, emotionally charged hip-hop and a meteoric rise to fame through albums like *It's Dark and Hell Is Hot*, rapper DMX is motivated by authenticity, self-expression, and an unwavering loyalty to his fans and the streets that shaped him. Known for channeling pain, rage, and vulnerability through his music, he commands the stage with explosive charisma and emotional ferocity. He has a loyal entourage, strong fan support, and widespread cultural influence, but he is far removed from the logistics and politics of the festival itself. DMX is known for his uncompromising persona, spiritual complexity, and ability to connect with massive audiences on a visceral level. While his performance may come to be celebrated by many as a highlight of the weekend, what actions he chooses to take during it may also come to reflect the festival's shifting tone toward aggression and emotional volatility. As tensions build throughout the event, DMX has the potential to stand as both a cultural icon and a symbolic representation of Woodstock '99's intensity, unpredictability, and the blurring line between catharsis and chaos.

20. Gavin Rossdale

Gavin Rossdale, lead singer of the British rock band Bush, performs at Woodstock '99 on Saturday night. Following Limp Bizkit's highly-charged set, he steps into an atmosphere already charged with volatility. With a background in post-grunge and alternative rock, Rossdale rose to fame in the mid-1990s with emotionally driven hits and a brooding, charismatic stage presence. He is motivated by a commitment to his music, the integrity of live performance, and a desire to connect with fans on a deeper, more introspective level. Loyal to his bandmates, artistic vision, and audience, Rossdale enters the festival aware of its cultural weight and the challenges posed by its scale. He has an experienced road crew, strong international fan support, and backstage access to festival leadership, though he has limited direct influence over festival logistics or security. Known for his calm demeanor, poetic sensibility, and understated leadership style, how Rossdale chooses to de-escalate the crowd during his performance has the potential to offer a contrast to the aggression shown earlier



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that night. As the festival continues, he aims for his set to be remembered as a moment of relative calm and emotional grounding. Rossdale's presence becomes a touchstone for debate on how artists can shape and respond to the energy of massive, unstable crowds.

21. Anthony Kiedis

Anthony Kiedis, lead singer of the alternative rock band The Red Hot Chili Peppers, headlines the final night of Woodstock '99, taking the stage as all the chaos of the festival culminates. With a background rooted in funk-rock and alternative music, and decades of experience navigating fame, controversy, and cultural change, Kiedis is motivated by artistic freedom, crowd connection, and honoring the band's legacy as fearless live performers. Loyal to his band, fans, and the raw energy of performance, he brings charisma, spontaneity, and rebellious charm to the stage. His resources include seasoned tour management, global media attention, and strong backstage access, but he holds little control over the festival's deteriorating infrastructure. Known for his theatrical flair, improvisational instincts, and deep commitment to musical expression, Kiedis is initially kept unaware of the full extent of the crowd's growing volatility. As fires break out and riots erupt during the band's encore, Kiedis will have to choose if and how his band should continue the show. He may choose to famously cover Jimi Hendrix's "Fire", in what becomes a symbolically charged and widely criticized moment, or decide to go in a different direction given the state of the crowd. This performance, intended as tribute, has the potential to reflect the disconnect between performer and crisis on the ground. Kiedis's actions can be used to spark debate over artistic intent, responsibility, and the blurred boundaries between showmanship and social escalation in moments of unrest.

Media:

22. Kurt Loder

Kurt Loder, a longtime MTV News anchor and senior music journalist, is on-site at Woodstock '99 as part of MTV's pay-per-view broadcast team, providing real-time coverage, artist interviews, and commentary for a national audience. With a background in rock journalism and cultural reporting dating back to his days at Rolling Stone, Loder is motivated by a commitment to truth, journalistic integrity, and documenting the intersection of music and social reality. Loyal to MTV's audience and the credibility of his reporting, he balances entertainment coverage with a growing responsibility to report accurately on the event's unfolding chaos. Known for his calm, incisive tone and deep knowledge of the music industry, Loder quickly becomes a key witness to any breakdown of order that occurs during the festival. As fires and looting break out, his tone shifts from



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informative to alarmed, describing the scene as dangerous and deteriorating. He becomes one of the first mainstream voices to publicly condemn the event's failures, shaping public perception in real time. Loder's presence on the ground makes him a pivotal figure in documenting and interpreting the potential collapse of Woodstock '99.

23. Serena Altschul

Serena Altschul, a prominent news correspondent and anchor, is actively reporting from Woodstock '99 as a part of MTV's pay-per-view broadcasting. She is tasked with delivering live updates, interviews, and on-the-ground perspectives to a national audience. With a background in broadcast journalism and a reputation for insightful, empathetic storytelling, Altschul is motivated by a dedication to truthful reporting and amplifying diverse voices amidst the festival's chaos. Loyal to her journalistic standards and MTV's youth-oriented audience, she navigates the complex environment at Woodstock, balancing entertainment coverage with emerging crisis reportage. Known for her composed demeanor, curiosity, and ability to connect personally with interview subjects, Altschul captures both the excitement and the escalating tensions of the event. As violence and unrest intensify, she provides critical eyewitness accounts highlighting safety concerns, crowd frustrations, and the festival's deteriorating conditions. Altschul's on-site reporting becomes vital in shaping real-time understanding of Woodstock '99's unfolding crisis, blending human interest storytelling with urgent news coverage that informs and engages viewers nationwide.

24. Kevin Beach

Kevin Beach is the head Westwood One radio broadcaster at Woodstock '99, of which holds all the radio broadcast rights for the festival, providing nationwide coverage of performances and events. He serves as a key live radio commentator and coordinator, responsible for delivering real-time audio coverage of performances, artist interviews, and festival updates. With a background in broadcast journalism and extensive experience in live event production, he is motivated by a commitment to accurate, engaging reporting and a passion for music culture. Loyal to Westwood One's reputation and contractual obligations, he works closely with technical teams, artists, and festival organizers to ensure seamless transmission despite the challenging outdoor environment. Known for his clear, energetic delivery and adaptability under pressure, Beach must navigate rapidly shifting conditions and communicate effectively amidst growing unrest in the crowd. As violence and disorder escalate, he must balance maintaining professional objectivity with the urgency of conveying the unfolding crisis to



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listeners, making his role critical in shaping public understanding of Woodstock '99's deteriorating situation and legacy.

25. David Wild

David Wild, a veteran music journalist at Rolling Stone, is actively involved at Woodstock '99 as a correspondent and commentator, providing insightful coverage and cultural analysis for a wide audience. With a background steeped in music criticism, television hosting, and a deep passion for rock and pop culture, Wild is motivated by a dedication to authentic storytelling and elevating the voices of artists and fans alike. Loyal to Rolling Stone's mission and his own journalistic integrity, he navigates the festival's chaotic environment with a balance of professionalism and empathy, capturing both the excitement and growing tensions on the ground. He has extensive media access, backstage passes, live interview capabilities, and a network of industry contacts, positioning him to document the event's highs and lows firsthand. Known for his articulate, thoughtful demeanor and ability to connect with diverse personalities, Wild becomes a crucial observer during the festival's unraveling. As unrest and violence escalate, he offers nuanced commentary that highlights the complex cultural dynamics at play, influencing how the public perceives Woodstock '99's legacy. His presence underscores the critical role of media in framing and responding to large-scale social crises.

26. Mark Spitz

Mark Spitz, a seasoned music journalist and senior writer for Spin magazine, covers Woodstock '99 with a sharp critical eye and deep immersion in the alternative and punk music scenes. Having built his career documenting youth subcultures, Spitz approaches the festival with a mix of fascination and skepticism, driven by a commitment to truth-telling and cultural critique. He is loyal to Spin's editorial mission of uncovering the raw, unfiltered realities behind mainstream narratives, and his motivations are rooted in exposing the contradictions between Woodstock's marketed ideals and its unfolding chaos. Armed with press credentials, backstage access, and a network of artist and industry sources, Spitz uses his platform to record not just performances, but the mood and dissent bubbling through the crowd. Known for his sardonic wit and refusal to glorify nostalgia, he documents any breakdowns occurring during the festival with biting commentary and sharp analysis, capturing the disillusionment and anger of a generation. As fires erupt and tensions boil over, Spitz positions himself not just as an observer, but as a voice demanding accountability, making his reporting a key part of how Woodstock '99 is understood, especially in retrospect.



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