



Done talking

Damani Harrison drops 'One for George,' a three-part collaboration with local artists

By Shea Gibbs

Damani Harrison is done talking. The activist, musician, and all-around C'ville art community anchor recently orchestrated the release of an ambitious three-part creative project he calls "One for George," and he wants the work—a hip-hop song, music video, and portrait series—to speak for itself.

"Woke up this morning to a post / Another black soul getting choked / The whole damn nation on the ropes / Please tell me how the hell can I cope," Harrison raps in the song's opening lines.

Why is Harrison done talking? According to his "One for George" collaborators, whom he asked to speak about the project on his behalf, he's more interested in action. According to his collaborators, he's so "busy fighting racism on all levels," he's tired of talking.

"One for George," at any rate, speaks volumes. Before Harrison went media-silent,

he told it like this: Producer Lekema Bullock shared an instrumental track he wrote in the wake of the George Floyd killing in Minneapolis. The track opens to a warbling melody overlain with Floyd's final cries—"Please... I can't breathe"—before giving way to a methodical snare and haunting vocals hand-picked by Bullock to "represent my pain and how I was feeling."

"I was devastated. It was senseless," Bullock says. "I normally don't turn to my music when I'm upset. But I wanted to honor George Floyd, Ahmaud Arbery, Breonna Taylor, and all the senseless murders that have happened to date."

The act of police brutality against Floyd, which sparked Black Lives Matter protests across the nation and around the world, had also inspired Harrison. "It only took about 20 seconds of listening to the song before words started gathering in my head," he said in a social media post shortly after the "One for George" release. The song's lyrics were



JASON LAPPA

Damani Harrison on the set of the "One for George" video shoot.

on paper three hours later, declaring "we won't be silenced no more," and recorded about 48 hours after that.

Harrison's longtime collaborator Mike Moxham stepped in to record and mix the track.

"I would never want to speak for him, but I got the idea he felt like it would be easier to get the emotional content down if he wasn't recording it himself," Moxham said. "When you try to convey heavy emotional content, the last thing you want to do is worry about technicalities."

As Moxham went to work mixing the final recording, layering a backup vocal with heavy distortion over the original to highlight the angst-ridden rhymes, Harrison brought in others to carry out his vision. Video producer Eric Hurt and photographers Jason Lappa and Ézé Amos joined the team. Seven days after Harrison's lyrical inspiration grew from Bullock's beat, the "One for George" team was on set shooting a music video.



“I normally don’t turn to my music when I’m upset. But I wanted to honor George Floyd, Ahmaud Arbery, Breonna Taylor, and all the senseless murders that have happened to date.”

PRODUCER LEKEMA BULLOCK



Jason Lappa’s still photographs of activists featured in the “One for George” video are one component of the three-part collaboration. PHOTOS BY JASON LAPPA

The video focuses on Harrison, performing in stark black and white against a fire and smoke-filled backdrop. Interspersed with the performance are images of hate—enslaved people and police brutality, but also homophobia and broad xenophobia—and local activists standing with Harrison and the equality movement writ large.

“We didn’t want to go too broad,” Hurt says. “It’s mainly about the African American struggle, but Damani wanted to make sure it wasn’t just that.”

The music video shoot, which according to those on set took on a peaceful protest, almost festival-like atmosphere, went down one week after Harrison had heard Bullock’s beat. Lappa sat the activists featured in the video for still photo portraits.

“Still images have an impact. It’s a persistent view,” he says. “There’s something in those photographs that is real, visceral. This subject is real and visceral.”

One week after the video shoot, the crew had released the entire project, with the photo series posted to an Instagram account, @oneforgeorge.

“Everyone just came together. We all knew this was bigger than us,” Harrison said on Instagram at the time. “This wasn’t easy for any of us. It wasn’t easy to relive trauma. It wasn’t easy to confront demons.

But everything told us to go forward. We have to go forward.”

Where does the “One for George” project go from here? Moxham says the group hopes for organic exposure for the art series. Bullock hopes social media influencers might take up the mantle and help push the message: Folks all around the country, including Charlottesville, stand with those who’ve been killed. They are hurting along with all those families.

To a person, the “One for George” crew says they’re hoping for real, sustained change in the way this country confronts racism. Some signs indicate they’re not alone. A survey by online research firm Civiqs shows countrywide support for the Black Lives Matter movement has reached as high as 53 percent in the months since Floyd’s murder. The number had hovered around 42 percent for the two years prior, up from below 40 percent at the time of C’ville’s own civil rights horror, the white supremacist-driven Unite the Right rally in 2017.

Will support continue to grow? The way Bullock puts it, it has to. The Black Lives Matter movement, he says, is really about one simple thing: “Stop killing us,” he says. “Black Lives Matter at its core literally means, ‘our lives have value.’ That’s it. Our lives have value. Stop killing us.”

JUST AN HOUR’S DRIVE TO:
LIVE MUSIC
DANCE
THEATRE
COMEDY
& MORE



www.academycenter.org



Lyrical departure

Local academics get creative in psychedelic-emo outfit Mouzon Bigsby

By Shea Gibbs

arts@c-ville.com

A Charlottesville trio with literary inclinations has released a catchy new LP. But none of the three band members are sons of Bill Wilson.

Mouzon Bigsby, which dropped its debut full-length album, *Kino*, on August 24, formed after a 2015 Christmas party when UVA English professor John Parker met JMU English professor Brooks Hefner over cocktails. Parker had been playing acoustic guitar almost exclusively solo for 20 years and wanted to plug back in. When he mentioned he was looking to form a band, Hefner said he'd come to the right place—he played bass.

"I told him after the first time we played... his chops were through the roof," Parker says of Hefner.

The pair of profs commenced collaborating in Parker's garage, tinkering with a lo-fi, alt-country sound highlighted by Hefner on lap steel. The duo went into the studio in 2017, and released a sparsely produced five-track



SUPPLIED PHOTO

English professors Brooks Hefner and John Parker connected via their love of music, and formed Mouzon Bigsby with drummer Darby Wootten. The trio has just released its debut LP, *Kino*.

record featuring Darby Wootten on drums. The three-piece played six or seven shows around Charlottesville to whip up support.

The concerts were well received, and the musicians thought they'd put together an

LP in short order. They had completed several recordings in the studio session that leaned in a garage-rock, post-punk direction, and the tracks promised to lend themselves to full production.

But life served up some complicated riffs. Parker and his wife had twins. Wootten had other band commitments and a baby of his own. "We got upended," Parker says.

By 2020, Parker had finally recorded the additional lead vocals and guitars needed to round out the record, and Mouzon Bigsby was ready to release the seven tracks that would become *Kino*. Life riffed again. The COVID-19 pandemic slowed the mixing process and the musicians won't be able to gig to support it in the way they anticipated—at least in the short term.

The full-length LP, recorded and mixed at Virginia Arts by Chris Doermann and Sean Dart and available on Bandcamp.com, may very well stand for itself. Parker's melodic, soft-spoken vocals contrast with his scratchy guitar riffs, and blend seamlessly with Hefner's Motown-influenced basslines. Anchored by the funky final track "Elon Musk," *Kino* offers a sound ranging in influences from The Cars to Joy Division, Dinosaur Jr. to Curtis Mayfield.

"I think of it as a psychedelic wash over this power pop—a sheen that comes through

SOUND CHOICES

New projects break through the noise

A. D. Carson

i used to love to dream
(University of Michigan Press)

A.D. Carson has made a career out of breaking boundaries. As a Ph.D. student at Clemson University, his dissertation was an album called *Owning My Masters: The Rhetorics Of Rhymes & Revolutions*. Across the project's 34 tracks, he examined identity politics, and even challenged the university to look inward on "See the Stripes," which points to John C. Calhoun, a slave-owning 19th-century statesman whose house is memorialized on campus. After garnering thousands of viewers and listeners on platforms like YouTube and SoundCloud, Carson was offered the position of assistant professor of hip-hop and the global South in the McIntire Department of Music at the University of Virginia.

He continued his work with the "mixtape/e/ssays" series *sleepwalking*, turning the spotlight on his new home of Charlottesville by tackling themes like the proliferation of white supremacy in the

wake of the Unite the Right rally that ravaged the community in 2017. *i used to love to dream* is the third installment of the series, and it marks another milestone for Carson: It's the first peer-reviewed rap album ever published by an academic press. Tracing his roots back to his hometown of Decatur, Illinois, Carson harnesses feelings of leaving home and what constitutes the idea of success or "making it." Elsewhere on the collection, he tackles systemic racism, police brutality, and the impact of discrimination by the criminal justice system. *i used to love to dream* is a multifaceted, cross-genre display of how art and activism go hand in hand—and is a must listen (released on August 6).

Kate Bollinger

A word becomes a sound
(Self-released)

After generating a lot of buzz with her 2019 EP *I Don't Wanna Lose*, Charlottesville native Kate Bollinger returns with another batch of languid dream-pop compositions. *A word becomes a sound* finds the songwriter, who recently graduated

from the University of Virginia with a degree in cinematography, expanding her sonic palette. Across the EP's five tracks, she incorporates electronic elements and a new level of production, all while maintaining the hazy lo-fi quality that has become her signature. Bollinger once again teamed up with classmate and frequent collaborator John Trainum to achieve this balance. The result is a lush, laid-back offering of R&B, jazz, and indie shoegaze. Bollinger and Trainum finished writing and production for newer tracks like "Queen to Nobody" during the pandemic. But the opener, "A Couple Things," has been a staple of Bollinger's live sets for years. "If I mess up a couple things or if I

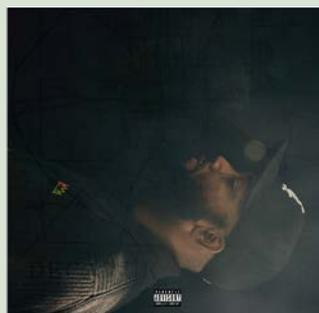
mess up a lot of things," she muses on the song. "If I fuck up a couple things, well, what if I fuck up everything?" It's Bollinger's ability to channel sentiments that are simultaneously personal and universal that makes *A word becomes a sound* her strongest work to date (released on August 21).

Various Artists

A Little Bit at a Time: Spacebomb Family Rarities
(Spacebomb Records)

Richmond's Spacebomb Records is more than just a record label; it's a musical nexus. Operating in a newly renovated studio,

Spacebomb also serves as a publishing, management, and production company. Spacebomb sought to showcase its many facets with a new compilation, *A Little Bit at a Time: Spacebomb Family Rarities*. Digging into the archives, the album highlights Richmond-based artists like Andy Jenkins, Sleepwalkers, and Spacebomb founder Matthew E. White, alongside artists like Pure Bathing Culture and Laura Veirs, who have worked with Spacebomb in various capacities. Featuring B-sides, previously unreleased tracks, and demos, *A Little Bit at a Time* is the perfect deep dive from one of the biggest drivers of Central Virginia's creative community (released on July 3).



the fuzz and distortion and other effects that are critical to the sound,” Hefner says. “I think the melodies are quite beautiful.”

Hefner brings a softer side to the band via his love of '70s soul, and Parker says he's embraced that music, at least in his singing voice. Not only does the Motown sound give Hefner and Wooten a place to lock in as a rhythm section, its R&B sensibility offers Parker's oblique, pithy lyrics a chance to play off the band's fuzzy guitar effects.

Awash in a profession known for verbosity—Parker studies medieval and Renaissance drama, while Hefner focuses on 20th century American lit and pop culture—the lead singer says his lyrical approach is an intentional departure from his day-to-day life.

“The whole point of this is it has allowed me an outlet and relationship to language that my professional life doesn't have,” Parker says. “It's an opportunity to have a much lighter, carefree approach. I don't want it to be too cerebral.”

Most of the songs on *Kino* find that non-cerebral niche without falling into the mundane. The tracks are about relationships and loss, society and loss, finding oneself and, well, losing oneself.

Parker and Hefner say they don't want their work in Mouzon Bigsby to be overly commercial. Both in their mid-40s, the bibliophiles-cum-musicians aren't looking to sign a major record contract and tour the globe.

“The whole point of this is it has allowed me an outlet and relationship to language that my professional life doesn't have.” JOHN PARKER

“When you decide what you are going to do for a living and pay the bills, you're lucky if you can do something you love, but you are instrumentalizing what you love,” Parker says. “If we wanted to try to pay the bills, that would put a lot of pressure on us, and I think it would potentially hurt the music.”

At any rate, Parker and Hefner aren't sure what to expect when the world emerges from its COVID-induced slumber and again celebrates live sounds. “I'm just hoping the venues are there. You hope they can hold out until it's safe,” Hefner says.

The duo—sans Wooten—has been recording material for another album remotely, going back to their alt-country roots with Hefner now on pedal steel. They're also sitting on a number of recordings from the original session avec Wooten.

Parker and Hefner would like to see Mouzon Bigsby back in the studio as a full-strength trio at some point, but before the pandemic clears, they're just hoping to be back in the garage. According to Parker, it's been too humid—a problem the songwriter grapples with esoterically in “Elon Musk.”

“What if Elon Musk can't save us,” Parker sings on *Kino*'s finishing track. “What if after dark we go to the park / If it gets too hot we'll stay in the car.”

Or stay in the house, for that matter. **C**

Fresh take

Get Duked! confirms the genius of director Ninian Doff



Ninian Doff's chaotic comedy *Get Duked!* is an exhilarating romp through the Scottish Highlands that leaves viewers wondering what the fledgling director will do next.

By Kristofer Jenson
arts@c-ville.com

About halfway through *Get Duked!*, there comes a moment when you realize this silly little comedy about a group of city-dwelling teenagers in the Scottish Highlands became a bold experiment in instinctive filmmaking. Right when it seems like things are about to fly off the rails, it's clear that it was slowly evolving into a lawless social satire the whole time. The film hasn't betrayed our trust by breaking its own rules, as many madcap comedies often do. It rewards our investment by proving it never needed rules in the first place.

This is British music video director Ninian Doff's feature debut, produced from his own screenplay. Doff has a lot to say in *Get Duked!*, managing to fit more into 87 minutes than many filmmakers do in movies twice as long. It's so dense that Doff needed at least four endings, *Lord of the Rings* style—narrative, political, emotional, and tonal—and each one of them is earned. With a film that covers so much terrain, it's hard to imagine how he could possibly follow it up, but *Get Duked!* leaves little doubt that this is an artist with no shortage of fresh ideas.

The story concerns a series of disasters that befall participants in the Duke of Edinburgh Award, a fictionalized version of a real program. Three delinquents—Dean (Rian Gordon), Duncan (Lewis Gribben), and DJ Beatroot (Viraj Juneja)—are sent to the Scottish Highlands on a hiking trip as penance for blowing up a public restroom. They're joined by Ian (Samuel Bottomley), a naive, homeschooled boy who volunteers for the

program to make new friends. As they make their way to camp, they're pursued by a possible serial killer disguised as the Duke of Edinburgh (Eddie Izzard). The local police, already ill-equipped to deal with the case of a bread thief, misconstrue events until their suspect description is little more than a string of scary adjectives, all while never actually accomplishing anything.

Get Duked! made the rounds at last year's festival under the name *Boyz in the Wood*. The new, less jokey title is better suited to the final film, but the original captures its spirit and its place in the history of British satire, with the likes of the sitcom “Spaced”—created by and starring Simon Pegg and Jessica Stevenson, directed by Edgar Wright, and co-starring Nick Frost—about 20-something Londoners mired in American pop culture, and the juxtaposition of their mundane lives with their Hollywood obsessions. (It propelled the team to films like *Shaun of the Dead* and *Hot Fuzz*, which are built on similar sensibilities.)

Setting *Get Duked!* in the Scottish Highlands taps into some of the same absurdity that makes “Spaced” so much fun. Nothing is supposed to happen here, yet it becomes the scene for drug-fueled underground raves with Scottish farmers, bored officers too eager to assume the role of supercops, bored hunters who pretend to be murderous aristocrats to act out a generational grudge, and commentary on how trying to help “troubled” youth has no basis in what they actually need. Along the way, the filmmaking joyously borrows from a number of genres, including action, horror, musical, even zombie. Changing the name to *Get Duked!* was

a good decision, but *Boyz in the Wood* says a lot about its intentions.

Many films like this fail in treating the depth of their characters as secondary to the loudness of their antics, and it's in getting this right that Doff truly sets himself apart as a writer-director. He knows that we're used to thinly sketched characters being reaction machines, screaming at scary things, laughing at funny things, while the selfish one says selfish stuff, the stupid one says stupid stuff, etc. In *Get Duked!*, not only do all four boys see real growth throughout the film, but even the most insane action is convincing. Doff is fully invested in the characters as people, and for a minute you may find yourself genuinely anxious about their fate. They are not simply the vehicle by which an opinionated artist conveys a snarky opinion, or a skilled technician

Get Duked!

R, 87 minutes
Streaming (Amazon Prime)

shows off. These characters are strong enough to carry a film twice as long.

Get Duked! is a wickedly clever commentary on class and the state of Britain in a deceptively funny package, anchored by stylistic boldness and propelled by memorable performances and shockingly blunt anti-aristocratic commentary for a country that still has a monarch. Some have found Doff's lengthy flights of fancy to be frustrating. I find them invigorating, like he knew he was breaking the rules, but believed in the material too much to care. **C**

AMAZON STUDIOS



Love in every dish

PLENTY Cville serves up more than prepared meals

By Laura Drummond
living@c-ville.com

Della Bennett has seen the effect that a home-cooked meal can have. She worked as a nanny for several years, assisting as many as four families at a time, and on the occasions when she made meals, she noticed the positive impact it had on her clients.

“PLENTY Cville was born as a solution to a problem,” says Bennett, the owner and chef of the prepared-meal delivery service. “I learned that folks value the idea of a home-cooked meal, but they don’t necessarily have the time, patience, skills, or even sometimes the desire to pull it off every single week.”

Initially created to address the needs of families with small children, PLENTY has grown from a single-person, in-home operation to a small team with a commercial kitchen that supplies meals to busy professionals, students, and others.

Unlike other meal delivery services, these dishes are made right here in Charlottesville, from local farm-sourced fruits and vegetables, with other area small businesses, including The Pie Chest and Lone Light Coffee providing products.

PLENTY also differs from the competition through its commitment to reducing wasteful packaging. Prior to the pandemic, meals were delivered in reusable glass containers, but now single-use, recyclable plastic is used, with a post-COVID goal of moving exclusively to biodegradable packaging. “We want to maintain that

.....
“The feeling we want to invoke is that food is self-care.”
.....

integrity as part of our business going forward,” Bennett says.

Each week, clients receive a new menu via email on Wednesday, place orders on Friday, and get their meals on Monday. Contactless delivery is available within a 20-mile radius of downtown Charlottesville, with a pickup option coming soon.

“The menu is inspired by what I’m craving, but also by what people have really enjoyed,” Bennett says. The service offers creative breakfast, lunch, and main courses at various price points. There’s something for

everyone—entrées include cauliflower piccata and ginger chicken meatballs. The team is working on a customization option to better serve those with dietary restrictions.

And what does Bennett crave? “Anything with buffalo sauce is my favorite,” she says, noting her roasted cauliflower tossed in buffalo sauce. “We either serve it up as tacos with homemade ranch and pickled onions, or we serve it as a grain bowl with quinoa and crunchy vegetables.”

Bennett and her team plan to host socially distanced workshops in PLENTY’s large kitchen space—build-your-own cheese board workshops and meal prep classes are coming soon.

“The feeling we want to invoke is that food is self-care. We also want to show our care about the community through food,” Bennett says. PLENTY donates a portion of its proceeds to area nonprofits, and provides meals to people who have lost their job or are recovering from COVID-19.

Whether it’s offering food or experiences, Bennett says PLENTY’s mission is ultimately to take care of people. “PLENTY started with a certain group of people who were able to afford the luxury of a stocked fridge,” she says. “I think our audience has actually grown because of the care and love that we put into each and every dish.” 



Della Bennett’s prepared-meal service gives busy people an opportunity to eat well at home. “I started PLENTY with the intention of helping families grow and thrive by giving them more time to do what they love,” she says.



Heart, breaking

Chamomile and Whiskey’s latest, *Red Clay Heart*, lands with some fanfare

By Shea Gibbs
arts@c-ville.com

Ken Coomer seems to have a crush on Charlottesville bands.

The former Wilco and Uncle Tupelo drummer produced Sons of Bill’s 2014 *Love and Logic*, and his latest local connection is to the new LP from Chamomile and Whiskey, the rock-country band that Nelson County natives Koda Kerl and Marie Borgman founded in 2011.

“I liked Koda on the phone pretty instantly,” Coomer says. “He’s this lovable, goofy guy like me. He sent some demos, and I was like, ‘Okay, yeah, let’s do this.’”

Coomer produced and mixed *Red Clay Heart* out of his rustic East Nashville studio, and the record, which dropped on October 30, portends to be the most ambitious effort yet by Chamomile and Whiskey.

The band is currently a five piece, with guitarist Drew Kimball, bassist Marsh Mahon, and drummer Stuart Gunter joining Borgman’s fiddle and vocals and Kerl’s guitars, keys, and vocals. Steeped in the Americana singer-songwriter tradition and the blues, Chamomile and Whiskey features a more plugged-in vibe since adding Kimball and Gunter to the mix. Kerl offers John Prine and Bob Dylan as his primary influences; Borgman swings toward The Band and Tom Petty.

Speaking over the phone about *Red Clay Heart* in early October, Borgman and Kerl called their new album more Southern rock-inflected than previous efforts—a take-no-prisoners style matching the emo-

tionally wrought substance making its way to the tracklist.

“Most of the songs ended up being heavier, so it kind of worked out well,” Borgman says. “Ken did choose some of the songs, and he was drawn to the ones that were a little heavier.”

The album, which the band recorded last year but held due to the COVID-19 pandemic, takes on our heady times in a direct way. There’s “Another Wake,” Kerl’s faithless rumination in the aftermath of the Unite the Right Rally and Heather Heyer’s death: “Shaken by the violence now I’m longing for a sound / I don’t know the sidewalks of my town.”

There’s “Triumph,” a bleak take on hard drinking and its mortal toll: “I used to dream in color / I used to think I had a soul.”

And there’s “Heartbreak (Luke’s Song),” a chilling eulogy for lost friend and local musician Luke Smith: “I’ve come to know through the pain and the fun / Life is a slow, beautiful heartbreak.”

In that last track, Kerl recalls Coomer making a suggestion before laying down the vocals. The first take was solid, the producer said, but why not have a shot of whiskey and try it again? The result is a stripped down vocals-and-strumming number recalling Chamomile and Whiskey’s songwriting roots.

The rest of the record, though, draws as much on the present as the past. The band has historically worked many of its arrangements out on the road, playing shows around Charlottesville and regionally. For

FEEDBACK



SANJAY SUCHAK

Nelson County's Chamomile and Whiskey got heavier on its new album *Red Clay Heart* with the help of former Wilco and Uncle Tupelo drummer Ken Coomer.

Red Clay Heart, the novel coronavirus had other plans.

"I had never arranged and recorded in the studio," Kerl says. "We did this song, 'Never Live Up,' that the band had never played. We cut it that day, and it's one of our favorite things on the record. It was something new—just creating in there with everyone together."

The released record will have modern alt-country fans thinking of Jason Isbell's more rocking numbers and maybe even Josh Ritter, whose recent LP *Fever Breaks* is a near dead ringer for *Red Clay Heart*. ("I haven't heard it, so you know we didn't steal it," Kerl says.)

So just how did Coomer, who's worked on albums by Steve Earle, Will Hoge, Jars of Clay, and Emmylou Harris, get hooked up with another somewhat obscure Charlottesville act? He remembers it as a direct Sons of Bill referral, but at any rate, he was taken enough with Chamomile and Whiskey's sound to take on the project.

"To me, my favorite songwriters are storytellers," Coomer says. "I heard the song about Charlottesville, and when we tracked it, I was like, 'This is why I do what I do.' I am a firm believer [Kerl] could do this in a coffeehouse or be playing for 2,000 people. That's what I gravitate toward—songs and someone being open-minded enough to say, 'Hey, let's push ourselves and make a difference.'"

If there's an upside to the way music has changed in the COVID era, Borgman says it's about creativity and community.

"In our free time, we've been writing. We probably already have another album," she says. "For our fellow musicians, bandmates, and other bands, we're all watching each others' livestreams and helping spread the word. And outside that, everyone's been trying to support local."

Apparently, supporting C'ville's locals even goes for Nashville-based alt-country legends. ☺

A little



birdie



told



us...



There's a whole bunch of news you're missing!

Follow @cville_weekly, and @cville_culture to get the latest scoop on what's going down in Charlottesville.

cville

Enigmas de Nuestra Tierra

A DANCE THEATRE WORK INSPIRED BY THE SPLENDID HISTORY OF THE MAYAN EMPIRE

SATURDAY, NOV. 7 • 7:30 PM



LATIN BALLET OF VIRGINIA



THEATRE SEATING IS LIMITED. SOCIAL DISTANCING & MASKS/FACE COVERINGS ARE REQUIRED AT ALL TIMES.

PVCC
PIEDMONT VIRGINIA COMMUNITY COLLEGE

100 tickets available (20% capacity) at \$15/12 • video archive: \$4

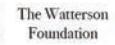
TICKETS: www.pvcc.edu/performingarts

BOX OFFICE: 434.961.5376

Main Stage Theatre, V. Earl Dickinson Building
501 College Dr., Charlottesville, VA 22902

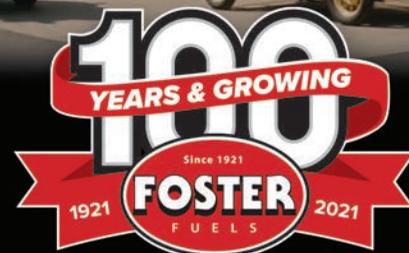


This performance is supported in part by the Virginia Commission for the Arts and the National Endowment for the Arts.



Thank You

We're On Our Way to 100 More



434-975-2345 // FOSTERFUELS.COM
2151 RICHMOND RD STE 102, CHARLOTTESVILLE, VA 22911

PROPANE • GAS LOGS • TANK INSTALLS • TANKLESS WATER HEATERS • & MORE

