

style

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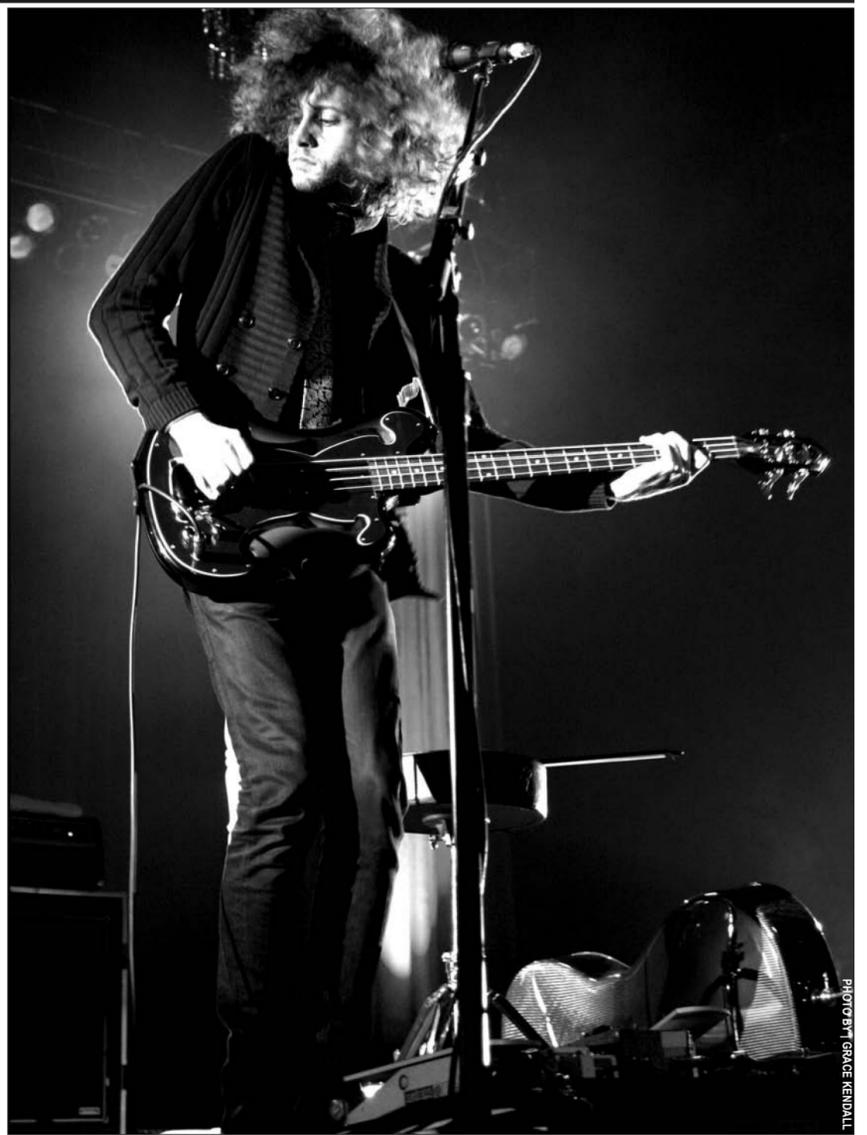
- Oliver Stone creates new image of the 43rd president in *W*. Read our review! **Style | 11**
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29+

The number of people who have been hung from Bunny Man Bridge in Clifton according to legend.



The Hush Sound opened the OneRepublic concert at the Patriot Center on Thursday, Oct. 23.



OneRepublic played at the Patriot Center this past week.

It's Too Late To Apologize, OneRepublic

EMILY SHARRER
Style Editor

In their song "Connect the Dots," The Spill Canvas claims to "know all your favorite spots," and says that "tonight we will connect the dots." But acting as one of the opening acts for rockers OneRepublic last Thursday night at the Patriot Center, the band missed every "spot" that would constitute a good show and the concert's mixed line-up failed to connect the dots between genres.

The Hush Sound, a band out of Illinois known for their pop-rock piano-driven songs backed by female lead singer Greta Salpeter's bluesy voice started the concert out on the right foot. Despite the awful acoustics and shrieking microphone sounds that haunted many parts of the concert, the band gave the audience a high-energy performance. To begin their set, the four-piece band launched

into "Medicine Man," a song off of their 2008 album *Goodbye Blues*.

Salpeter then handed it over to lead guitarist and vocalist Bob Morris to sing "We Intertwined" and "Not Your Concern." Maybe he was having an off night, but Morris' live vocals proved to be an unwelcome change from Salpeter's bold voice. Judging by his performance Thursday, it seems his voice falls flat live and is best heard via recording. The band continued to play a six-song set delivering their hits "Wine Red" and "Honey" while including a newer song geared towards the Barack Obama supporters in the audience. "We Believe in Barack Obama," a two-minute song with a rap breakdown by drummer Darren Wilson, amused the audience, which at that point consisted of about 200 people in the pit and a little more than half full first tier.

Next, The Spill Canvas took the green lit, foggy stage in a

mess of fedoras, skinny jeans, vests, ties and sport coats. The band played a seven-song set, most of which was washed out vocally by the band's loud instrumentation that filled the entire venue. The band began with "Hush Hush," a song off their most recent album *No Really, I'm Fine*, then launched into "Staplegunned" off their last album, *One Fell Swoop*. The band continued their set that way, alternating between songs off of their two most recent albums to the disappointment of fans of the band's first album *Go For The Jugular* and 2004's unfortunately titled *Sunsets and Car Crashes*. One wouldn't normally expect a popular emo-alternative rock act to hail from South Dakota; much less expect them to rock out a venue like the Patriot Center. And so their set went; the band had a moderate energy level, but overall was nothing more than five dudes standing on stage belting out lyrical gems about how "Fate is an elegant, cold-



The Spill Canvas was the second band to perform at the OneRepublic concert.

Mason Student Publishes Novel

CAYLEE SO
Broadside Correspondent

Sunny Naasiri studied in the New International School of Thailand at Bangkok before moving to the United States at age 14. Bangkok was crowded, much to his dislike. The city was full of people and buildings, the opposite of any world he would ever admire.

Naasiri recalls being an introvert; living inside his mind more than interacting. It was then, in those years, he began to imagine a more peaceful world, a world full of more natural surroundings. Naasiri began reading R.A. Salvatore's *Forgotten Realms* series. Salvatore would later become his favorite author; his fantasy novels would influence Sunny to create his own world, his own stories.

At age 16, Naasiri put pen to paper, and crafted his own dreamscape called *Merolas*, creating his team of heroes—the Crusaders of Hope who seek to recover the Pearl of Kalimar from the realm of Smarnkul, defy the immortal Hapdemir, and unlock mysteries that will save their civilization.

The journey to complete this story took three and half years. In August of 2008, while still a senior at George Mason

University, Naasiri self-published and released his own novel to make his dreams come true. I sat down with Sunny to ask a few questions.

Broadside: Do you remember the moment when you said to yourself "I want to be a writer?"

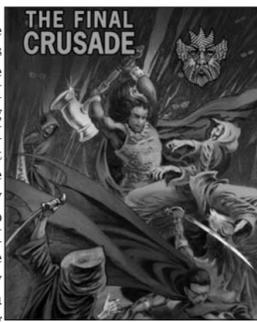
Naasiri: The moment was particularly quite vivid. Initially, I started off writing as a hobby. I really didn't want to become published, but my ambitions grew to the point where I wanted to tell the world one day that I have a really strong imagination.

Broadside: At what age did you begin writing as a hobby?

Naasiri: [I was] 16. Creative writing has been my passion. I agree with Albert Einstein's concept that "imagination is more important than knowledge." I wanted a career that emphasized freedom.

Broadside: What is the toughest or most challenging thing about writing this book?

Naasiri: When you write, there [are] a lot of hurdles that you must triumph over. One of the things for me would be character creation. You want to create heroes that inspire people, characters that are dynamic so that readers may be more captivated in reading them. But I would say the other big challenge that I have would be plot. With plot, there is always the option of revising. To be on a particular scene, and in your mind you tell yourself this is really awkward. *The Final Crusade*



had a lot of that because initially it was kind of a role-playing game story. It was really scattered in the beginning. I really didn't have a focused plot. I really had to delete a lot of scenes I had. It wasn't a masterpiece at all.

Broadside: Is there a routine, quirk or unusual habit you have when you sit down to write? Like for me, if I were writing a scene where my character was at a club, I'd turn on club music and get myself

into that whole club scene or mood.

Naasiri: On the contrary, I don't have any quirks myself. I have to be very focused when I write. Nothing can distract me. Whenever I write, I would be physically detached from the outside world.

Broadside: Tell me a little bit about the self-publishing process and why you chose that route.

Naasiri: That's a really interesting question. Traditional versus self-publishing, I didn't really know the difference. All I wanted was to get my book out there without having to face rejection, but I've learned that self-publishing can be tough on making money. The small company doesn't go out there and promote your book.

Broadside: Any advice for future writers?

Naasiri: Write what you're passionate about.

Broadside: If you were stranded on an island and can only take one book with you to read over and over again, which book would it be?

Naasiri: My book.

To learn more about Sunny Naasiri's new novel or to buy a copy, visit www.thefinalcrusade.com

Panic, Dashboard to Headline Concert

GRACE KENDALL
Connect Mason Director

Let's face it: you're a bit old for trick-or-treating. So this Halloween you should probably look for a more age-appropriate way to spend your night, like checking out the Rock Band Live tour that is coming to the Patriot Center.

Unlike most concerts where the audience is there only to observe, the Rock Band Live tour encourages crowd participation through rampant product placement. Fans that arrive early can play Rock Band and win the chance to play the game on stage between acts at that night's show. It's a chance for all fake instrumentalists to shine between performances by real musicians, which could be a neat twist or a real pain to watch depending on execution.

But however mindless the Rock Band performances might be, the bands performing will make the show worth it.

Panic at the Disco is co-headlining the show, and with their new Beatles-esque pop sound they're worth a second chance. The band has several radio hits including "Nine in the Afternoon" and "That Green

Gentleman," which offer a less-pretentious and more fun sound that's generally more approachable. Don't judge Panic for who they once were—when they lost the eyeliner and exclamation point, they became a much better band.

Claiming the other headlining slot are the intimate alt-rockers of Dashboard Confessional. Their well-crafted emotional songwriting has won the band a great deal of fans and attention over the years, and they are known for connecting with the audience in their live performances. Front man Chris Carrabba has been writing material for a new album, so there's a chance of possibly hearing new songs in addition to hits like "Stolen" and "Vindicated."

Rounding out the bill are pop-rock darlings the Plain White T's, known for their earworm hit "Hey There Delilah," and up-and-coming rockers The Cab.

Tickets for the show range from \$29.95 to 39.95. It may not be quite as nice a deal as dressing up and receiving free candy from strangers, but it's pretty close.

Hail To The Chief

W. Shows Another Side of 43rd President



W. is Oliver Stone's latest presidential meditation featuring Richard Dreyfuss and Josh Brolin.

ROSS BONAIME
Staff Writer

Oliver Stone is no stranger to controversial presidential films. With *JFK*, he questioned the possibility that maybe Lee Harvey Oswald did not act alone in his assassination. In *Nixon*, he attempted to put the demonized president into an understandable perspective. Stone's newest film *W.*, the first film that attempts to tell the biography of a currently seated president, tries to show George W. Bush's rise from a drunk, Yale graduate hooligan to the 43rd president of the United States.

Stone shows Bush's life in three distinct parts: his wild and crazy days, his reformed and born again days, and his political move to the presidency. Stone does this in a similar way to *The Queen* or even to his own *Nixon* by taking actual accounts of what has been said and done and fictionalizing the things in between. This allows Stone to show Bush the person, who struggled with being in his father and brother Jeb's shadow, while also trying to find his place in the world.

Josh Brolin, who has currently again risen to fame in *No Country For Old Men* and *American Gangster*, plays Dubya to perfection, getting his mannerisms and little ticks

down to a science. Brolin leads a cast who envelops the presences of the Cabinet and family members of Bush's life. Most notable are James Cromwell as George H.W. Bush, Jeffrey Wright playing General Colin Powell, Elizabeth Banks as Laura Bush and an astonishing performance by Richard Dreyfuss as Dick Cheney, who seems to hold the puppet strings of the presidency. Hopefully, Brolin and Dreyfuss will be remembered come Oscar time. Unfortunately, while most everyone seems to play his or her characters, *Crash*'s Thandie Newton as Condoleezza Rice seems to be playing something. She has the look down, but she feels like the only actor almost making fun of whom she is portraying. Also, *Requiem for a Dream*'s Ellen Burstyn and *Fantastic Four*'s Ioan Gruffudd, who play Barbara Bush and Tony Blair, respectively, are fantastic, but are rarely given enough screen time to shine.

Stone's directing has been known to be flashy and showy, almost screaming to the audience to notice him. With *The Doors* and *Natural Born Killers*, he begged for most of the attention with his quick editing, and unusual directing choices. But with *W.*, he is restrained and decides to tell the story rather than show off.

Stone never tries to parody or insult Bush, but takes a middle ground by just showing what has happened and not taking a true position on it. Unfortunately, screenwriter Stanley Weiser never quite gets into the second term of presidency and therefore leaves the film to have a weaker ending than what he could have had by going a few years later. Stone and Weiser seem to just want to give the audience a fair and honest look at what Bush's life has been and who he is. He always seems like an outsider, trying to find himself and where he belongs. Bush is shown as sympathetic, albeit sometimes a screw-up, and admittedly so. Yet, they find the balance of making him understandable but also let the audience say, "How could Bush have done this?"

Obviously, *W.* might be coming a little too soon. A few more years of reflection would have given enough time to include the newer developments. But for what it is, *W.* portrays our current president in a new light and makes for an intriguing film, regardless of political standing. *W.* is a fascinating look at the lengths of one man who followed his heart do what he believed was right, and his journey to do just that.



Anne Hathaway stars in *Rachel Getting Married*, currently in theaters.

Hurricane Hathaway Storms the Screen in *Rachel Getting Married*

KYLE RIDLEY
Staff Writer

Anne Hathaway's quick rise from fairy tale princess to dramatic powerhouse is no fluke. With her quirky sense of humor and bright-eyed smile, you'd expect the romantic comedies to be tripping over her; fortunately she's taken a more explorative route.

From *Brokeback Mountain* to *The Devil Wears Prada*, *Becoming Jane* and *Get Smart*, Hathaway has proved her strength in tackling diverse roles and continues to stretch her limit in *Rachel Getting Married*. She plays Kym, a recovering drug addict given a weekend pass from rehab to attend her sister's wedding.

Like a hurricane, Kym's arrival runs the gamut of stormy effects: the rumbling onset, the chaotic hit, the peaceful eye and the aftermath cleanup.

For Kym, who is nine months sober and painfully self-absorbed, the weekend is her first test in facing outside conflict without a bottle in hand or syringe in arm. She carries the weight of her father's overbearing concern, her mother's painful disconnect, her sister's resentment and her little brother's death—all of which coincide with her drug abuse.

Hathaway undertakes this biting role with delicate

aggression—a challenging combination achieved only by one of true substance. She is forceful in a fight, vulnerable in a breakdown and hopeful in her healing. Though commanding during dialogue, she is just as much, if not more, captivating in her silence. She quietly conquers with nonverbal cues, speaking a thousand words with a solemn stare or a glowing glance.

Rachel, played by Rosemarie DeWitt, attempts to welcome Kym's return while keeping her at arm's length. She asks a friend to be her maid of honor and tries to seat Kym away from the family table, all to no avail. No matter how far she pushes, Rachel can't escape a clash with Kym, but more importantly, she can't escape their unavoidable bond as sisters.

DeWitt beautifully balances her aggravation with genuine sympathy for her troubled little sister. Most effective is a tender scene where Rachel, already gownned for her nuptials, bathes Kym once she shows up smudged and scuffed after an emotional all-nighter.

The family dynamics, character development and array of inner conflicts are explored with such rawness that one shares in each character's grief, frustration and joy.

Bill Irwin impresses as a loving father, bordering on enabler. His tiptoed concern over Kym at times overshadows

Rachel's golden weekend and sparks a few sisterly outbursts. Still, he's an ideal father figure, unafraid of his sensitivity—ecstatic with news of a pregnancy and painfully brought to tears during a family spat. He is wrenching in his shift from elation to anguish once reminded of his son's death.

This dark and shaky character drama is far more than a wedding movie, though it takes you inside the celebration unlike any other. The audience, no longer a viewing public, becomes part of the intercultural festivities. We are at the pre-wedding dinner listening to a string of toasts, including Kym's uncomfortable maid of honor speech, which is more of a sarcastic ode to her own recovery than a congratulatory nod to the happy couple. We become reception stragglers, dancing into the night long after the crowd dissipates. We are taken out of the realms of film and into a family's home, into their hearts and into their souls.

Such is life; *Rachel Getting Married* is not wrapped in a pretty bow. Walls are broken down as well as raised. Some wounds are healed while others reopen. The pendulum swing from victory to failure is never-ending. In a way, the movie healthily reminds us that we are all in constant rehabilitation, taking it one day at a time.

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ANDY MINOR, STYLE COLUMNIST



LIFE IN A. MINOR

TWO FOR THE PRICE OF ONE

I have two things to discuss, and they both have to be done this week otherwise they won't be within the realm of acceptable, timely journalism anymore. So instead of blabbering on about some individual topic, I'm going to blabber about two topics. I don't really mean to confuse any of you by this, but there was an album out Tuesday from one of my favorite bands, plus a sweet show coming up next weekend that is a must-attend. That being said, I'll begin with part one.

The Dears' *Missiles* Released October 21

Many of you have heard me mention these Montreal mopers several times now, and naturally I was excited when, as a faithful member of their e-mail list for several years, I

found out they were releasing another album this month. I was then impressed when their album got leaked on the internet, and I got an e-mail from the lead singer, Murray Lightburn, saying that I had one of three options: 1.) Download it now; 2.) Wait and buy it later; 3.) Both. Never before have I noticed a band resigning to the unstoppable wave of internet piracy in this way, aside from feeble statement-albums like the Smashing Pumpkins' miserable *Machina II*. In that e-mail, I saw someone trying to make music for a living openly admitting that you can steal from him and he won't know. Wild stuff, if you ask me, considering that the issue of mp3 pirating and copyright laws are probably the biggest issues facing the music

industry today.

Due to this e-mail, I was a good boy and didn't steal it; I waited until I could get the album and the lawyers couldn't get me. Was it worth it? Not all the way. I've only been through it a few times since Tuesday, but right now I feel the same way about *Missiles* as I did about the Dears' previous release, *Gang of Losers*, when it first came out. None of the songs have that just-got-to-hear-again-and-again feel to them, and I think it will take a live show of these tunes to really set them in my ear properly. This album sees The Dears' first efforts since losing most of their lineup, leaving only Lightburn and his wife as remaining original members. The sound really hasn't changed, as Lightburn is clearly still the genius of this

project, but there is a much more somber tone to this album. It's almost as if Lightburn struck a heartfelt, minor chord on his favorite malaise-synthesizer and let it run constantly throughout recording. *Missiles* has all of my favorite melancholy Dears' moments without as many of The Dears' pick-me-ups. If I have to boil it down, don't make this your first Dears album, but definitely put it in the mix once you have a firm handle on the band.

Hercules and Love Affair at 9:30 Club on November 2, 10 p.m.

I gave Hercules and Love Affair a very brief plug at the beginning of the semester, a short few weeks after I saw them open for Gnarls Barkley. If you properly recall, I was blown away by them then, so I

was ecstatic when I saw they were headlining a set with D.C. natives the Dance Party (prolific name, if you ask me) opening up. The show is Sunday and doors don't open until 10 p.m., so I am inviting all of you to create a good reason to skip your Monday morning classes and stay out all night dancing. If you still aren't convinced that this show is going to rule, I'd like to attempt to relate to you the experience I had when I first saw Hercules and hopefully that will persuade you enough:

I was standing, legs tired, slightly drunk, in the pit of D.C. hipsters who came to get closer to the stage and exercise their patience at the same time. When the bland between-bands music went off the speakers I witnessed what looked like two men, one in a

flowing white cloak and the other dressed from tip to toe in black leather, run onto the stage. They climbed atop the massive eight-foot speakers at either sides of the stage, promoting their black and white contrast at a level taller than the entire club. The band filed out after them, and when they began to play the two men, still seated, began to dance from the waist up. They remained that way for the entire show, while I was introduced to some of the best post-disco-synth-pop-dance-house I've heard in a while. My ears and eyes were overloaded sensually, so I retreated to the bar for another drink, dancing, spinning and grooving the entire way: the music had taken me over. See you Sunday.

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Halloween Costumes on a Dime

Halloween is just around the corner, and you still do not know what to be. Here are some costume ideas that won't put a dent in your wallet and are sure to make you a hit wherever you go on Halloween.

—Mary Carpenter, *Broadside* Correspondent

Basic

Ghost: \$5

All you need for this is a white sheet, which you can find at Wal-Mart or Target. Cut holes in the sheet for your eyes and mouth, throw over you head and your ready to go.

Mummy: \$10

Get some bandages or gauze and wrap around your body. Pick up some white and black makeup, which you can find at the Dollar Store. Paint your face to look like an undead mummy, and maybe use some of the black makeup to put on the gauzes to make them look ancient and moldy.

Pirate: \$10

This costume is very easy; just wear a pair of jeans and a striped shirt, maybe with a vest. You can find these clothes at a local thrift store for less than \$10. Get an eye patch and a bandana, which you can get at the Dollar Store. You can also black out a couple of teeth using a makeup kit found at any party supply store.

Zombie: \$10

Get some white makeup



PHOTO BY COURTNEY ERLAND | PHOTOGRAPHY MANAGER

and paint your face white. Color the area around your eyes brown or black with face paint and wear old tattered clothes.

Skeleton: \$10

The skeleton is just as easy as the ghost. Using fabric paint, paint a skeleton onto a black sweatsuit or black long johns.



PHOTO BY COURTNEY ERLAND | PHOTOGRAPHY MANAGER

This is quick and easy for a last-minute costume.

Crown: \$15

Get some colorful sweats that are too large. Using fabric paint or markers, paint a colorful design onto your clothes and glue on some pom-poms. Add some makeup and a wig, and you are sure to get a lot of laughs.

Funny and Unique

Static Cling: \$5

Wear all black, and then safety pin anything that you might have in your house, such as socks, underwear, dryer sheets and dish towels to your clothes. If you want to go all out, you can even get some gel and hairspray to make your hair stand straight up.

Bunch of Grapes: \$3

First, decide if you want to be green or purple grapes. Then dress in all green or purple, and get balloons that are green or purple and safety pin them to

your clothing. You can get balloons anywhere for less than three dollars.

Playing Card: \$4

All you need for this costume are two white poster boards, some ribbon, and some markers. Punch two holes in both poster boards, about six or seven inches away from each corner. Tie the ribbon through the holes so the poster will sit on your shoulders. Then draw any type of playing card on the posters. You can get a bunch of friends together and each go as a different card.

Dice: \$4

This is a great costume for friends to do. You need two boxes: paint the boxes white with black dots representing the numbers on each side of the dice. Cut the bottom of the box out and glue on ribbon or punch holes through the box so the ribbon can act as suspenders. Wear all white clothes.

Rubik's Cube: \$5

You will need a box and construction paper. Cut a hole in the top of the box, big enough to fit over your head, and then cut holes for your arms. Cut the construction paper into squares, and place the same colors together on the different sides of the box.

Bag of Jelly Bean: \$7

For this costume, you will need a trash bag, poster board, ribbon and balloons. Cut two holes into the bottom of the trash bag for your legs to fit through. Then punch two small holes so you can tie the ribbon so it will hold the bag up. Blow up some balloons and put some balloons in the trash bag, and then make a sign that says "Jelly Beans" and attach it to the front of the bag.

Crayons: \$15-20

This costume would be fun to do with a group. Get some black fabric and fabric that is the color crayon you would like to be. Cut out the word "Crayon"—you can use a stencil

it around your neck. Get some makeup to make your face white, and get some fake teeth with fake blood.



PHOTO BY COURTNEY ERLAND | PHOTOGRAPHY MANAGER

Grim Reaper: \$7

Wear all black, and a black cap with a hood. Just safety pin the cap around your neck. You can get a scythe from the Dollar Store or at Five Below.

Carrie: \$15

Girls, all you'll need is a white dress you don't mind getting fake blood all over. Buy some fake blood and put it everywhere. If you don't have a dress, you can go to Ross and get dresses for about \$10-\$15.

Chucky: \$15

Guys, get some overalls and a long sleeve striped or white shirt. Get an orange wig for your hair, a hat and some make-up for your face and you're sure to be a hit on Halloween.

Miscellaneous

Hippie: \$5

Wear jeans with a bright or tie-dye shirt. Get some colorful sunglasses, a headband and a long-haired wig.

'50s sock hopper: \$15-\$20

Girls, you can wear a poodle skirt and a white t-shirt. Put your hair in a ponytail and tie a scarf around the ponytail. Guys, put on some jeans, and a fake leather jacket. Slick your hair back with some gel or grease.

Sleepy head: \$0

Just wear some pajamas that you already have, put on your house shoes and grab a teddy bear.

Tourist: \$5

Guys, get out that bright Hawaiian-style shirt, put on some khaki shorts, and sandals, preferably with white socks. Grab your camera and some sunglasses and you're ready for a day on vacation. Girls, get out those sundresses, sandals, and a hat. You will also need your sunglasses and a camera.

Miss America: \$6

Get out your old prom or formal dress and some thick ribbon to make a sash. Pick up a crown, which you can find at the Dollar Tree or Five Below.

Bunny: \$6

Wear a white shirt and leggings. Buy some ears and a tail, and pin them on to your clothes. Add some whiskers and a pink nose with some makeup. You also can do this with any animal, such as a cat, or a mouse. Just change the color of your leggings and add different makeup, ears and a tail.

These are just few ideas for Halloween. If you go to the Dollar Store or Five Below, you will find makeup, hats, wigs, and pretty much anything you need to make a costume of your own. The closest Dollar Store and Five Below are located in Fair City Mall, which is on Main Street. Also in Fair City Mall, you can find a craft store and a Ross. If you need a Wal-Mart, the closest is in Burke, which is right down Roberts Road. Happy Halloween!

Scary

Vampire: \$8

Wear all black, and get some black fabric and safety pin

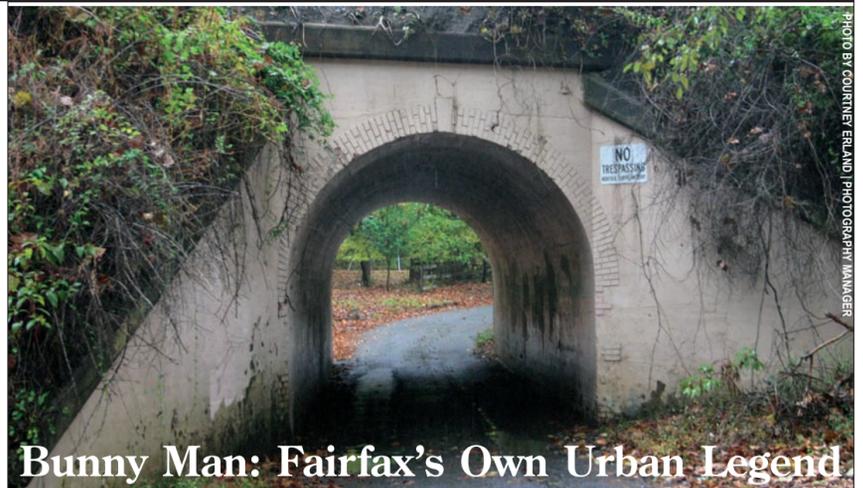


PHOTO BY COURTNEY ERLAND | PHOTOGRAPHY MANAGER

Bunny Man: Fairfax's Own Urban Legend

Bunny Man Bridge is a urban legend in the Northern Virginia area, located in Clifton.

EMILY SHARRER

Style Editor

Since at least 1903, area residents have been haunted by the legend of the Bunny Man, Fairfax's own urban legend, fueled by many different incidents reported in Clifton, Va. for over 100 years. While most Novens are familiar with the age old tale of the Bunny Man and the infamous Bunny Man Bridge, an overpass of the Southern Railway located on Colchester Road about 20 minutes from George Mason University, many out-of-staters are unfamiliar with the tale. So for those who don't know how the story goes, I'll give you a brief run down of the legend of the Bunny Man.

There are many different variations of the tale, though most involved a man dressed in a bunny suit attacking people with an axe.

In 1903 there used to be an asylum in Clifton, a small town of no more than 300. Residents passed a petition to move the facility to a new location called Lorton Prison. On a fall night in 1904, the convicts at the Clifton asylum were loaded onto a bus and were driven to the new facility. Somehow, however, the bus swerved off the road and many convicts escaped into the night. Police were able to account for all but two convicts, Marcus A. Wallster and Douglas J. Grifon. Upon their search for the two men, police kept finding mutilated and half eaten rabbits, hanging from trees or from Bunny Man Bridge. Wallster was then found dead, similar to the way the rabbits

were found and Grifon became known as the Bunny Man. When police finally found Grifon, he nearly escaped, but was hit by a train right above the bridge.

It is said that if you go to the bridge on Halloween night, two bunnies will run under the bridge. Right when the clock strikes 12, the Bunny Man's soul will appear in a flash of light on the railroad tracks above the bridge and then appear standing in the bridge tunnel. His soul lights up the area so bright that you can't see him until he slits your throat, slashes your chest and hangs you from the edge of the bridge. According to local myth, you can even see the spots of the bridge that are worn away from where the bodies were swinging.

Now, every year around Halloween police block off the one-lane bridge since many people try to go find out if the legend is true.

Another variation of the tale springs from two incidents in 1970. On Oct. 20, 1970, around midnight, a couple on their way home from a football game parked near Bunny Man Bridge to talk. They noticed a man behind the car, and seconds later, their passenger side window was smashed in. While driving away, the man yelled at them about trespassing, and the couple found a hatchet on the car floor.

The second occurrence involved a security guard who approached a man in a bunny suit who was chopping at a porch post with an axe and threatened to bust the man on head for trespassing.

Fairfax County Police investigated the incidents, though the investigations were closed due to a lack of evidence. In the following weeks, more than 50 sightings of the Bunny Man were reported.

To learn more about the

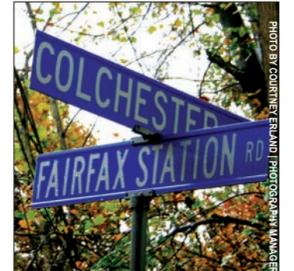


PHOTO BY COURTNEY ERLAND | PHOTOGRAPHY MANAGER

Bunny Man Bridge is located on Colchester Road.

1970 sightings, check out the following articles from *The Washington Post*: "Man in Bunny Suit Sought in Fairfax" (October 22, 1970), "The 'Rabbit' Reappears" (October 31, 1970), "Bunny Man Seen" (November 4, 1970), and "Bunny Reports Are Multiplying" (November 6, 1970).

The Fairfax urban legend has even shown up in popular culture. The 2001 movie *Donnie Darko* takes place in Middlesex, Va. and the character Frank, a scary man in a bunny suit, is said to be based loosely on the Bunny Man.

To learn more about the Bunny Man read Fairfax Public Library Historian Brian Conley's *The Bunny Man Unmasked: The Real Life Origins of an Urban Legend*, which can be found online.

HPV FACTS: #9

THERE IS SOMETHING YOU CAN DO

ASK AT THE CAMPUS HEALTH CENTER

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