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# Xperience

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November 2020  
Vol. 2, Issue 11

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# Remember the Low Beat

*Bands, shows, good times, and fantastic times... Howard Glassman wraps up a slice of the scene.*

**BY ROB SMITTIX**

The Low Beat. Photo by Sarah Winner.

**M**any of us local musicians and fans as well, felt as if a part of us has died when we got news that The Low Beat was closing. The scene will never be the same and we at RadioRadioX.com and Xperience Monthly needed to address this with a proper send-off. Today I took some time to talk with former owner Howard Glassman.

**RRX:** I did not receive word that our beloved Low Beat was going to be no more until...September 11th of this year; I saw a social media post simply stating "The Great Low Beat sell-off has begun. Stop in and get your piece of memorabilia/history/crap!! Bring a screwdriver, boxes and CASH

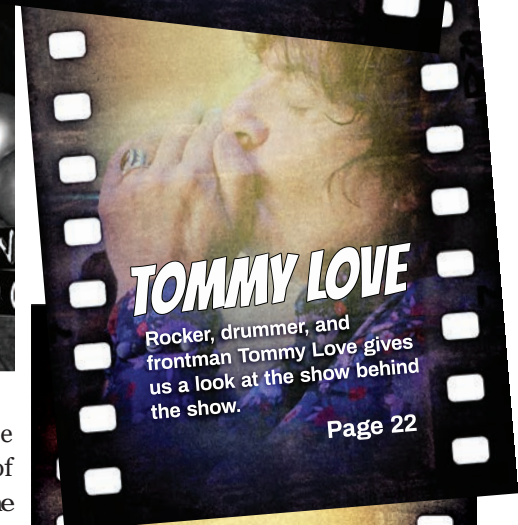
MONEY!" I was saddened by the news of course but I understand. I assume in today's state of things we will be losing more music venues. Although I hope not. What was the breaking point for you?

**HG:** Breaking point? How many pages do you have to spend on this? Honestly the breaking point was back in March when COVID hit and the federal government (that was aware of this coming sh\*\* show as far back as... November?) did everything it could to down play this virus and the devastating effects that it was about to have on everyone both physically, mentally and monetarily. Sorry to get political in an entertainment piece. As much as we

New Yorkers have had issues with the governor over the years, I lay none of this at his feet. You could see that the bar/live music business wasn't coming back anytime soon with or without food service. Just wasn't happening. I broke. Couldn't sustain taking out any more loans and took the first offer I received for the building

**RRX:** So for those who don't know the legendary Valentines was the predecessor to The Low Beat. Obviously with Valentines the hospital took over the block but The Low Beat brought back a similar vibe for music fans and musicians alike. Do you think The Low Beat will be the predecessor for another

*Continued on Page 5...*







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er music venue?

**HG:** Predecessor? Right now, at this time, I don't know. The Hollow still seems to be in business serving food, so when and if music is allowed again inside, they will probably still be there. Upstate Concert Hall moving down into the old Cap Rep will fill a void in Albany, The Hangar in Troy will most likely have music again. As far as myself opening another joint, that's the last thing on my mind right now.

**RRX:** So many memories for show-goers and bands but you must have more than a few great memories yourself. Care to share any highlights with us?

**HG:** Best memories were Wussy showing up close to midnight on a school night because they got popped outside of Cincinnati with weed in the van and the folks still waiting for them all pitched in, loaded their gear and got em onstage.

Garth Hudson sitting in with The Deadbeats....at 3:30am midweek. Steve Wynn solo storytelling about how The Bangles wrote "Hero Takes a Fall" about him. Any and every Hamell On Trial happy hour event. Any and every Figgs show. I've honestly forgotten more than I'd like to admit.

**RRX:** Saw some great shows at The Low Beat and played a few myself. Personally the Two Cow Garage and American Pinup was one of my favorites. Who were some of your favorite bands that you've booked at the Low Beat?

**HG:** The shows listed above and of course Two Cow Garage, The Regrettes, Howling Hex, One Eleven Heavy, Dan Stuart of Green on Red, Shonen Knife and the annual Burnt Hills first Friday in December shows. A lot of people didn't see any of those shows.

**RRX:** No Pepper was painted below the stage and previously No Pepper Games beneath the Valentines stage. So as far as memorabilia, I'm sure this

was #1 on most people's lists. Being a huge Mets fan that you are, I am under the assumption this was a baseball term. What does it mean to you?

**HG:** No Pepper was originally painted on the Bogies stage back in '91. Took it with me to Valentines and naturally to The Low Beat. Pepper is a baseball warm up game of repetition where a player with a fungo bat (a broken bat that is heavily taped) will lightly hit a ball to three, four, five players all lined up. The main gist of it is the players field the ball cleanly and toss it back for the player with the back to repeat the process. In the early days of the game it was played near the walls between the dugout and home plate where fans would watch. One bad hop on a sharp ball and it could take a fan out. Hence the spray painting on the walls of No Pepper Games. More than you probably cared to know.

**RRX:** So what's next for Coal Palace Kings, KranePool Records and Nighthawks?

**HG:** Coal Palace Kings hasn't been in the same room since late February. You know why. If there's ever a vaccine, we will convene again but probably not in time for the Black Friday show. KranePool Records throws a great Memorial Day party every year, but not this year. Hopefully in 2021.

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# Word per Word with the lead from Verbatim

*Guitarist and frontman Anthony Pivoda tells all on his style and his substance.*

## BY STEPHANIE BARTIK

**A**nthony is one of our area's 'younger' talents, but his talent is by no means juvenile!

He tears up a stage with modern hard rock and his screaming guitar. We have so many well-seasoned performers in the area, it is great for me to see these guys ready to step in and carry on the local music tradition.

The new generation is a breath of fresh air, most bringing their original songs to the table.

RRX Interviews Verbatims' Anthony Pivoda

lead vocals, rhythm guitarist

**RRX:** Do you see yourself as an artist or an entertainer?

**AP:** Entertainer. We push hard to bring the best out of each other's quality modern hard rock metal. We have drum solos, guitar solos, structured songs 2:50 to 6 minutes long and sing along songs with catchy choruses are the best to come is a matter of if you like our genre of music. We play hard and go home ready to rock the next place loud and heavy!

**RRX:** Do you consider rock as a



Photo by Stephanie Bartik.

music style as alive and vibrant as ever?

**AP:** Rock music is alive!

**RRX:** Are you over the hill, or the best is yet to come?

**AP:** Although I didn't grow up in 60s, 70s, or 80s I can't ignore the fact those days were special for rock. It seems technology is helping produce and widen the experience, but at the same time makes it easy to ignore new

avenues. An example in my opinion, which is just an opinion, is back in the day if Bill, Sue and John said we are going to a concert a week before a show, people went!!!! They didn't have the ability to Skype, email, phone tag etc. that they couldn't make it!!!! They stayed committed to going to events! I could really write a whole essay of the pros and cons of technology and music but to keep it simple, yes, rock is alive! Yes there are good artists and entertainers out there fresh off the press and over the hill. The 518 music

scene is flooded with talented artists old and young. And right now, cover bands and original rock blues metal hard rock need to band together during these times

**RRX:** Do you see your lyrics as a form of poetry or as a collection of catchy lines?

**AP:** Catchy lines with a hint of poetry. I first always look for the purpose of a song. What is the main message, is it love, anger, work, home life, a feeling? Then I develop the story which leads up to catchy choruses.

**RRX:** Who are your examples and inspirations?

**AP:** I have a lot of international inspirations but to be honest the most impact on my growth as a musician came to me in my home 518 music scene. At 14 years old I started going to local events with my father seeing people such as blues players Johnny Morse in Tugboat tavern. Outdoor events seeing as I like and play hard rock metal music, I also followed bands such as Dead and Dying, Last Call, Brick by Brick, Section 8 etc. No particular order and many great other bands. Also connected with a couple people that have helped set me in a direction when I was a teenager, Ralph Renna, Mike Valentine, Joe Chaos all musicians and talented people in their own regard! Then the people that taught me to play even if it was jamming or just guide me in what gear to buy to perform the way I'd like to Tom Dion, Red, Shawn Matthew Hit and Run local, Larry Botto, Mike Liggoti, Tom Waters. I learn a lot from just watching and listening to these seasoned musicians do their thing whether it's a promotional music related thing or how to play. And there are many more names local and regional.

**RRX:** What are your three favorite albums of all time?

**AP:** Pink Floyd - Dark Side of the Moon, System of a Down- Hypnotized, Blue October - Foiled.

**RRX:** How do you decide what to



wear on stage?

**AP:** When it comes to picking out what I wear on stage depends on the image I'm trying to produce if I'm playing out with my band doing an original set you will probably see me wearing mostly black colored clothing, leather jacket, wing tip shoes and some slicked back hair. Never wear shorts always comfortable in a pair of jeans.

**RRX:** Are you over the hill, or the best is yet to come?

**AP:** There is a prime to musicians! It's very simple, how you treat your body affects you later on! Practice is always key to a good future in taking what's in your head and getting out them speakers! It's not always about playing music, listening and exploring other sounds genres etc. is important but you also must put those skills to the test almost weekly at least. With other mathematical combinations ha-ha. It depends on what you play and how you treat your body keep your body yes,

you can be shit-faced and write a good song and you can be sober and write a good tune but can you bring that constant drive every time I don't know, man this is a tough question

**RRX:** What got you to write songs (childhood trauma, happiness, money)?

**AP:** What got me into writing was a combination of good and bad! Never do I look at the bad and get knocked down by it! I try to take those experiences and write a killer rock song from it. I still (and have kept since I was 13 years old) just a three-ring binder with about 150 pages of paper in it to school and when a lick or idea came about I'd just write it down. Still do, no matter where I go I'm humming a tune or just thinking about a song driving in the shower while I work if it hits it hits I write it down and jam on it later!

**RRX:** Can you remember the first time you wrote a song? Describe it to me.

**AP:** The first time I wrote a song I was listing to a lot of Dio. But, unlike Dio, the song consisted of basic chords and a lot of screaming ha-ha, you tend to lean heavy on your inspirations at first; then, as you developed your own experiences, your writing becomes more personal all in time!

**RRX:** Who gave you the support to keep writing in the beginning? Who did you play the early songs for?

**AP:** Mostly bandmates or people I was writing a song with.

**RRX:** What do you feel like when you play one of your songs and people applaud, or sing along? Is it an affirmation or an irritation?

**AP:** It's awesome to see people happy or emotional about a song! Never a bad thing to have people grab the mic and sing with yeah!

**RRX:** Do you see yourself more as a songwriter or singer?

**AP:** I am more of a songwriter!

**RRX:** Tell me about a time when

there were equipment issues that occurred during the middle of a song What was the situation and how did you react?

**AP:** Equipment failure and/or problems are not uncommon, it's bound to happen at some point and the best way to recover is to have backups. I usually keep a couple chords on standby if I don't like how my wireless responds or if I break a string I'll have my back up guitar tuned ready to wipe.

**RRX:** Tell me about a time when you had to handle an unruly audience member.

**AP:** The worst experience I had with an audience member is when I was playing in a bar out in Albany and someone walked off with my hardware case. I learned not to allow others to help you load or unload equipment! Help is always appreciated but you have to respectfully decline.



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# Power Trios and the Music that Loves Them

*Punk/Alternative band Pencildive has a new album, and a healthy fear of the Cricket Man.*



BY LIAM SWEENEY

There's a debate, perhaps only in this writer's head, about genre. What role do we, as artists, play in the forming of a genre? At what point does an artist pushing the envelope from one genre become a whole new genre? And can I declare a genre for my music, or must it be conferred by some external body?

The Glens Falls band Pencildive doesn't have to worry about that. They're punk; well, they're gloom, and don't forget alternative. Singer Gina De Nardo, bassist Kevin Cardinale, and drummer Zach Hirsch, by any label, are pretty kickass.

**RRX:** Pencildive has a pretty hard driving sound. At the same time, there are tasty little change-ups hidden in the grooves, breaks up that forceful push in a really good way. When you all formed the band, did you have a

concept for the sound you were going for, or was it basically 'three people in a room?'

**ZH:** I wouldn't say we knew exactly the sound we were going for. We knew we had preferences/sensibilities that could complement each other in a nice way. But we weren't starting totally from scratch — Gina had a personal archive of songs she'd been developing for a long time, so we had a lot of great material to build upon. Also, before we formed this iteration of Pencildive, the three of us toured together in 2017 in different bands. (Gina and Kevin were

in Asa Morris & The Mess at the time, and I was drumming for BREN.) So we got an idea of what everyone could contribute musically, we realized we liked each other, and it just made sense to join forces.

**RRX:** You're a three-piece band. I've interviewed a few three-piece bands. In questioning about the differences, them not being a four (or more) piece, I'd always get back something like 'we play with what we got.' So instead of asking you about what sucks not being a four (or more) piece, I'll ask; what's the cool part of being a

three-piece?

**KC:** I've considered adding another guitar player before solely so that I can run around the stage freely, likely rolling around and screaming HOWEVER, I really love what we create as the three-piece. Playing no matter how many bodies are in your band, comes down to energy. Every instrument gets room to breathe, and I love the simplicity of it from a logistics angle. There is something almost blue collar about being a power trio. I guess the Minutemen are the epitome of what's cool about being a trio, to me; they're all gods at their instruments, and yet there is something about it that feels very down to earth. Also, packing for tour is super easy.

**RRX:** You have a new album coming out. Congratulations! We're not good with cakes, but we'll put a cookie

Pencildive (l-r Zach Hirsch, Gina De Nardo, Kevin Cardinale) Photo provided.



recipe in your copy of the paper. Jokes aside, it's a great time having an album out, no matter when you have it out. It's the product of a lot of work. So I'll shut up and let you all talk about it.

**KC:** Oh, it's going to be rad. I think it's heavier and also sonically much weirder than our last record. Gina is letting me do a lot of trippy stuff with pedals and effects this time, which is my bread and butter. Music/recording equipment is probably the thing I nerd out the most about. Also, Gina's songs are the best they've ever been and Zach's drumming is fucked up. I think he came from whatever alien planet they found Travis Barker on.

**RRX:** You call yourselves 'punk/gloom/alternative.' I'm intrigued. I've noticed that people are getting creative with genre more and more. Like 'gloom' as a genre. Some would argue that's more joke than genre, but is it really? When enough people decide something's a genre...so is 'gloom' an actual genre, or is it in the running?

**ZH:** I think the typical genres like alternative and rock are vague, and they don't really tell you enough. "Gloom" doesn't really tell you much, either, but at least it gives you something a little more specific/descriptive. It is true that lots of bands are inventing random new genre tags, and it gets a little ridiculous sometimes. So I think "gloom" is both a nod to the fact that we're all just making shit up, and in that sense it's kind of a joke, but at the same time it actually feels like an appropriate description of the music. Someone gave us that description on a flyer and we liked it.

**RRX:** Times like these are tough on bands. Sure, there are the underground shows, but we can't talk about them. Things have changed, and it seems like the more that people need fresh music to get by, the harder it is to get that music to the people. I found you on Facebook, which took me to your Bandcamp page. How else can

people find you?

**GD:** Our music can be found on any streaming platform (e.g. Spotify, Amazon, Google Play, iTunes, etc.) Instagram is where you can find our updates and juicy stories. Also, if you haven't already done so, check out our Cricket Man music video that my very good friend Angela Sheil and I creatively produced. It's really more of a short film than a music video. And please, please make sure to take note of all of the amazingly talented people involved.

<https://youtu.be/an-kz2PULPc>

**RRX:** When I write books, or design a cover, I like to leave Easter eggs. Few people ever find my Easter eggs; I'm a good hider. And I know bands like to do this too, hidden cool stuff, or things with insider meanings for the audio faithful. Did you all put anything into the new album that might be seen as an "Easter egg"?

**GD:** I never really liked Easter. Was Jesus into pastels and hollow chocolate bunnies? The hollow bunny was always such a disappointment. But at the same time a perfect representation of a bizarrely commercialized holiday. In any case, you may hear and feel some common themes in the new album but you must look within to find the golden egg.

**RRX:** This is where you answer the question I didn't ask. Is Glens Falls the North Country? Is the Cricket Man real? Educate, enlighten, emote - the floor is yours.

**GD:** The North Country? Turns out none of us really know. But it's cold. And that counts for something.

**ZH:** The Cricket Man is real. He comes to you in your dreams. That's all I'll say.

**KC:** The Cricket Man is very real, and he lives in your deepest fucking nightmares. The shit you don't even tell your shrink.

**GD:** The Cricket Man is absolutely real. Those who know, know.



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# A Tara of All Trades

*Tara Rule is possessed of the artistic spirit, and she is holding an impromptu séance.*

**BY LIAM SWEENEY**

**A**lan Wilson Watts said that, “through our lives, the universe perceives itself.” And this perceiver believes that through creativity, the universe speaks to us. And rarely, we find people who seem to have no limit on the creative roads they can travel. Their universes are multilingual.

Tara Rule is just such a person. She’s an artist, filmmaker, musician, and model. What she envisions, she brings out into the world, and the world is better for it.

We sit down with Tara and discuss dark matter flashlights.

**RRX:** When I interview people, often is the case that I find little about what they do, or have done, on the web. But you’ve done so much. Seven films, including twelve in post, commercials, albums, live performances – and my list of mentionables does no justice. Of everything you’ve done so far, how would you cut the list to fit on a business card?

**TR:** To be honest, that’s why I don’t have a business card, haha. If I had to have one at this point, I think I’d pretty much stick to the actress/filmmaker angle, since that’s what I’ve been focusing on almost exclusively lately. As much as I love creating art and music, trying to turn that into a “business” for myself was incredibly challenging. Art and music are what I use for an emotional outlet, and I can only seem to

create them when I’m in a bad place emotionally - as pretentious as that sounds. I’ve tried painting when I’m in a good spot and I just can’t do it. Art and music are two things that help me cope, so once they became a job, they became just as stressful as anything else and then I had no outlet to fall back on. Luckily, acting and filmmaking for me - especially film making - are the best of both worlds. I can do both every day for the rest of my life and be completely content. Both are an emotional outlet for me, but also structured enough to where I can mentally handle doing either as a career.

**RRX:** In your films, also in at least one of your albums, you’ve worn all hats. And to a broader sense, you’re a very Renaissance figure. You do it all. I do some, and I know that over my creative time I hover between a writer who does art to an artist to writes to a musician that does both. Do you have a creative base persona like that?

**TR:** If you asked other people, they’d probably say that I do have some kind of creative base persona, but in my own mind, I don’t know if I consider myself to have one. Now that I’m thinking about it, at my core I probably am a creative type, I guess I’ve just never thought about it too much. It’d be hard for me to choose just one creative thing to associate myself with since there are so many things outside of the creative realm that I tend to get obsessive over- sometimes I get really

Tara Rule. Photo provided.





obsessed with writing, sometimes it's research or woodworking. Right now it's fitness training, I'm sure next year at this time it will be something else. I think a big part of not considering myself to have a creative persona has to do with the social aspect. Even though I like to spend the majority of my time alone, I really like people. In the past I've found that if I've introduced myself to new people as the "artsy" type, people have been less likely to want to get to know me. The majority of my friends aren't the "creative type", and when I've asked them why they were standoffish initially, they said it was because they felt we wouldn't have anything in common.

**RRX:** Film is expensive. Or it was; the cost has surely come down now. But the group required to put out a good film is bigger than, say, a band. It's pretty much a community. You've done so many films, on both sides of the camera. And you've done albums. Is there any comparison here?

**TR:** There's definitely a comparison as they both have essentially the same pro's and con's in my mind depending on how involved I am in either an album or a film. If I'm just a contractor in a production that I'm not responsible for - such as a film I'm only acting in or an album I'm only featured on - there's much less stress since I am not responsible for funding, production, scheduling, etc. The downside is that I have less creative license, but not having full creative license is nice too at times, because I get to express myself creatively in a way that I wouldn't have come up with on my own. I find film work - whether in front of or behind the camera - is much more socially enriching than working on an album. On a film set or a live production, you become close with the people you're working with very quickly since you're all together 24/7. You share the same highs and lows for the most part. I find creating an album on my own to be very

isolating. Even working on an album with others feels less intimate - it's just you, alone in a glass booth, while everyone else stares at you. Even if you have that high moment of getting a great take, being in a separate space just isn't the same. It's like visiting someone in prison and talking to them on a phone with a pane of glass between you - it's just not the same as having the same conversation in the park.

**RRX:** On your site, it says that you worked a controversial portrait project as a way to cope with living with a rare, chronic, terminal illness. And this is, to me anyways, the real source of creativity, when we translate our inner selves and give that to the world. Can you explain this project, and how you started it?

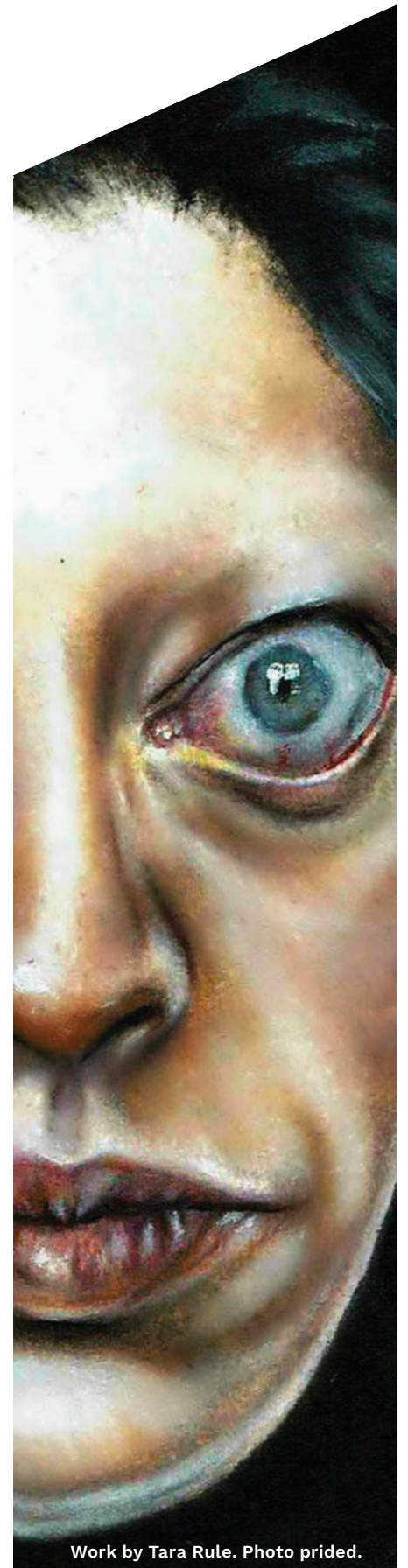
**TR:** When I created the portraits, I never had any intention of creating a project or series, it was something that sort of manifested itself somewhere along the line. Prior to falling ill, I was decent at art. I always liked to draw and paint, and I was good I suppose, but my work certainly couldn't have gotten into any sort of gallery, I can tell you that much. With the encephalitis, many parts of my brain became so damaged they became permanently inactive. Before I even properly relearned how to walk, talk, read, and write, I decided to try to paint again. It was as if I could suddenly perceive visual stimuli in a new way. I suddenly understood how to transpose what I was seeing onto a piece of paper in a way I never could before. Just like having to make new connections in my brain in order to walk again, I think parts of my brain became much more active to compensate for the damage - that's the only explanation I have to suddenly have the ability to paint the way that I do or play the piano out of nowhere. The portraits were personal to me, but after some encouragement from close friends and family

members, I decided to share them. It took me a long time to realize that the portraits represented the fear and pain I was experiencing due to an illness that was at the time deemed terminal. When they first started circulating art shows and galleries, they were taken down early a number of times due to complaints of the portraits being too "graphic". I thought it was so cool that an image that isn't classically graphic in nature - no gore, nudity, or explicit content - could have such an impact on people. It helped me realize just how painful going through all of that was. I've tried to create more portraits for the series since I've been well and I can't - they don't have the same look or feel at all. I think that's the coolest part about it. It's a snapshot of the most painful time in my life, and the fact that I can't recreate it is the biggest blessing there is.

**RRX:** Before the Fern is a film that you did a lot on. You wrote, directed, produced, edited, and composed, and it made it to network. Was it hard to perform all of those roles, or would it have been harder to hand some of those duties to someone else? Was the decision to take all that on creative, or a matter of budget?

**TR:** 90% of the reason I took on everything for Before the Fern was budgetary concerns. I knew it would be cheapest to do it all myself. I also wanted to learn everything there was. I wanted to be the cast, crew, pre- and post-production staff all at once. A few weeks prior, I was the second cinematographer for Girl in the Palms, (currently in post-production) and I had never been behind a camera a day in my life. My good friends Tracy and Jon Cring believed in me when I showed interest in cinematography and gave me the opportunity of a lifetime. I fell in love with cinematography and filmmaking immediately, but I wanted to make sure that this love wasn't some

*Continued on Page 34...*



Work by Tara Rule. Photo prided.





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*Jimmy Barrett*



*Ed &  
Kathy Conway*



*Liam Sweeney*



*Vito Cicarrelli*



*Jeff Spaulding*



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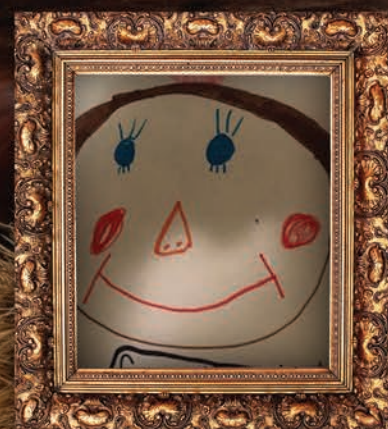
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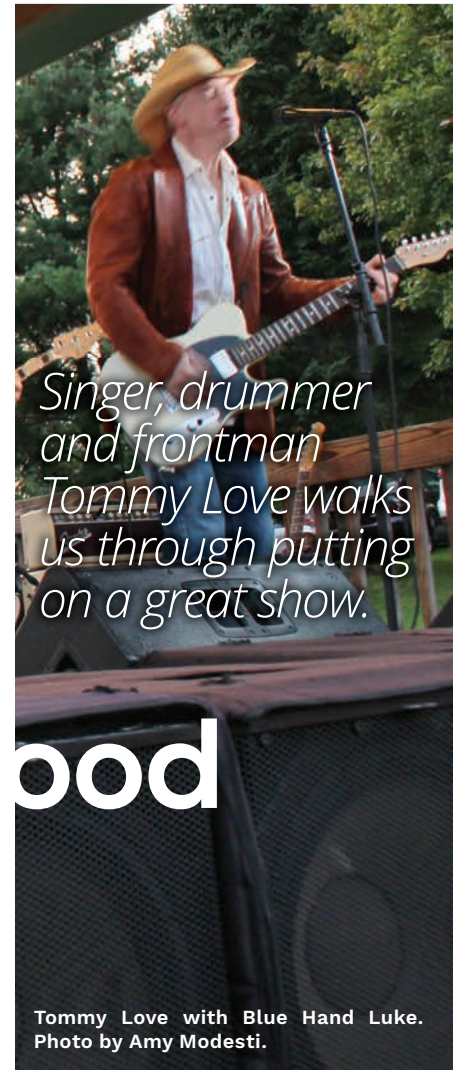
# What We're Thankful For...



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# Tommy Love and the Quest to Always Be Good

BY AMY MODESTI

They say around town he looks like Mick Jagger and can sing like Robert Plant. Music aficionados watched this area rocker perform with the likes of Blue Hand Luke, Blue Machine, Vinyl Vault, and Stargrove-Stones. Drummer, singer, front man, and groovin' star, Tommy Love has music flowing through his lively veins and he sure has plenty of stories to tell about his wild journey of living out his rock & roll dreams.

Tuesday, September 8, I met with Tommy for lunch and had our chat at the Rustic Barn Pub. We had a great discussion about his rock & roll life and how that has shaped him into the classic icon that we all know in the Capital

Region.

**RRX:** Who are your favorite bands/musicians, both local and nationally known?

**TL:** Mmm, locally, none. Um.

**RRX:** No surprise.

**TL:** Locally, none. Famous one, Stones, Led Zeppelin, Aerosmith, J. Geils Band, Faces, Humble Pie. All British rock. All, pretty much every black and white soul band, rhythm and blues band that ever came along, Um,

what else?

**RRX:** The Kinks?

**TL:** The Kinks. Yeah. Anybody. Any British Invasion.

**RRX:** Where was your favorite place to perform at, both in NY and out of state?

**TL:** There's going to be a couple of them. Palace, Proctor's, J.B. Scott's, back in the day. Golden Nugget Casino in Atlantic City.

**RRX:** That was for Groovin'?

**TL:** Mmm, I'd say that might be it. That might be it for now.

**RRX:** Do you prefer to sing or play the drums? Or do you prefer both?

**TL:** Mmm...

**RRX:** 'Cause I know this was like a

*Singer, drummer and frontman Tommy Love walks us through putting on a great show.*

Tommy Love with Blue Hand Luke.  
Photo by Amy Modesti.

struggle for you from time to time. When you were trying to figure out who you were as a musician.

**TL:** Yeah. That's a tough question. I always loved playing drums but of course, my friend died. So, I'd have to say, I mostly love singing 'cause I'm up front. But I got to say, I love playing drums. But, and singing. And playing which I'm gonna be doing... So, I'm doing both of those things.

**RRX:** What is it about yourself that



people don't know about you?

**TL:** That's a part that I've been wrestling about. What am I gonna ask? How am I gonna answer that?

**RRX:** I mean, everybody knows you as being like a front man in all of these local bands.

**TL:** Right.

**RRX:** But is there something that somebody doesn't know about who you are as a person. Because you also went to school for, you also did like, the broadcasting

**TL:** You just answered the question. I was a DJ at Q104. I was a mid-night to six a.m. man there, for a year. And I got a broadcasting degree. I got a broadcasting degree and I did it for like a year. And then you know a whole bunch of people got fired because the Mason and Sheehan, who were on PYX106 lost their contract. I went to Q104. So, when they went to Q104, they got rid of a whole bunch of people and I was one of them. 'Cause they were making a really good salary, so they had to make the budget cuts. That's one thing that people don't know about me.

**RRX:** I know that you would mention it, from like, time to time that you had the degree in broadcast communications. And that you were eventually like looking for something to do within that field.

**TL:** Mmm, yep.

**RRX:** If anything was open.

**RRX:** Do you have any future gigs or projects that you're gonna be involved with?

**TL:** Tom Raider and I have a Rolling Stones tribute band that's coming out in 2021. And, uh, we're building the pieces as we go along. And we're going slow because we have no idea what's gonna happen.

**RRX:** And Tom's been filling me in with little details as to what.

**TL:** Yeah, we've already rehearsed a couple times. And we'll see what happens next Monday. (Referring to the

Local Legends interview that he was a part of on 9/14/20. Raider later performed with Tommy at the Eden Café.)

**RRX:** Ah!

**TL:** Yeah, yeah. What else we got?

**RRX:** What's your method if you were to tell someone that's looking to

be a musician, what's their best methods into like practicing their instrument or learning how to sing a song? What's the best advice that you can give to somebody?

**TL:** Push everybody out of the way. You're here for me. You're here for me

and do not sidetrack me. I got a goal in mind and I don't want nobody jumping in on it and swaying me, making fun of me and saying 'You can't do that.' No, you think you can do it? Might as hell, you probably can.

**RRX:** Yeah

**TL:** But don't let nobody get in your way. Don't let no one make fun of you, don't let no one say like family's supposed to come first and stuff like that. With me, it was always music.

**RRX:** Yes.

**TL:** I always pushed everything out of the way, and I got in trouble cause of it.

**RRX:** Yep

**TL:** My family didn't like me in a lot of ways because things I did. But I still put the bands in front of everything. Mmm. I'm so bad.

**RRX:** Yeah

**TL:** In fact, we had a gig at J.B. Scott's, and this was in The Joe Mele Band and we had nobody that could show up to practice during the week. Christmas week. We had practice on Christmas Eve night. It screwed up everybody's Christmas Eve dinner plans, including my parents. I never heard the end of it. 'How dare you, you want to live that God Damn rock & roll.'

I go, 'We got a big rock & roll show coming up in three days and we knew we weren't ready. We are now. Because we practiced you know. Christmas Eve. And that was definitely looked upon. That was not looked upon as good.

**RRX:** No.

**TL:** But we knew we were playing J.B. Scott's and we had to be good, so it was like sorry man, Christmas has to wait. We were really hard core about practice and getting things right before because people are coming to see you. And you know and you can't let them down.

**RRX:** Mmm, it's like people have their expectations as to who you are as a visual artist or a photographer or a



Tommy Love. Photo by Amy Modesti.

*Continued on Page 24...*





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Continued on Page 24...

promoter.

**TL:** That's right. You better come through, because you have to come through.

**RRX:** You have to come through because it's your reputation that you're showing to people.

**TL:** That's gotta happen. I had it happen where I was no good because of a lot of things and people would say, 'Why did you see that Tommy?' They go, 'Look how he says how good he is. He was terrible man. I can't believe I got a babysitter and we made plans to go out and to go out and see this guy and what a disappointment that was.' So when stuff like that happens, and you know it was your fault, either too much smoking or drinking drugs or whatever, you know enough not to do it again.

**RRX:** Yeah

**TL:** And that's what I did. Cause

there's been a few times where I passed out on stage and had to be carried off the stage.

**RRX:** Or where you got too drunk and tripped.

**TL:** Drunk, high, all kinds of stuff. And you happen like well I think about five times. Where, you know, I was taken, I was actually, literally, carried off stage.

**RRX:** Ooh.

**TL:** So whenever embarrassing moments like this happen, and you look bad, people make their point to come see you and you ruin their plans, then you get a bad reputation. And you start getting certain circles of people going, 'Oh I saw him. I saw them, they sucked. I can't believe we're wasting this money to go see, blah, blah, blah'. So, I make a point of trying to be good all the time, because you never know who's out there.



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# Lucas Garrett Unleashes "Familiar Floors."

*"Familiar Floors" gives listeners a bluesy four for the listening.*

BY STEPHANIE BARTIK

On September 26, 2020, Lucas Garrett, a local Glens Falls area musician, released his third compilation, Familiar Floors.

If you are familiar with Lucas' style, you will know his eclectic mix of indie, folk, progressive rock. But wait, there's more!

Lucas evens the playing field and has turned up the heat with this project.

Where his songs usually are about love and life, this compilation takes on a bit more of a questioning attitude.

In this project, Lucas seems to share his soul with the listener. Touching upon familiar emotions we all share. The questioning, the wondering, how did we get where we are?

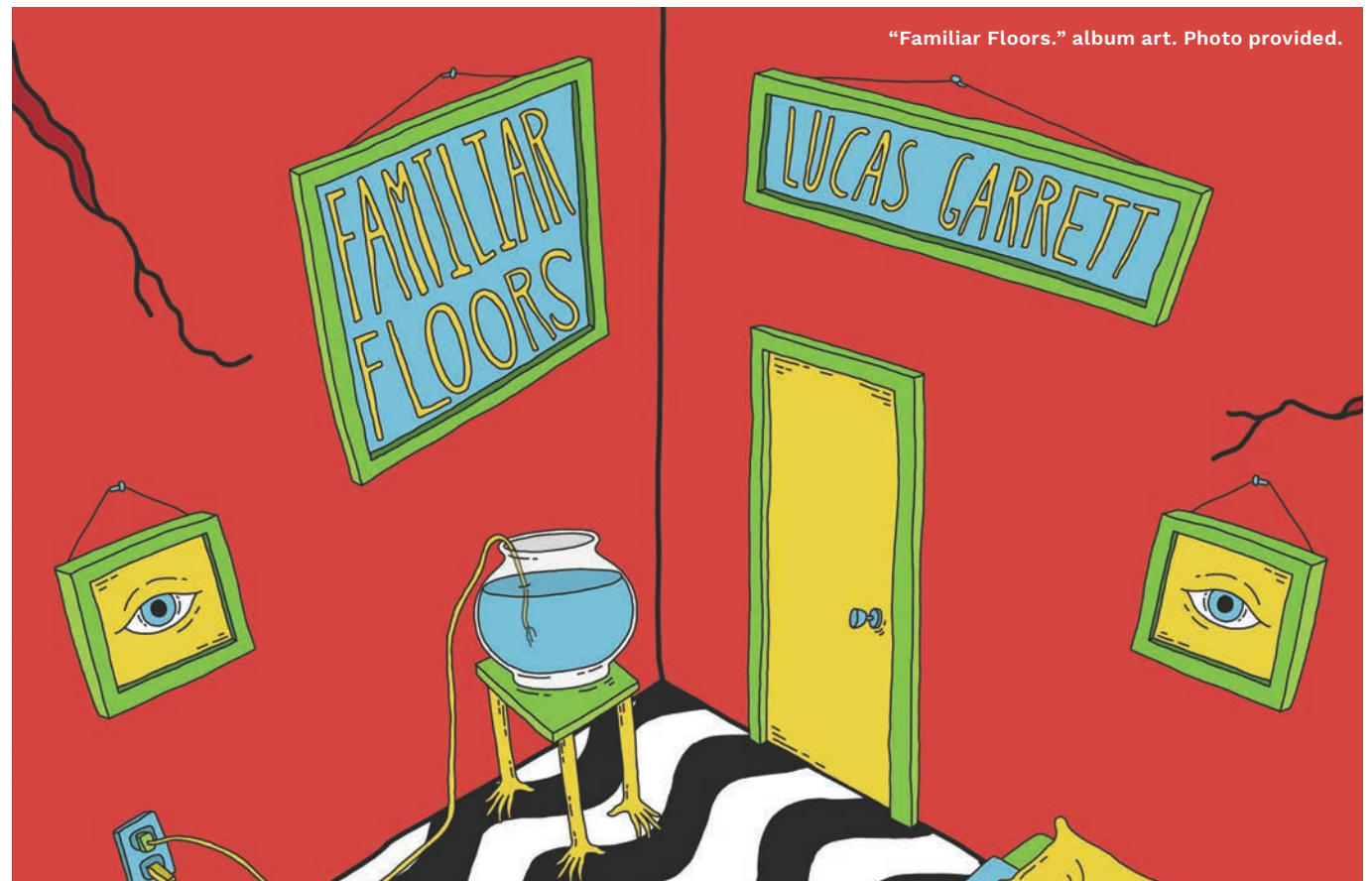
Be prepared to be floored with his new EP.

A short four-song EP opens with "Wires Humming". It has a driving bluesy sound, strong guitar, and rumbling baritone vocals, and that gut finding growl! Close your eyes, and you will be transported to a smoke-filled, darkly lit pub, where people hide in the shadows of life, with clinking glass bottles in the background.

Garrett lets it all out during the guitar solo. And luckily for the listener, every one of the four cuts, highlight Lucas' masterful guitar skills.

Gone before tomorrow  
 We've been wasting  
 Away our days  
 Unrelenting dreams  
 A laggard's daydreams  
 Look at me

The wires are humming



"Familiar Floors." album art. Photo provided.

My mind is burning  
 The world is burning  
 What the hell can we do?

The bluesy mix is interrupted with "Inside Out", the third song. You will hear a new-wave, post-punk sound, with a flavor of The Talking Heads, while remaining true to his style. This is my personal favorite of the set. It just bleeds with the self-doubt we all feel from time to time.

Where am I right now?  
 I cannot pretend  
 To know where this room starts  
 and

Where it will end  
 I have a strange feeling  
 I've been here before  
 Nervously make my way  
 Across familiar floors

We have watched Lucas grow more with each release. This CD is showing a maturity about life, it showcases his talent. I highly recommend you keep this man on your radar.

I truly believe when he sets his mind to something, nothing will stop him!

Consisting of four songs – "Wires Humming" "All Around Me," "Inside Out," and "One More for the Road,"

Garrett shows his talents and has seemed to surround himself with perfect mix of other talented musicians, to help him realize his potential. Kevin Kosach on bass, Emmett Rozelle on drums, and Cassandra Pratt and Bob Bates on violin

You can find more about Lucas, and view merchandise and song downloads here --> [www.lucasgarrettmusic.com](http://www.lucasgarrettmusic.com).

Remember to always support your local musicians. They put their heart and soul out for every show, and with all the strife in the world today, music is the perfect antidote.



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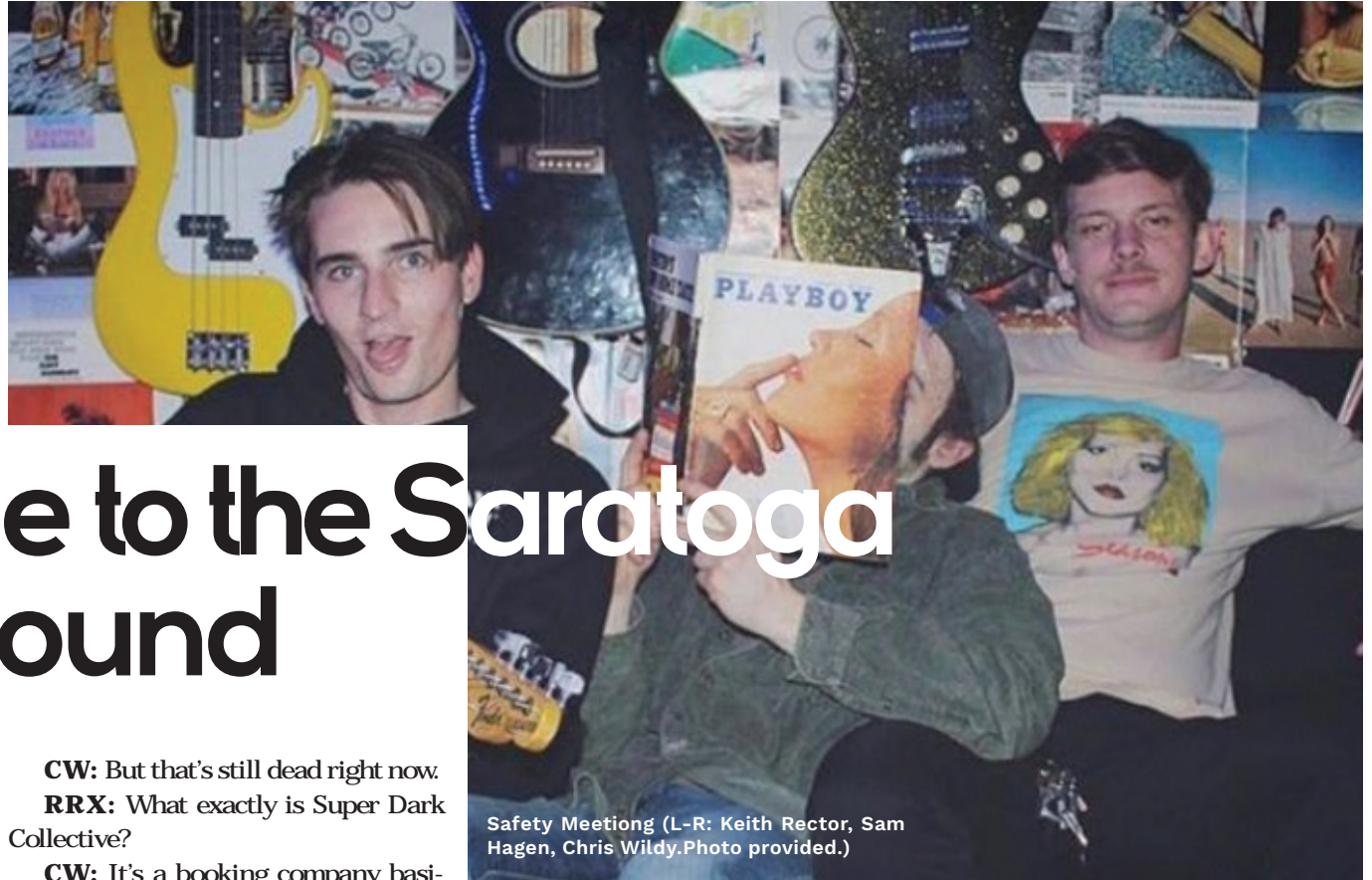
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*Safety Meeting welcomes you to the hidden networks that power a city.*



Safety Meeting (L-R: Keith Rector, Sam Hagen, Chris Wildy. Photo provided.)

# Welcome to the Saratoga Underground

BY JOSHUA REEDY

Safety Meeting is composed of three fun-loving and genuine guys who make music that sounds like what you'd expect from a band called Safety Meeting (reverb-soaked indie-rock with some touches of psych and jazz). The band sat down to discuss the role they play in the Saratoga rock scene, the strain COVID has put on their lives and much more.

**RRX:** A majority of the bands I've interviewed have been based out of Albany. As Saratoga residents, I was curious of what the scene around here is like to you guys.

**KR:** Well, now it sucks (laughs). But it was dope because we had Super Dark Collective.

**CW:** Yeah, Super Dark Collective really keeps the music flowing up here. We used to keep the music flowing up here.

**KR:** We have a thing called Groovy Tuesdays, it's called Mom I'm Going to Groovy's now. We had local bands through that and we'd book shows every week.

**CW:** But that's still dead right now.

**RRX:** What exactly is Super Dark Collective?

**CW:** It's a booking company basically. It's comprised of a few local musicians and they book bands from all over. They've had bands from Europe come and they'll have everything from bedroom-pop to noise and country. It's all over the place.

**SH:** There was a dude in a cage one time.

**RRX:** Oh! Was that Turf 'N' Turf?

**KR:** Yes!

**RRX:** I know him! His setup is very cool and extremely unique. But to get back to Super Dark, do they just book for bars up here?

**KR:** They book for Desperate Annie's, which is cool because they did it every Monday and Thursday. So every Monday and Thursday we would go.

**CW:** It was always three different bands.

**KR:** And we would book stuff every Tuesday, so for a while, probably two years, every Monday, Tuesday and Thursday there was new local music.

**CW:** And there were no cover bands, which is rare for Saratoga. It was all

original music.

**RRX:** That must have been great for networking as well.

**CW:** Oh for sure.

**RRX:** I want to go to Groovy Tuesdays now because I'm not super familiar. I know you guys have a big part in that.

**CW:** Groovy Tuesdays is just us. Yeah, you're looking at the whole team right here. Like we said, it's called Mom I'm Going to Groovy's or just Groovy's for short. It's no longer just on Tuesdays and the last couple of times we booked stuff it's been at Pint Sized. But those were short lived, we had two or three of them before COVID hit.

**KR:** Because Sinclair's sold their space.

**CW:** Which is where we originally had the Tuesdays. They didn't tell us though we had to find out in the paper.

**KR:** Have you ever been there?

**RRX:** No, I never got a chance.

**KR:** Dude, it was an arcade bar and



we played in the back with a bunch of arcade cabinets.

**CW:** There was air-hockey, walking dead pinball, there were driving games.

**KR:** Pac-Man.

**SH:** Virtual bowling

**CW:** It was awesome.

**RRX:** So did you guys seek out bands? Did they come to you also or was it more a mixture of both?

**CW:** It was mostly us seeking out bands. Towards the end it was



definitely a lot easier, we would have bands reaching out to us and we always had room to put people on. We never had to say no to anyone.

**KR:** We had comedians come too.

**RRX:** We wanted to do something similar at the Byrdhouse.

**KR:** Yeah, I was talking with the guys there about how if you just throw a red curtain up and have some lights you could totally do a local comedy thing. It was very sad actually, one of the last times we played the Byrdhouse was with the Pacer Test guys and everything that happened was very tragic. (Pacer Test member Kyle Robinson passed away recently, and a memorial charity has been started in his name. There will be a link to this charity at the end of the interview).

**RRX:** So let's talk about your own music now. I noticed you have most of your stuff up on Bandcamp as opposed to other streaming services, is that a conscious choice?

**KR:** Yeah, I like putting everything on Bandcamp first for sure. There's less of a hassle and it's up right when you upload it unlike Apple Music and Spotify. We've definitely never gotten a paycheck from Spotify.

**SH:** We've probably gotten about seven cents out of those.

**KR:** We've made 1000 percent more money on Bandcamp. We always drop everything first on Bandcamp.

**CW:** We wanna remaster the songs that are on our Bandcamp and then we're gonna put them on Spotify. But we don't want to put them up now, then take them down when we remaster them and all that stuff.

**RRX:** So you're just currently focused on reworking those songs?

**CW:** Yeah, we've got them all recorded and just want to remaster them a bit but we've also got some new stuff we've been working on that isn't on anything yet.

**KR:** We really just loved playing

live. That was our number one thing, our biggest focus and now we can't play shows.

**SH:** It's a time of transition here at Safety Meeting.

**KR:** But we want to do everything independently. So we're just trying to get good recordings done and when you're learning recording as you go, you always feel like you could do better next time.

**RRX:** Do you guys use the setup here and mix and master stuff yourself?

**CW:** Yeah, we just do it all in-house.

**RRX:** I know a lot of people love your song "Callup" but I wasn't sure if you guys were reluctant to play it when I saw you last.

**SH:** No, it's still in the rotation.

**KR:** Yeah, we just keep it as an encore though.

**CW:** Yeah, that's the whole idea, we say it's our last song and we haven't played "Callup" yet so people will shout out for it and we'll be like: "Oh we didn't think you noticed!"

**KR:** That was like, the third song we wrote. My mom thinks that song is about buying a pizza; she asked me what it's about and I wouldn't tell her, and she said she figured out that it's about buying pizza (laughs).

**RRX:** Did you guys know that there's some record label out there called Safety Meeting?

**CW:** Yeah, like, out in Texas. Keith messaged them and said: "One of us has to change our name, your move" but they never replied; they're way bigger than us (laughs).

**KR:** There's also a song on Spotify called "Safety Meeting" and it has like, a million listens on the tracker so it's like, at least some other band's song is doing great!

**RRX:** At one point you guys were called The Boys, right?

**KR:** Yeah, the first open mic we played as Boys.

*Continued on Page 34...*




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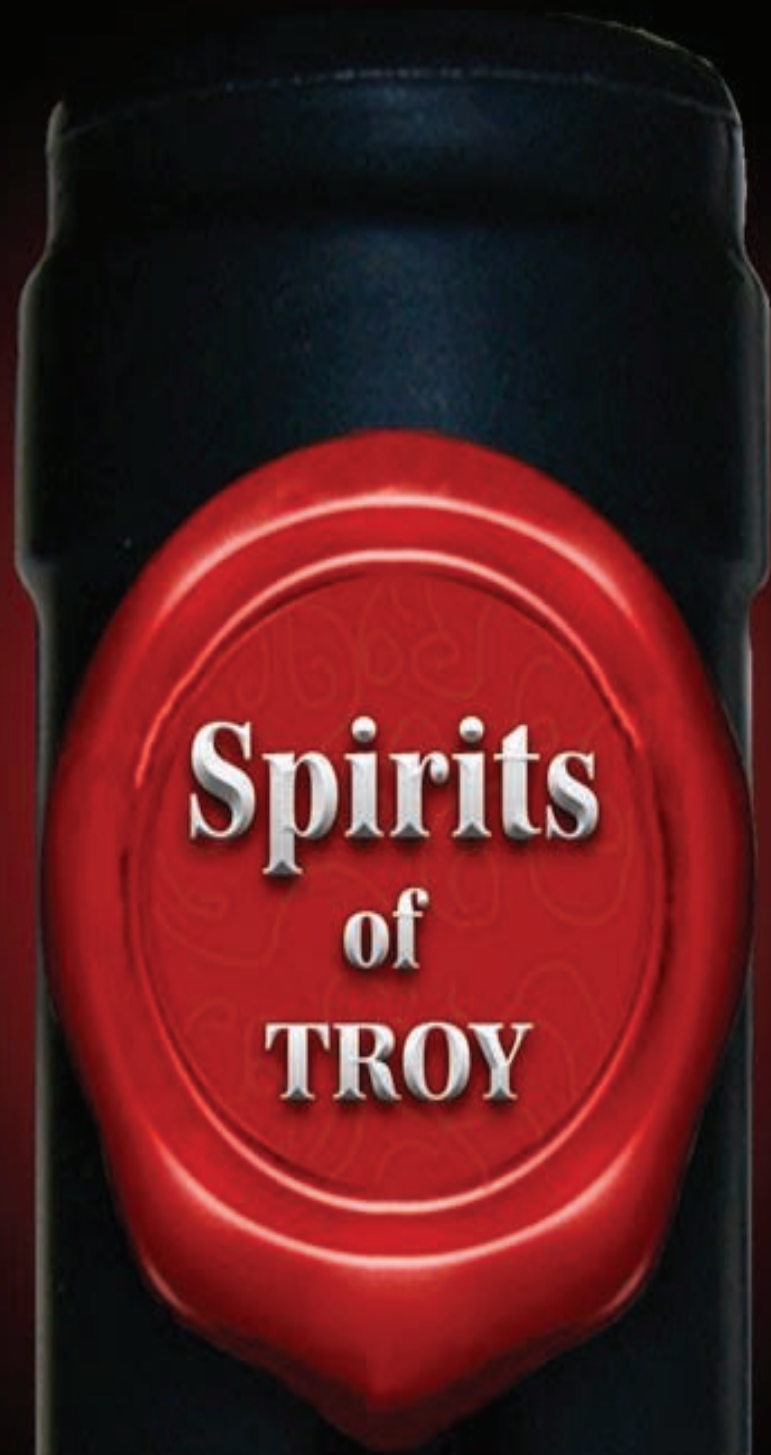
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## Tara Rule (Cntd.)

*Continued from Page 18.*

kind of honeymoon phase with a new creative interest. It felt right, but I wanted to make sure, so I went all in. When I asked Jon and Tracy how to become a filmmaker, they told me to never stop making films, because you can lose the spark. I was terrified to lose the one thing that ever felt right to me, so I didn't have time to plan out getting a crew together. Two weeks later, I was on a plane to Florida. And yes, it was incredibly difficult to do everything on my own.

**RRX:** There's an ineffable power to creativity, and I feel that people like you are just radiators of it. To go a little New Agey here... Is there a vision, no matter how weird, or a mantra, or any token thing that you envision as central to wielding your own creativity? You could call it your 'muse,' but it doesn't have to be. What is your axis?

**TR:** Being creative for me isn't only just the thing that makes me happiest in life, it's necessary for my own survival. I know that sounds gauche - but it's true. Doing creative things keeps me out of trouble and keeps me grounded. It keeps me from being self-destructive. I've had trouble throughout my life with regard to giving too much of myself to others and losing myself somewhere along the way. My art, or whatever you want to call it, is a part of

me that is so precious, I won't let anything get in the way of it. I can't create if I've given every bit of myself away to the point that I don't exist. It reminds me to love myself first, so I can do what I love.

**RRX:** This is where you answer the question I forgot to ask. Fast or slow zombies? Can cranberry sauce keep or chuck? Educate, enlighten, emote - the floor is yours.

**TR:** Since I don't know quite where to start, I'll start with your questions. 1. Fast zombies. Zombies ate my neighbors would have been way too easy otherwise. 2. Cranberry sauce is good for maybe one or two days covered in the fridge. I like it a lot. I used to dislike the chunky kind, but it's grown on me over the years. 3. In closing, I guess it's less of an answer than a thought - Sometimes, even when all hope is gone and all the odds are stacked against you, even when science tells you that there's a 100% chance things will only get worse from here, give yourself six months and really push to find a different answer before giving in. Sometimes you'll get lucky and make it out alive and have a life you never thought could exist. It might even be so good that you're sometimes convinced you must have died somewhere along the way and you're in some sort of afterlife or superior dimension. You might get lucky. I did.

## Safety Meeting (Cntd.)

*Continued from Page 31*

**SH:** Not The Boys, Just: Boys.

**KR:** Thank God we switched that (laughs).

**RRX:** You could have tricked people who were looking for the show (laughs). But, I also wanted to ask about some of your favorite places to play.

**KR:** My favorite was probably the Mercury Lounge in the city. That was where the Strokes and Interpol came up and being in the same green room as some of those bands was really cool.

**SH:** Desperate Annie's is a good one.

**CW:** It's pretty small, but I love the setup at Radio Bean in Burlington Vermont.

**KR:** That place is really cool for local bands, they'd never turn a band down. They actually found us.

**CW:** You're jammed into this like, 6x6 stage with a full drum kit and it's kind of tight but the place was packed and it's just so fun.

**SG:** It has some interesting architecture too.

**RRX:** You guys have played all over the place, huh?

**KR:** Yeah that was really our thing COVID actually cancelled five gigs for us while we were trying to set up for a bigger tour. We just hit up our buddies anywhere and sleep on their floor.

**RRX:** Any bands you want to shout out?

**CW:** Who have we partied the hardest with?

**KR:** What about New Alone? New Alone is cool because they're from Philly and they drove down here for some of our first Groovy Tuesdays. Those shows were not super ideal, but those guys were so into it and cool about it and then we played with them in Philly. It's cool to have a band from outside the local area that you feel

close with.

**RRX:** Anything else you guys wanna say?

**KR:** I feel bad for all the places that are gonna close because of all this. I'm hoping that things get better. Maybe if the bar restrictions can't loosen up there could be a safe way to do house stuff. I hope underground stuff doesn't go away.

**CW:** I'm hoping that once this goes away, regulations to open new places will be super cheap and we'll have tons of new places being opened by poor people like us who just wanna put on new music. I think this sucks but hopefully this will lead to some good shit. Everything could also just stay closed, I don't know (laughs).

**SH:** This interview is cancelled.

Check out Safety Meeting Bandcamp: [safetymeeting69.bandcamp.com](https://safetymeeting69.bandcamp.com)

Instagram: @safety.meeting

Facebook: [facebook.com/safetymeeting69](https://facebook.com/safetymeeting69)

Link to Kyle Robinson memorial foundation: <https://www.krmemorialfoundation.org/>

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Greetings all, hope all is well with you.

It has been one HELL of a year, and it ain't done yet.

Where do we start?

Well, obviously COVID, the lock for Time Magazine's "Pandemic of the Year."

Guess what? I am SO burnt out on that topic (not EVEN gonna touch politics), I can't talk about it anymore.

So, in keeping with a theme discussed by the staff, let's put a turkey spin upon it.

"What are you most thankful for?"

If you read my column last issue, the simple answer is I am alive to write a column for THIS issue.

If you missed it (twenty-five words or less), heart attack(s), coronary bypass, two months not working

As of this writing, finally back to work, ticker is fine, and all health problems related to said heart attack and bypass seem to be going away.

And AS this column is being written, I just had a flashback to my childhood to something similar that happened to my dad.

1969, my dad Sam (55 at the time) was a meat cutter by trade, and a clumsy one at that.

That clumsiness with a saw led to him being diagnosed as a type two diabetic two years earlier.

Sam was never in good health, 125 pounds soaking wet, and a two pack a day Camel unfiltered smoker.

That Thanksgiving, the family went to New Jersey to see my mother's family.

It was an absolutely fabulous time.

That Saturday, my dad was in his chair when he grabbed his chest and screamed in pain.

He was having a heart attack.

We were living in Loudonville at the time, so the ambulance rushed him to Albany Memorial.

We stayed for the afternoon while they worked on him, late in the day we

were told to go home and let him rest.

We were called two hours later, hurry back..now, he was having multiple heart attacks.

We didn't make it in time.

Hard to believe it has been fifty-one years.

Harder to believe there was a chance I was going to have a possible repeat of history.

Like I said, that I am here is Thanks Number One.

Moving on to Thanks Number Two, and why I am most happy for Thanks Number One.

My three grandsons.

Chris is 17, and a senior in high school.

Zach is 12, and in 7th grade.

Mason just turned 7, and is in 2nd grade.

There is no doubt in my mind that their births were the top three moments of my life.

I'll take this moment to add meeting, living with and spending twenty-one years of married life with my wife is in there, but I know how important the boys are to her as well, so this time I know she won't mind that they get top billing)

We are both actively involved with

all three, from school to sports to fun activities, to of course being the "fun" grandparents.

We have gone (with all three) from diapers to nursery school to elementary school to junior high to high school, and now with one, thoughts of college.

With the passage of time, we are now the patriarch and matriarch of the family.

If you ask me, that's an odd family dynamic, but one we cherish.

Our boys keep us young

Our boys keep us hopping

Our boys keep us going, making sure we will do whatever we can to stick around as long as possible to watch them on their way to adulthood.

Finally, for me, but much farther down the list, my so-called broadcast career.

(Moved down even further in importance after the health issues discussed earlier, things in my life have changed, and as much as I love what I have done professionally since 1977, I would give it up in a moment to be with my wife and family as long as possible.)

I am at the point I am finally thinking about a retirement in my future, and the next step in my life with my wife.

Doesn't mean I am packing up the microphone anytime soon, but I envision a time without a radio station.

That's major for me, as I once thought I couldn't live without it.

Now, as much as I love what I do, living without it seems a possibility.

Priorities.

Be hearing you

# Observations and Ramblings of a Cranky Old Guy

BY JEFF SPAULDING

## The Nation Needs Blood



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# SASSY Says ...Lights, Camera, Sassy!

BY SASSY AUBURN

When I was a kid, I had a lot of different professions that I wanted to get into. Unfortunately, my mother had her own plans for what I was going to do later in life. She wanted me in an office setting where my profession would be “stable”. I know now I should have made some different decisions. Like thinking for myself. But I was trapped in my own life. Most of my friends knew in their teens and 20s exactly what they wanted to go for after schooling. I grew up not really hearing that I was great at anything so I became one of those people who settled. What a nauseating aspiration. To settle. That is almost as bad as someone being called “mediocre.” I seriously have zero tolerance for that. Yet I lived it for years.

I guess you could say it was a mid-life crisis (that I admit I am still in) that made me fill out an online application for a TV and movie background actors agency. This company is contracted to find appropriate people that, when they film in different areas in the United States, they have a pool of people in that might be a good fit. I had been sent a referral from someone who saw my modeling photos online and thought I might be interested in working in the industry. Oh what the hell, I thought. Who would need an old bitchy ginger for film anyways?

Modern Love did. That’s who.

I got a text from the agency saying a part as an extra had come up in the Capital Region for a local filming and wanted to know if I was interested. Basically, this Amazon Prime series came to the area to film a season of their

show, and they felt I was a fit for a background part. Whaaaaaat? ME? I was a little surprised to get this. Excuse me... there’s a pandemic going on. How are you going to pull this off? No one is filming anything right now. Like, NO ONE! Still, I responded that I was interested in knowing more. The background assistant got back to me right away and told me everything. They had hired a COVID team to make sure all actors and actresses were safe at all times. This consisted of daily COVID testing, consistent wearing of approved PPE masks and face shields, regular spraying of hand sanitizers and a team on set to make sure any props were

wiped down during filming. No one was allowed to work for the day till their COVID test came back as negative. If you were positive? Simple: buh-bye. On set, masks were removed only during a scene shot and when the team shouted “Cut!” all talent had to put masks and shields back on immediately. No shit! They were serious about this. And they were doing it right. Between the suffocating feeling of being stuck inside for nine months and the desire to do something new but still be safe, I clicked the “I accept” button. What the hell.

I have to say, it was the most amazing experience I had ever been a part

of. For three days, I was filming in the great city of Troy. The early testing each day was slightly time consuming but I knew it was necessary to make sure we were ALL safe. (And they paid me for that!) I got to work with the fashion department to design my own wardrobe sets from my own closet. A dream come true for me. Hair and makeup said create your own looks that reflected you. Oh hell yes! It was all the things that I loved to write about being put together to appear on film. And I would wear them all myself, being myself.

On set, even the background talent had fabulous assistants who were there





for us to help with timing, positioning, cues and any questions we might have had.

I will say that what you see on a TV is a long and detailed endeavor. You watch a 30 minute television show that can take several weeks or more to create. Start times were as early 4:45 am for the mandatory COVID test. Getting into costume looks needed speed and perfection. Plus walking down the street in high heeled boots for three consecutive days definitely took its toll. At the end of that filming, I was beyond exhausted. I ached, my feet were sore, my hands were numb from the cold temps and I was spent. Doing this was nothing like I thought it would be like. It certainly wasn't Disneyland... it was hard fucking work. But it was AMAZING... and I would have done it again in a heartbeat.

And I did. Three weeks later.

They liked how I did on the first taping and I got a callback to be an

extra in another scene. I saw some familiar faces from the first filming, met some new people, and learned even more about this industry. Since this was being filmed locally, I even saw people I knew from 'real life'! The scenario was completely different from the last one I did. But it was still just as draining and fantastic as the first time. Will I get called back again for a third time? Who knows? But it would be awesome!

Is Sassy giving up her writing and love of makeup & fashion to drive out to California and chase the Hollywood dream? Nah. I like my autumns here in NY too much to do that. Plus the industry is soooo saturated right now, mainly with unemployed talent due to the pandemic. But I will say that if I get a call to play a bitchy, redheaded vixen with a sense of humor? For the right price.... I may definitely consider it.



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