



Charlottesville's premier dance club

**thursdays  
CLUB RETRO  
w/ DJ STROUD**

[From Old Skool Hip Hop to 80s Dance, Motown, Disco, and Classic House Ladies Free with Student ID]

**saturday, october 1  
SMOOVE**

w/ DJ IZM  
[From Soulful House and Classic Funk to Old Skool Dancehall, Hip Hop, and Go-Go]

**friday, october 7  
GROOVE NATION**

w/ DJ RLS  
[Top 40, R&B, Dancehall, Reggaeton, Hip Hop]

**saturday, october 8  
EGGHED'S  
REVENGE**

[The 80s Mastermind DJ brings you Everything House]

**friday, october 14  
GROOVE NATION**

w/ DJ STROUD  
[Top 40, R&B, Dancehall, Reggaeton, Hip Hop]

**saturday, october 15  
SMOOVE**

w/ DJ IZM  
[From Soulful House and Classic Funk to Old Skool Dancehall, Hip Hop, and Go-Go]

**friday, october 21  
DARTH SKETCHY'S  
TRANSMISSIONS  
FROM THE DARK SIDE**

[Sketchy Unleashes the True Power of the Dark Side of the Force]

303 east main street  
downtown  
434.293.9526  
www.clubr2.com



Starr Hill Presents at The Paramount Theater

WEDNESDAY, OCTOBER 5

**NANCI GRIFFITH  
AND THE BLUE MOON ORCHESTRA**

Doors at 7pm / Music at 8pm  
Tickets on sale now

SATURDAY, OCTOBER 22

**DAVID GRISMAN QUINTET**

Opening: Old School Freight Train  
Doors at 7pm / Music at 8pm  
Tickets on sale now

THURSDAY, OCTOBER 27

**YONDER MOUNTAIN  
STRING BAND**

Opening: Todd Snider  
Doors at 7pm / Music at 8pm  
Tickets on sale now

SPECIAL SHOW!

**TUESDAY 11/1  
MIKE GORDON &  
LEO KOTTKE**

Doors at 8pm / Music at 9pm / SS

FRIDAY, 9/30

**CHRIS HILLMAN  
(FROM THE BYRDS) &  
HERB PEDERSEN**

opening: SLAID CLEAVES  
Doors at 9pm / Music at 10pm / LRS

TUESDAY 10/4

**DAR WILLIAMS**

opening: GIRLYMAN  
Doors at 8pm / Music at 9pm / SS

FRIDAY, 10/7

**PIETASTERS  
@SATELLITE BALLROOM**

opening: BIG D AND THE KIDS TABLE &  
THE STARBONES  
Doors at 9pm / Music at 10pm / SS

SATURDAY 10/8

**BRAZILIAN GIRLS**

Doors at 9pm / Music at 10pm / SS

TUESDAY, 10/11

**MATT NATHANSON**

opening: MATT WERTZ & KATE EARLE  
Doors at 8pm / Music at 9pm / SS

THURSDAY, 10/13

**RAILROAD EARTH**

opening: HOT BUTTERED RUM  
Doors at 8pm / Music at 9pm / SS

FRIDAY 10/14

**KING WILKIE**

Doors at 9pm / Music at 10pm / SS

SATURDAY, 10/15

**SMALL TOWN WORKERS  
FAREWELL SHOW**

with special friends  
Doors at 9pm / Music at 10pm / SS

TICKETS ON SALE NOW!

Many shows sell out in advance.  
Purchase tickets in advance at Plan 9, Sidetracks,  
1-800-594-TIXX, or www.starrhill.com

SS - standing / no chairs

LRS - rows of chairs

All ages welcome.

A \$2 surcharge will be collected at the door  
from all patrons under 21 years of age.

709 WEST MAIN STREET  
CHARLOTTESVILLE  
434-977-0017 / WWW.STARRHILL.COM

**buzz**  
**BOX** con't

Empire angst  
Williams waiting  
to exhale

**NEW** England songwriter Dar Williams released her first album in 1993, and by the end of the decade she had become one of modern folk music's most fearsome warriors. She arrives in town this week to pitch her newest album, *My Better Self*, which is heavy on electric guitars and rock-oriented arrangements and even features a cover of Pink Floyd's "Comfortably Numb."

**The Hook:** You were in Charlottesville recording with Stefan Lessard in 2002. What was that like?

**Dar Williams:** It was nice and easygoing—it's hard to say what it was, really, because it was so much fun. Stefan has to wrestle with all the weirdness of being a superstar, but he does it well. His bass playing is extremely melodic and poetic and almost lyrical in a way—it's a lyric writer's dream to have that sort of bass playing available.

**The Hook:** You've been back to Starr Hill a couple of times since then. Are you still playing that material as part of the show?

**Dar Williams:** I think we'll be doing only one of the songs he was on. We're not doing that whole album these days when we play live.

**The Hook:** What kind of lineup do you bring with you on tour now?

**Dar Williams:** It's almost the same as last time—keyboards, bass, drums, and guitar.

**The Hook:** So is *There Live* still an accurate representation of your live show?

**Dar Williams:** Not as much, because it's a different band. The band kind of used the live album and my studio albums as a jumping off point. These guys have taken it and made it their own. They nod to the arrangements that are there, but they give it their own thumbprint.

**The Hook:** "Beautiful Enemy" is pretty hard compared to "calling the Moon," and you've moved back and forth in terms of dense orchestration over the course of your career. How do you see that developing in the future?

**Dar Williams:** This is my third album with the band from Green World—so we were just kind of digging in. It's just a trust exercise. The lyrics are also a little harsh—harsher than the production, even.

**The Hook:** Speaking of interesting production, the Pink Floyd cover is pretty captivating. Why did you choose that song?

**Dar Williams:** It works on a lot of different levels. As a performer, it's an interesting song about having to lose some of your consciousness in order to make sure you can make it up

on stage. That contradiction can happen, although it hasn't happened in my career (I'm pretty lucky). It came about right after the election, and I think that the world was in shock. It wasn't that we couldn't have our cappuccinos, but there was this aspect of surprise, the realization that we're going to have more of the same. There's not going to be an exhale at the end of the inhale, we're going to keep inhaling. We got to go back to our comfortable lives, but there was a sense of loss, and that song is about keeping on in the face of loss.

**The Hook:** That's an interesting spin to put on such a classic, well-established song. It sounds like the same emotions that were probably behind "Empire."

**Dar Williams:** Again, I wrote that right after the election, and I wanted to lay bare what I thought was a just position. When you are building an empire, you raid the coffers of your civilization to it. It's really empire versus civilization, even though we're so used to seeing it as empire as a part of civilization. You sacrifice your civilization in order to further your goals of building an empire. You raid the financial coffers, and also the moral ones—civil liberties and so on. Nazi Germany sacrificed its morals tremendously to follow its grand scheme. The British Empire certainly had an element of racism that allowed them to pursue empire building. Now, we have to decide what to sacrifice.

**The Hook:** So do you ever worry about alienating your listeners with all this?

**Dar Williams:** No. To say that inevitably, "This empire will fall on its own ass, like every empire does," was a matter of stating a fact. I wrote this as a student of history; there are references to other empires, but no mention of us. If you say that this is about the United States, that's a very self-exposing observation, because one could argue that we're not in there at all. I do believe, though, that this government is criminal. Every other presidency has had elements of it—the United States is very powerful, and so it has had its moments of imperialism with other presidents—but this one is only about expanding their own di-garchy.

**The Hook:** In an ideal world, what effect would the song have?

**Dar Williams:** I don't mind reinforcing something, but I don't expect to convert anyone. I can be a part of something. It's not one person who does it, it's everyone. I don't consider myself to be even half a drop in the bucket.