

Queer Northampton Oral History Project

Sara Shaw

Interviewed by

Syd Levine

April 11 and April 21, 2025
Northampton, MA and Brooklyn, MA

Narrator

Sara Shaw is a Smith College graduate (Class of '00) and was a member of the band “The Moves.” She was born on December 16, 1977. Growing up, Shaw lived in Morristown, NJ and Randolph, NJ, two suburbs that are an hour outside of New York City. Her grandmother introduced her to arts and culture throughout the North East and in Seattle. In high school, she explored the indie and punk rock scenes with other queer kids in New York City. She was heavily involved with WOZQ at Smith, as both a radio show host and the special events coordinator. Her band, The Moves, opened for many of the events she hosted through WOZQ. The Moves recorded their first album under Mr. Lady Records. After Smith, Shaw briefly moved to Boston before landing in Brooklyn, where she has lived for 23 years. She got an MFA in film from NYU. At the age of 47, Shaw works in the film/television industry as a film editor, primarily, but has also dabbled in writing and directing. Outside of work, Shaw enjoys spending time outside with her family, both on her bike and in nature. She identifies as a queer woman.

Interviewer

Syd Levine is a sophomore student at Smith College, Class of 2027.

Abstract

In this interview, Sara reflects on growing up in North Jersey and her time spent being immersed in the arts and culture of both New York City, and more generally on the east coast. She discusses the music scene of her high school days, and how that brought her to Smith College. Shaw details her time at Smith, much of which was spent at WOZQ, the campus radio station. She talks about her time playing music and attending shows in the Valley, specifically in Northampton. She tells the history of “The Moves.”

In the second day of the interview, Sara talks about her career as a filmmaker, her short time in Boston, and her years in Brooklyn. She elaborates on the role of music in her life since the end of “The Moves,” and how her two passions intersect. She discusses being a queer parent, a queer filmmaker, and a queer person.

Format

Interview recorded on Zoom.

Transcript

Transcribed by Syd Levine. Transcript has not been approved by the narrator as of May 11, 2025.

Transcript of interview conducted April 11, 2025, with:

SARA SHAW
Brooklyn, NY

by: SYD LEVINE

LEVINE: Alright. There we go. So, um, I'm gonna state my name and things for the record, and then I'll ask you to do the same. So, hi! It's Syd Levine, I use they/them pronouns. It's Friday, April 11th at 11 am, and we are on Zoom. I'm at Smith College in Northampton, Massachusetts. Can you please also state your name, pronoun, and where you're zooming in from?

SHAW: Sure, my name is Sara Shaw, she/her pronouns, zooming in from Brooklyn, New York.

LEVINE: Nice, alright. This is Queer Northampton, a study of Northampton's LGBTQ+ music history. Thank you so much for being a part of this. I know that it can be so difficult to find literally like an hour, nonetheless 2, so thank you so much.

Alright. So we're just gonna start like right at the beginning, talking about your family and growing up. Who was in your family growing up?

SHAW: Well, there's my mom, my dad, and my brother and me, and my brother has since passed away— my younger brother, which, of course, was a very hard and sad time. That was when he was 30, I think. But yeah, we lived in Randolph, New Jersey. I was born in Morristown, New Jersey, and then we moved to Randolph, New Jersey.

LEVINE: How did your family end up in New Jersey before you were born? What kind of landed them there?

SHAW: Well, they were born there. Neither of my parents really had a college education. They didn't want to travel far from home. My father was very good with mechanical engineering and things like that. But he was pretty much self-taught, and he had a business in New Jersey. Basically, they were born there, and that was their home, and they decided to stay there. My ancestry is from Russia, actually from Latvia, and that's my father's side. They were Latvian Jews who came over, probably in the late 19th century mostly, some in the early 20th century, and then settled mostly in New Jersey, North Jersey, and my mother's side was mostly Irish and some general kind of Western European mix. They also came over probably mostly late 19th century.

LEVINE: Alright, awesome. So also you mentioned in your questionnaire being close to your grandmother. What was your relationship like with her?

SHAW: Yeah, that's my father's mom. She was a teacher. She'd been an English teacher, and then a special Ed teacher. She was quite well educated, and I think she saw that because neither of my parents had pursued standard formal higher education, I mean, they had high school diplomas, but she knew that she had this unique perspective on culture and world travel and ideas that she wanted to share with me. We had a really nice bond, and she would take me to museums and concerts and performances, and science events. She wanted to expose me to the world.

LEVINE: Yeah.

SHAW: She was a pretty intense woman sometimes, but she always wanted the best for me and wanted to share her love of life and the world with me.

LEVINE: Yeah. What specifically did she introduce you to? Was it all in Northern New Jersey, or was it New York City?

SHAW: We took some regional trips. I remember my aunt and uncle were big into the Philadelphia Folk Festival, so we went there for an overnight. She would take me to DC. All over the northeast, and sometimes to Seattle to visit my uncle, which, you know, when I was a teenager or preteen was really exciting because I was getting into all the grunge music that was coming about at the time. So Seattle was, you know, the epicenter of it all. That's probably the furthest trip we went on, but she would take me to Massachusetts to go whale watching with her high school students. She'd bring me along on the trip. She would take me to Mystic seaport. Cultural events, science events, literature, performances, theater, opera, some folk music. She loved folk dance, museums, art museums, history museums, and some science museums and events, lectures, all kinds of things.

LEVINE: That sounds really wonderful.

SHAW: Yeah, it was.

LEVINE: So obviously, you have this connection. You know you're in North Jersey. Knowing North Jersey, there's, you know, New York City. You're on an Amtrak line. You've got a lot of really, like, robust transportation. How did living an hour from New York and kind of central to, like, being able to get everywhere, how did that really influence your upbringing?

SHAW: Well, of course, growing up, my grandmother took me into the city a lot for cultural events. And then, as I got to be more independent in my teenage years, when I learned to drive, I would drive to Hoboken, New Jersey, which is just across the river from New York City to see concerts at

a club called Maxwell's that was pretty famous at the time, and where all my favorite indie rock and alternative bands came through. I would pretty often take either the train or drive to Hoboken, and then take the PATH train and either take the New Jersey transit train, like the local commuter rail, into the city and go to all the clubs, all the music clubs that I could find, all the record stores. I was really, really motivated to seek out new music, and my whole world was music at that time. All my friendships were based around it. I constantly had music on every moment of the day. And this was really pre-internet. I mean, the internet was just starting to be a feature of life. And so this was all through radio, mail order, and what I could find at record stores. We didn't play a lot of gigs— my high school band— in the city. Maybe a couple, but mostly it was regionally around North Jersey, at, VFW Halls and other kinds of spaces that could be found and rented out, churches, things like that. We organized local punk music shows, punk and indie pop, indie rock.

LEVINE: Oh, so you mentioned being from both Morristown and Randolph, how did you kind of experience both places there, once closer to the city once further away. Did you have—

SHAW: Yeah, they're pretty close. They're like a 10 min drive from one another. I grew up in Morristown. My father has a business there, and then, when I got to be about 5, my brother was born, and we moved to the relative suburbs of Randolph, which is a little bit more classic suburban. We lived on a cul-de-sac, and I ran wild with the kids in my neighborhood all day. That was pretty idyllic, I could walk to my elementary school. Most of my childhood that I remember is in Randolph. And Morristown is a medium-sized city in New Jersey. It's the county seat of Morris County. It has a lot of Revolutionary War history. Washington's Revolutionary War headquarters was there. It has some culture, and has a theater, and it's a bit of a hub. That was the town that we would go into if we wanted to do anything. Randolph is a little bit sleepier.

LEVINE: Was there a music community in either of these towns, or did you have to seek that outside?

SHAW: It was the whole wider area. I'm trying to remember how I found people. It was really through word of mouth and friends of friends, and occasionally a posting in the back of a local newspaper, like a classified in the newspaper, a music-focused newspaper that we would find people to play music with. I had one or two good friends at school that were very interested in music, one later interested in playing music with me. And then, oh, let's see, I played cello in an orchestra, and I met some other like-minded kids who were also in the orchestra, but also interested in playing punk music and rock music. And so it was a combination of people bringing their friends, and local people who lived in the area and went to nearby high schools. I'm trying to remember how I even, it's all so

blurry now. It's so long ago. Trying to remember how I found the people that I had my first significant band with is a little bit tricky. It's gotta be through friends of friends.

LEVINE: Awesome. So when did you really begin to play your own music? Whether it was like, was it school? Was it on your own? Was it because of your parents?

SHAW: Well, my parents never really encouraged me, or certainly didn't force me into doing anything musically. In 4th grade, there was a music assembly that my school set up to demonstrate the orchestral instruments that were available, that we could play through the school program. And for some reason, I saw the cello, and I said, Yes. The kids demonstrated it, and I thought that was the one for me. Probably if there had been a double base I might have chosen that. I wanted the biggest one. So, I just said to my mom and dad, I want to play cello. And they said okay. And I got private lessons. I think my grandma probably helped out with that because she was delighted that I wanted to be involved with music and culture. And then I played from 4th grade, all the way through the end of high school. And then when I got to Smith I didn't play cello, but I majored in music, sort of focusing more on music history, ethnomusicology, a little bit on composition, but not on performance. But then in high school, cello was my more academic sort of instrument.

But I also loved pop music, rock music, and I was really getting into the queer punk music of the time. You know, Riot Grrrl was happening when I was a teenager, a young teen, and I went to see Bikini Kill, went to see Bratmobile, a lot of the bands that were big in that movement. I never missed a show, anytime a band that I liked would come through, we would go. So anyway, I was really inspired to participate in that, and I started, at age 14, picking up guitar. Nirvana's Nevermind album came out when I was about 14, which was huge for me. Total revelation in terms of the style and the sound, and the attitude, and the whole thing. It just really captivated me. So around then— I can't remember if it was a little before then— I had been getting into alternative music, listening to what I could pick up of the Philadelphia Alternative Rock Station. I would, hear little scratchy sounds over the airwaves. And I would make mixtapes and record my favorite radio shows.

And then, amidst that, Nirvana arrived, or at least I became aware of Nirvana when their second album, Nevermind, became huge. And so I learned to play some of those songs. I had been teaching myself guitar. I think I took, like, one formal guitar lesson, but otherwise it was all teaching myself chords from books, and then trying to listen, to learn songs by ear. So that became my more recreational musical pursuit, and a way to connect with other queer kids and punk and queer-minded individuals that were also interested in that same music.

And it's really interesting to me when I think about it now, I think, how could I have made those connections and had such a rich social life and consumed so much music without the internet. It's just such a different game today. But back then, it was going to shows, talking to other people, seeing what other bands were coming through, listening to college radio and going to record stores, and mail ordering records from labels that I liked. Sub Pop, Amphetamine Reptile, K Records, Kill Rockstars. There were all these record labels, a lot of them based out of the Northwest, and if they released something, I wanted to hear it. I wanted to buy it. And just to go on a bit of a tangent here, I think obviously it would have been a totally different game if Spotify, and the complete world of music, or almost complete, were available to me with the click of a mouse. There's the tactile aspect of having vinyl records and CDs and tapes. But mainly what I miss is that I would spend what allowance money I had on records, and you take a chance sometimes.

Other Music was a big record store in Manhattan that I really liked. You'd go in, and they'd recommend things, and they'd do their staff write-ups. And I'd buy something based on word of mouth, based on recommendation. And I wouldn't really know if I would love it or not, but I would take a risk, and then I'd be committed to that risk because I had bought the whole album. I'd spent a lot of my money on it, and I was going to learn to like it, damn it. I was going to try my best, anyway, and sometimes it wasn't until, you know, the 10th, 20th listen that I would really start to either understand something or grow to love it. Some things I liked right away, but other things took some effort, and in doing that work I think it really shaped my taste and made me grow in terms of my ability to appreciate different kinds of music. So I think if I were growing up today with music access being so easy, I might not have that same obligation to have a longer attention span and put in the work, because I had already put in the money to buy something, and thought I maybe should like it, even if I didn't like it at first. So that feels a little bit sad to me that kids now have great ease of finding stuff and so much more access. That's great, but they don't have the same incentive to stick with challenging listening as much.

LEVINE: I a hundred percent agree. So you mentioned that your parents like, listen to Punk Rock. What was your parents' relationship—?

SHAW: My parents didn't really listen to Punk Rock. My parents listened to pop music.

LEVINE: What was their relationship to music like? Did they have kind of the same relationship to New York?

- SHAW: They did go to concerts. They went to rock concerts a lot growing up. They've seen Bob Dylan, the Who, maybe even the Rolling Stones, the Kinks, lots of bands that I would go on to really idolize, and I think in some ways, maybe I was trying to relate to my parents, by loving their music. I grew up listening to it, so it already resonated with me. But then also, I think it sort of felt like a little bit of a way to get to know them, to connect with them. But anyway, music was important for them, too, growing up. I don't think they had the same urge to look for underground, unknown, rare music, the way that I did. They were really into whatever was on the radio, whatever was pop. They started off liking what we would now call classic rock, but it was just the pop music of the day, and then they got a little bit more into country music.
- LEVINE: Yeah. So going back to like, more the school aspect, like you had, you know, a band in high school. And how did you kind of interact with your peers like in school, out of school, in terms of music, not music? However you feel comfortable.
- SHAW: I had a very finely tuned radar for anyone who was into cool music. What I deemed cool music. And T-shirts were a way to see if someone else liked the band that you liked. I think I also made some new friends by swapping tapes and things like that. Repeat the question exactly, though.
- LEVINE: Just like, how did you interact with them, like socially in school?
- SHAW: Well, I had my friends who were in orchestra, and some of them were into punk music or death metal, or whatever, outside of it. And I was friends mostly with the queer or queer-adjacent or punk-minded kids. I think I was committed to being a bit of an outsider, but I didn't want to be such an outsider that I was the focus of much attention, negative attention. So I think I mostly kind of stuck to myself and my friend group, and tried to just have some kind of sense of social capital and self-esteem through this idea that I was into this cool, esoteric music that no one else really, or few other people, really understood. I was part of something. And it offered that for me, that sort of ability to feel cool in a whole different way to what was popular or typically thought of as popular at school.
- LEVINE: Awesome. Did you enjoy going to school? Did you enjoy learning? Did you enjoy that kind of school environment?
- SHAW: I mean, not really. I liked learning. I liked learning some things more than other things. I think I felt the sense that I had to do it to be worthy as a person. I think I had a sense that I had some natural ability to learn and to get good grades, so I should do that. I think I was a bit of a people pleaser, at least a parent pleaser, or trying to be. My parents went through a divorce when I was 12, so I think I assumed my role to be, sort of, be the good kid. Get good grades, stay below the radar. Don't get in trouble. And

perhaps that was, in part, an attempt to sort of atone for any guilt or shame I had about being queer. I didn't come out until quite late, and things were different then. When I got to Smith I remember there was the historic Ellen Degeneres episode where she came out, and that was a big deal. But before that, there wasn't a lot of public embrace of queer figures or queerness. And my family was pretty politically centrist, if not a little bit right-leaning. So I think I had the sense that it wasn't really cool to be gay, though it was among some of my friends. It was this weird dual awareness, and I remember when I went to Smith, it was a real awakening for me, in terms of my independence, my cultural and social life, and feeling like, oh, there's a whole world of intellectual ideas, and where it's totally okay to be fully 100% out queer and it felt like a big departure from the world that I had grown up in.

LEVINE: Yeah. So how were you kind of introduced to the idea of queer people? Was it your friends? Was it Ellen Degeneres?

SHAW: No, that was after. It was through Riot Grrrl, through punk music. First I got into punk music or alternative music. Then Riot Grrrl was a part of that. And within Riot Grrrl there were ideas about being queer, about how it's okay to be queer. And then there was queer punk music that, you know, K Records and Kill Rockstars Records was putting out, and then my friends also liked that music. And I met them through that music. And so it became pretty clear that it was okay to be gay among my friends, but I wasn't really out yet. Somehow, you have this ability to find people, I think, when you're a kid, or at least I did. I found out, for example, my friend in high school, my best friend in high school, we were friends because we were both interested in indie pop music and rock music. Neither of us knew the other one was gay. He came out to me a couple of years into our friendship when we were on our way to go see some show in the city. And I remember it felt like a real coming out, a big statement. It didn't feel easy, and it didn't feel obvious. I think he knew, based on the music we liked, that it was probably okay though. But there was a sense that there was this secret world that we were dipping our toe into, of people who were out and we accessed it through music. And he was a member of an online message board. He found some queer message board. He would find out about all the shows in the city that were queer-related. It really was a matter of finding it through music, because pop culture didn't have much by way of queer presence or awareness.

LEVINE: Alright. Did you like—?

SHAW: But sorry, to finish with the statement I was gonna make about how you just kind of know when you're a kid. Somehow we found each other through this shared interest. It wasn't because we were like, hey, I bet you're gay too. And another thing that's funny is that my best friend when I was in 3rd grade —probably from like 1st grade through 4th grade— and

we were best friends— met her at camp. We just had a shared brand of silliness and wildness, and we grew apart when we were in middle school, and then fell out of touch fully by high school. All these years I sort of assumed that she was straight. I find out through Facebook about a year ago that she actually is married to a woman, too, and has a family. So my point is, there's some way that we find each other, I think, even when no one's out. When no one's even aware that it's a thing to be gay and out.

LEVINE: Yup. Can you like, looking back, can you like, recognize any crushes that you had growing up, even though—?

SHAW: Oh, sure, all my babysitters, always the babysitters that would come over. I would get very excited and go put on my best outfit. Try to comb my hair just the right way when babysitters would come over. And some teen and young adult girls on TV, I think, mostly.

LEVINE: Yeah.

SHAW: And then, you know, the occasional boy I'd be captivated by, too. I think it was anyone who was really beautiful, but mostly it was girls that were my main object of enchantment when I was a kid.

LEVINE: Yeah, alright. Kind of going back to like New York City. What was, you know, the music scene in New York City like when you were experiencing it in high school? What venues did you go to? What part of the city did you frequent?

SHAW: Oh, here was a lot like, I said Maxwell's was in New Jersey, so that was a little bit easier to get to, and they had all the good bands. I've seen hundreds of bands there that I liked, and then my band went on to play there later. In New York City, in Manhattan, it was all downtown, mostly it was Greenwich Village, East Village. Sometimes a little bit in Tribeca, sometimes a little bit further north. Let's see, there was a club called Knitting Factory, that I think is still open in some form in Williamsburg. There was a club called Tramps. There was a club called The Cooler, that was in the meatpacking district. S.O.B.s is one that we sometimes went to. And then there were bigger ones, like Irving Plaza, and Webster Hall. And there are a lot of little, sort of fleeting ones. Oh, CBG. I went to CBG sometimes, too. That's the most famous one, probably.

Some that were just like really, really dirty squats. ABC No Rio was one that was just filthy, like a hole in the wall, like a basement space or something.. What was the name of the place? Lit, Lit lounge I played at a lot. And Cake Shop, which I think, is still there in the East Village. That was a big one. Yeah, those are mainly it, and occasionally we'd venture over to Dumbo, which is in Brooklyn, too which was a very different place then than it is now. It was an industrial waterfront commercial area

then. And we'd go to this loft there, Dumbo Arts or something. I don't remember what it's called, but it was some kids who lived in a loft, and they put on shows sometimes.

LEVINE: That's awesome. Oh.

SHAW: Mercury lounge was a big one.

LEVINE: Yeah.

SHAW: I don't remember the name of some other ones, but there were a lot.

LEVINE: And you mentioned record stores. Did you have any that you always went to? Any that still exist today?

SHAW: Other Music in Manhattan was big, Peer Platters was the name of one in Hoboken and I remember we really liked the band, Sonic Youth, and they would go there sometimes, and that was really exciting for us. And as you may or may not know, when I was at Smith, two of the members of Sonic Youth lived a block away from Park House. Kim Gordon and Thurston Moore were married and lived right near me. So that was very exciting for me, having grown up with Sonic Youth posters all over my bedroom, to then live right near them and be able to go trick-or-treating at their house in Northampton.

LEVINE: (laughs)

SHAW: Anyway. Let's see, record stores. I'm not gonna remember a— Bleeker. Bleeker Bobs, or something like that? I don't know. In Greenwich Village there were a whole bunch of them. There were ones in New Jersey, Flipside Records. I used to go and buy a lot of 7-inch singles primarily, but sometimes I'd buy LPS, longer ones, too, and sometimes I'd buy CDs. And yeah, a lot of mail order, too.

LEVINE: Awesome. So what was a typical weekend like for you in high school? How often were you going to the city? How often were you playing with your band?

SHAW: Kim's, Kim's music. Kim's Underground was a big one. I don't think any of these are around anymore. Sorry, I was lost in the previous question. Can you ask the question again?

LEVINE: Yeah, absolutely. So what was just like a typical weekend look like, for you like, how often were you in New Jersey playing with your band what was kind of the—?

SHAW: I probably had band practice a couple of times a week, with my rock band. A practice, and maybe a show would be a typical weekend, or I'd be playing on my own. Or going and seeking out new music. It was just music, music, music all day, that's all I cared about and wanted to do. I did homework begrudgingly.

LEVINE: Yeah, tell me about your band in high school. Who was a part of it? What instrument did you play? Where did you play?

SHAW: I started playing guitar in high school. That was the main instrument I played in high school, and maybe bass a little bit, and then later I learned drums. But mostly I played guitar, and I sang a little bit. We would play a lot of churches and VFW Halls and basements of houses where people had enough space and willingness to host little shows and the occasional formal club space, but mostly in high school, I was part of a community of kids who put on their own shows and who shared this DIY ethic of making your own music venues, and putting on shows for all ages.

LEVINE: Cool. So now, moving to Smith. Why did you choose Smith?

SHAW: Partially because a friend of mine that I had met through music was going there, and I trusted her and thought she seemed cool. And she is, to this day, my good friend. And partially because it was far from home, but not too far from home, you know, a 4 hour drive is safely away, but not so far away that you can't come home if you really needed to. Sorry, one second.

LEVINE: No, you're all good.

SHAW: And mostly, I searched a lot of places and thought, oh, I need to be in a city. That's where the gay people are. That's where the cool people are. That's where the culture is. I need to be in a big city. But then I ended up liking Smith and I and I remember I went to a record store in Northampton and saw that the band, one of the bands I had really liked, called New Radiant Storm King had a single for sale in one of the bins in a record store there. There was a cool record store that had cool records and some comics. And I thought, okay, there are signs of life here. And then I saw a New Radiant Storm King record and learned that they lived in Northampton and learned that there was a whole music scene, and that the 5 colleges all— is Hampshire still around now?

LEVINE: Yes.

SHAW: Okay. Good. Yes.

Still 5 colleges, then. Yeah.

I know they were in trouble for a while there. Anyway, I found out that there was a big music scene, and I found out that Smith had a radio station which appealed to me. And it was among the better schools that I got into, and it has a beautiful campus. So that's how.

LEVINE: And when—

SHAW: I was aware that there was a really big queer presence there. I liked that idea.

LEVINE: I mean, did you hear about, you know, Lesbian Mecca, Lesbianville, U.S.A. Did you know about that before?

SHAW: Yeah, I think my friend, who was dating another female friend of mine, they were queer in high school, kind of knew about that. And yeah, it was pretty obvious going to visit, and seeing a lot of obviously queer, maybe kind of punk people. I don't know what it is like today. I haven't been back in a while, but—

LEVINE: It's still the same.

SHAW: Yeah.

LEVINE: What year did you graduate from Smith?

SHAW: 2000.

LEVINE: Oh, that's the year my mom graduated from Smith. What was your community like at Smith College? Was it centered around WOZQ? Was it centered around Northampton?

SHAW: Yeah, it was centered around WOZQ. My friend from high school, who was also interested, I ended up having a radio show with her at Smith all 4 years, and then I ended up being the station manager and special events coordinator. So I would put on shows. When I got to Smith, there weren't any shows sponsored by the school, and we did it through the radio station. They had a small budget for paying bands to come and play, and I would find which campus spaces were available, and we used all kinds of different spots to put on rock shows and host some of my favorite bands, and that was a really exciting time. And so I met people through the radio station primarily, but then also through playing music. I even put on some shows and had my band open, for bigger acts that I brought in from elsewhere. But yeah, I felt like I was being a pioneer of putting on live music at the college because there hadn't been a lot of on-campus planning of shows. Some of the other 5 colleges had them, but not really Smith so much.

LEVINE: Yeah, and did you know, was it these performances, were they mainly just attended by like other WOZQ, you know—?

SHAW: It was always the WOZQ crowd, but then also lots of people from the community and from other colleges would come. And there was a big punk scene, you know, underground music scene in the Northampton area. There was a place called Flywheel, which I doubt is there anymore, but it was in Holyoke, or it was near, it was in one of the nearby towns, and it was a community art space where we'd play a lot of shows, and they would host a lot of shows. And it was really cool.

LEVINE: What were the WOZQ shows like that you performed in?

SHAW: What were they like? I don't know. Usually they'd be pretty well-attended. I would always be surprised that there'd be 50 to a hundred people showing up. Some of them were in— what was the name of the hall? What is the music center? There was, like, a lobby area of the music center. It's right near Green Street. Sometimes we would put on shows in houses, in the basements of houses. Sometimes we would do them in, there was the old radio station building, which was the old campus center, and it had a ballroom upstairs. Davis, Davis Center, Davis Ballroom. We would put on a lot of shows there.

LEVINE: Yes, they just redid Davis.

SHAW: Yeah. So I think it probably is quite different now. They didn't have the same spaces that exist now, but back then, we would sometimes put on shows in the living room of a house, Baldwin House. And Baldwin basement also has a pretty good space for shows. Those are the main ones I can think of. Definitely Davis ballroom is a big one. The bigger acts would play there, like a band called Tsunami, The Magnetic Fields, The Butchies, which was, let's see, led by Kaya Wilson of Mr. Lady Records. I had The Moves open for them there, and Kaya heard us, and said, Hey, would you like to release a record on Mr. Lady Records, and all my dreams came true that day. And we did. Then my band, The Moves, ended up releasing our album, first a single and then an album, a full length CD on Mr. Lady Records. I liked Kaya's solo music before she was in The Butchies. In high school I really liked her solo music. I had been to see her play a lot of times, and sometimes we'd go to Boston to see her and other bands play while I was at Smith. And she was also a member of this band called Team Dresh, which was sort of like a queer punk supergroup that we all really liked. And then, when Team Dresh broke up, she formed the Butchies and had this record label, Mr. Lady.

I remember I had to go rent a PA system every time we wanted to do a show. The college didn't have one that we could use, so I would have to use some of the budget to go find a place to rent a PA system, and I'd have

to set it up and run it. And I didn't really know what I was doing. There was a lot of mic feedback, a lot of poor quality sound, but we got it done.

LEVINE: All right. We'll come back to The Moves later, because I'm so excited to hear about that. But a little bit more about your time at Smith. What was it like outside of the WOZQ Scene? What did parties kind of look like? What was the music like there? What was the party scene, if there was one?

SHAW: I would have parties in my room. I was lucky to have a really big room one year. It was that octagonal shaped room in Park House.

LEVINE: Yup!

SHAW: We packed a lot of people in there one time. So it was mainly room parties. It wasn't a lot of parties in the common spaces of my house at Park House, but I remember some houses would do parties. It was a lot of packing people into the biggest rooms that we could find. Park basement was a great location for that also. We had really silly parties. One time, I remember, we had a party, a Three's Company-themed party. I don't know if you even are aware of what that is. That's an old TV show from the seventies that I grew up watching, really silly TV show, and we all dressed up as a different character from Three's Company, and I took hair from my hairbrush and glued it to my chest to be this character with a lot of chest hair, and wore a very seventies shirt. Anyway, it sounds really silly now, and it was. We just had silly, silly parties like that. A lot of it was based around music. A lot of it was informal parties, just hanging out. Sometimes there would be house parties, where a band would come and play, or someone who lived in town would have a house party with a band and we would find out about that. Someone would be dating someone who lived off campus who had a house, something like that. That's mainly it. I mean, there would be more formal, Smith events like the drag ball or something. I don't know it's all very foggy right now, but I do remember we had a lot of in-room parties.

LEVINE: Not much has changed. What did a typical day at Smith look like for you? Was it mostly WOZQ, mostly classes? How did you kind of balance that?

SHAW: It was a mix of all of it, classes and music activities. Whenever I had downtime from classes, trying to squeeze in enough homework amidst it all. I remember I definitely felt like I was sort of out of my element. When I arrived at Smith I was scared that I was going to fail, flunk out, and I ended up graduating with honors. So that didn't happen. I don't know if fear was my motivator to work hard or what, but I did work quite hard. It felt like I was entering a world of other people who had mostly had very elite educational upbringings. I went to a good public school, but I didn't

have a family background with lots of discussion, lively political or cultural discussions around the dinner table. My parents weren't highly educated, and I think I felt like a bit of an outcast for that reason. Even though my grandmother had, you know, exposed me to things, and I had found things on my own, I definitely felt a little bit like I was swimming in a whole new kind of ocean that I could barely keep up in at first.

LEVINE: Did you feel like a lot of the campus was more elite than you in the sense that their parents had more education? Or that they were like, attended private schools, and had more of that kind of upbringing?

SHAW: I think both. Yeah, I think there was just this confidence gap where I didn't feel like I belonged necessarily or maybe couldn't fully cut it. And of course I did end up doing well, but it was stressful feeling like I had to work extra hard, or that I had to make up for some perceived deficit in my abilities or my upbringing.

LEVINE: Did, by the time you graduated, you kind of feel more of a sense of belonging like at Smith, in the academic scene?

SHAW: Yeah, I think the fear that I was going to flunk out, or would have to go back home because I couldn't cut it sort of subsided after the first couple of years, and I got pretty good grades and was on the Dean's list and all that. I mean, I had a great time overall at Smith. I think I wasn't necessarily always happy in every moment. But overall, it was a great learning experience for me, and it was a really huge developmental period of my life. But yeah, I think by the end of it, I mean, you know, I've struggled with some variety of imposter syndrome my whole life. And so it really came to a head when I went to college, and I would say it's never fully left me, but I've learned to manage it better.

LEVINE: Yeah. So you mentioned earlier that you were a music major here, what courses did you take? Who are your favorite professors?

SHAW: I was a dual major in music and American studies, which was really just a catch-all for my interests, figuring out whatever ways I could shoehorn my own interest in music into academic studies. I took a lot of New Music classes. One at Hampshire that I really liked, a couple at Hampshire. It's going to be pretty rocky for me trying to remember Professor names. I know John Sessions was a music teacher I really liked. I know Raphael Atlas was an interesting music teacher. I know Margaret Sarkissian. I don't know if these people are still there. Kevin Rosario was an American studies professor I really liked. And Daniel... what was his name. And I had some film professors that I really loved. I took film classes when I was there too. Rosenberg. Daniel Rosenberg! Is that his name? I'm not sure.

LEVINE: Well.

SHAW: He was a, I believe he was a, he wasn't a history professor, was he? Maybe sociology.

LEVINE: Well, I am pretty much 99% sure Kevin Rosario is still here as the chair of the American Studies department. So.

SHAW: Nice. He was always great. I liked him a lot.

LEVINE: That's what the people say. I know a lot of American studies majors. So yes, he is still here.

SHAW: Daniel, ugh. He's probably retired by now. Daniel R. And he was a, he wrote books, and he went on tours, and he was very impressive, and he was very nice, and he was very. And, yeah, I'd have to look. I'd have to look at my transcript. It's been, you know, quite a few years since I was taking these classes. [IT'S DANIEL HOROWITZ!]

LEVINE: Alright. Well, I will do some research later, and see if I can figure it out. All right, back to questions. Let me just write that down. So just now, like, let's go back to the music thing because I'm so excited to talk about this. Tell me about, kind of Northampton's music scene, like when you entered it. What was it like? What bands were kind of playing here?

SHAW: Let's see. Well, like I said, there was New Radiant Storm King. That was the big one that I was interested in, and then I hooked up with a guy named, I found him through music, and I became friends with a guy named Thom Monahan. And he recorded The Moves. He played in a band called the Lilies that I really loved, or just Lilies. He played bass for them on an album that I loved, and so that was really exciting for me to get to meet him. And it turned out he was a recording engineer, and he recorded other bands in the scene. New Harmful was one of the bands that I really liked, and we were friends with, and then we would sometimes go down to Wesleyan University to play with a band called Erase Errata there. They were also in sort of the queer avant-garde punk world at the time. We have this sort of inter-college exchange program, where we would date people at Wesleyan and go back and forth every other weekend between Wesleyan and Smith. What else?

There were a lot of bands in the 5 college area that we became friends with. There was, I have trouble remembering a lot of the names, but the New Harmful was big. A whole bunch of bands that no one has ever heard of, and will never hear of, probably. A lot of small little bands. Tipping Canoe was one of them. Tom went on to play in the Pernice Brothers, which were sort of a big band in that area. And, like I said, Sonic Youth lived in that area. But oh, let's see, Neutral Milk Hotel would play

sometimes at some of these parties, or at least the lead guy. This band, Sebadoh, had lived in the area. And I don't think they lived there, but Tara Jane O'Neill and her partner, Cynthia Nelson, had a band for a while. She has a lot of solo music, and I had been into Cynthia's band, Ruby Falls, in New York City when I was a teenager, when I was in high school, so that was exciting to reconnect with that whole group, when they'd come play shows in Northampton.

LEVINE: Yeah, so you've mentioned kind of the 5 colleges, and how they really played a part. Were there any, was this like big, not only for you, but for like other bands at the time, was to kind of go between all 5 colleges? What spaces and what did that look like?

SHAW: There'd be a lot of shows at Hampshire and a few at Amherst. Never any that I knew of at Mount Holyoke, and a lot at Umass.

LEVINE: So WOZQ was very much the catalyst for you, moving kind of not only into, like into the larger Northampton music scene. How did that really play out? At what point in your college experience did that shift kind of happen?

SHAW: Well, I think they were happening simultaneously. I was seeking out bands in the area and looking at, for music in one of the record shops, B-side Records, maybe it was called. I'm not sure. There was a music store on Main Street. Oh, and we'd also go to Newberry comics in Boston sometimes. There was one in Amherst. e would go there a lot. But, so, you know, I was seeking out music and friends to play with, and then I had my radio show also. They just both existed side by side. I would use the radio station to promote and organize shows that my band would sometimes play at. But it was a larger web of musical experience that involved playing music, going to see bands play and having a radio show to disperse this music, and learn about this music from friends. It was all in the mix.

LEVINE: Yeah, tell me about your radio show.

SHAW: It was with my friend Anne Keenan. It was called— did we have a name for it? It might have been called If I Had a High-Fi, which is a palindrome. We would bring in the records to play. There was this idea that you had to play some songs from the current CMJ charts. CMJ was a college music journal. It was a magazine that ranked the Indie Rock music of the time, the alternative music. And so you were supposed to play some amount of songs from the new releases of that. So we would learn about music that way. I don't remember why. It was something in order to get some kind of membership into the CMJ, as an organization. We used to do that, but mostly it was free-form. We played all kinds of music, all kinds of weird, mostly punk and underground music. Indie Rock, indie pop. We were not

the most technically savvy. I remember there would be pretty long stretches of silence when we forget to switch things properly, and it would be stressful trying to always have another record ready lined up, ready to go. Do you have any involvement in the radio station?

LEVINE: I do have a radio show. And these tech problems still do exist. And this happens to me all the time.

SHAW: Things were always broken. I remember once the shelves of LPs were falling down during our show. I mean, I'm sure you have a much nicer studio than we had.

LEVINE: I mean like maybe, but not that much nicer. Things are still falling down.

SHAW: Yeah. Okay. Well, good. I'm glad that tradition lives on, because it was all very rickety, but it felt pretty cool also. So yeah, it was very unprofessional, and a lot of rambling, but mostly playing music and dashing to have the next thing ready in time, and to make a somewhat cohesive playlist. And well, now you can do it much more easily. You can just push play on a pre-existing playlist. That's way easier than what we had to do, which was zooming around the studio, having the next thing ready, knowing what you wanted to play, having a plan, knowing how to switch between the record player and the tape player and the microphone and the CD player. We were not quite ready for prime time, but we managed.

LEVINE: Yeah, um, yeah. Did you still like, have to, do the community event announcements? And like the 2 minutes of ads?

SHAW: Yeah, we would do those. Those are pretty fun. We would be silly about them.

LEVINE: Yeah.

SHAW: Yeah, yeah, there were pre-recorded ones. And then sometimes we'd read them.

LEVINE: Yep. Yup.

SHAW: Yeah, right? You know, it's fun.

LEVINE: Yeah. How did WOZQ really, I mean, you said that you were kind of the bridge, did they have a lot of involvement in the Northampton music scene? Were there any shows that kind of reflected that?

SHAW: There hadn't been many shows, but then I started planning them. When I got to Smith there were no on-campus shows. And then I became the

Special Events Coordinator, which I don't know if there, someone was doing something before I got there. Maybe, but I wasn't aware of it. Some other colleges had shows, and there was a music scene in the larger 5 college area, and other schools were bringing in bands from all over the northeast. And so that's what we set out to do. So some shows would be just local bands and others would be with regional bands. At one time we brought, I think I already listed most of them that I remember. The Make Up came to play at Smith. That was one of the first shows we put on. They were a big Discord Records band from DC, and that we brought them to Smith in partnership with one of the guys from the New Harmful, a band who lived in Holyoke, and just came and sort of helped out. That was in one of the house basements. I remember making flyers was a big thing. Making the flyers, going to the copy shop, going to the other colleges to put up the flyers, and having friends do that, too.

LEVINE: Yeah. So obviously, being on Smith College's campus, were there any big social movements like that were happening kind of at Smith that really impacted WOZQ, what was, what did that look like at the time?

SHAW: Not that I was very aware of. I wasn't very political, or politically aware, while I was at Smith. I think my political awareness was growing while I was there, but I didn't really come from a very politically engaged background. And I don't think there was the same focus on trans rights that there is now. I think there was some demonstrating for general queer rights. But I don't think it was as charged, probably, as it has become.

LEVINE: Yeah.

SHAW: Not as much around race, either, was being protested on campus. Maybe I was just kind of unaware of it, but it feels like a lot of the diversity efforts mostly came about after I was there. It wasn't very diverse while I was there, and I think a lot of people were a little bit asleep about those things.

LEVINE: Okay, so I do have one more major question about Smith. So last night there was Celebrations on the Quad. Was this kind of around? And in what form, when you were here? Did you ever play at Celebrations, if it was a thing?

SHAW: There were some rallies of some kind on the quad, but I don't remember if it was called Celebrations on the Quad. I remember going to some events and watching some people do some performances, mostly like drag performances on the quad outdoors.

LEVINE: So obviously Smith College like, and Northampton known for Lesbian life. Lesbianville, U.S.A. When did you end up, like coming out to yourself?

SHAW: Great question. To myself, before I got to Smith. Probably like sophomore, junior year of high school, I'm gonna say, probably Junior Year. Although I had, you know, inklings about all of it sophomore year. I was pretty sure. And I think then my friends started coming out, and I was friends with other queer people. And yeah, inklings since much younger. But then I Started to shed some of my internalized homophobia I think I had accumulated over the years of just living in a society that was not very friendly towards gay people and queerness, queer lifestyles, queer experience, queer identity.

LEVINE: Yeah. And when did you start coming out to other people? Did you have a big coming out moment?

SHAW: No, I didn't have a big coming out moment. I've always been a very private person. I guess I had a coming out moment, kind of, to my friends in high school. The ones who I knew were queer or very queer friendly, interested in queer bands, things like that. But I always have tended to keep things a little bit more private. I'm not on social media very much. I'm not a very public person. I'm not a very outspoken person. I'm not very social in some ways. I mean, I'm social in some ways, but I'm not a loud and proud kind of person. I sort of keep things to myself. I'm fully mystified by selfie culture. And so I've always tended towards that, and that has extended to, I think, my queer identity too, especially because it was so loaded and so kind of scary in some ways.

I remember growing up having a number of experiences where my friends and I would be outwardly homophobic, and I would participate in that because that was just what it was. Like calling someone gay as an insult. Or I remember in 6th grade— and this was probably overcompensation, because I think I had always been a tomboy, and probably was pretty clear to everybody else around me that I was probably gay, or probably going to grow up to be gay. But I remember there was a picture of Martina Navratilova on the front page of the TV guide at my friend's house, and I remember a friend who, I suspect, probably is gay, turned out to be gay, too. I remember we took a ballpoint pen, and scribbled really hard all over the picture of her saying like, Oh, she's gay, disgusting! Perhaps it was because I was gay that I tended more towards that kind of thinking, or, you know, wanted to err on the side of distancing myself from disgusting” gay people. But growing up in that, especially for a kid who wants to be liked and please people, I think it really, I absorbed all that, and it has taken me many, many years to shed all of it.

LEVINE: Yeah. And how did you know moving from the suburbs of Northern Jersey, kind of, how did moving to queer suburbia, Northampton? How did that kind of really shift? How did that impact you?

SHAW: I mean it was huge. I had my friend Anne, who I'd known in high school. My friends were sort of little islands of freedom and being understood, in a sea of people not understanding or accepting me, people like me, and when I got to Smith it was kind of the opposite. It was like I was in this world where it was, if not the default, then at least extremely, not just tolerated, but welcomed for someone to be queer. And I had a lot of straight friends at Smith. We had a joke group that we called the Gaylords, which was, like, our pretend gang. I don't know what we were thinking, it was really silly. Gaylordz with a Z at the end. And somehow we got this idea that it would be fun to pretend that my friend group in Park House had a gang called the Gaylordz, like an old time motorcycle gang or something. It turned out to be an email group that we had later on. That's what we called it, the GayLordz. But the point is, only about half of the people in this group were actually gay. I think everybody in this group, of probably 8 to 10 friends, had a radio show but only half the people were queer, and it was just fine. There wasn't any problem or perceived threat from anyone in either direction. Not something I would have encountered much in my earlier life.

LEVINE: Yeah. And what was kind of like the broader queer community life like here at Smith?

SHAW: In what regard, exactly.

LEVINE: Just like general campus attitudes, the Lesbian Alliance. I don't know if it was the LBA at that point, but—

SHAW: Yeah, it's a little hard for me to remember. I know that there was like a Lesbian Alliance, and I know that I went to some of the meetings, and it was sort of in the periphery, though, of my focus. There was this idea in my mind that I was a part of a, in some ways elite, but in some ways kind of just outcast group of people who were into underground culture and art. As opposed to the rainbow flag, mainstream gays. This mode of thinking of splitting people into the mainstream, versus the cool, in-the-know, elite, underground people that I wanted to be, countercultural people that I wanted to be aligned with. And so I think I still had that awareness that it was great that everybody at Smith was gay or gay friendly, or a lot of the people at Smith were gay. But they weren't all my kind of people. And this sounds hopelessly, pathetically snobby, and in some ways it was. But I think mostly it was that I thought I was in the know about cool, underground culture, music specifically, and wanted to be a little different than the mainstream. And so there was this almost, like, luxury of having there be so many queer people that I could now position myself in opposition to the queer mainstream who was, like, your standard rainbow flag wearing, middle of the road, not “cool”, not punk, not artistic, not underground, person. So that was sort of ridiculous, but somehow useful for me at the time. It was a dichotomy I sort of created for

myself. And I was able to find that “cool” group of people through WOZQ.

LEVINE: Yeah.

SHAW: Love of music was as much an important part of identity as queerness.

LEVINE: Understandable. How did the queerness and not even the queerness, just WOZQ and the queerness of Northampton and, like that kind of intersect? Did it intersect?

SHAW: Yeah, I mean, everybody was interested in, if not overtly queer music, then music where it was clear that anyone who made that music would be okay with gay people. I'm not sure how to answer the question exactly other than to say there was just a general feeling of queer positivity, an embracing of queer culture.

LEVINE: Yeah.

SHAW: Yeah, and even among the straight guys that I was friends with from the town, it was known that my friends and I were gay, and it was totally cool. A lot of the underground music fans, who were in their own bands or hosted shows. These are mostly like young guys who were young, straight, white guys who would bring my band to play. What we shared more importantly, it felt like, was this love of a certain type of music. It was unusual for me to be able to feel out, be out and be totally accepted by straight white guys, you know, straight young guys, and not to feel like I had to in some ways hide. Our love of music superseded our identity as gay or straight.

LEVINE: Would you say there was a distinguishment between, like the music spaces and queer spaces, queer music spaces, or were they just all kind of—?

SHAW: No, it all sort of, I mean, I guess there is a sense that if you were having a show like the band The Butchies, it made sense for my band, The Moves, to open up because they were Lesbian bands, both Lesbian bands, but more generally, no. I mean, I think my band, The Moves, really wanted to be aligned with avant-garde, underground, experimental, noisy, odd, angular music and music that we respected more than anything, so we would try to play with our favorite bands. One of our favorites was this band Tipping Canoe that played really loud, noisy, almost hardcore music. And I think we wanted to see ourselves, not just as a queer band, but as a musically respected band first and foremost.

LEVINE: Yeah. Did you, when you started playing live music in Northampton, was it always with The Moves, or what you know, iterations of bands, groups of people?

SHAW: It was always The Moves. We had a couple of versions of The Moves that existed before the one that ultimately was most active. But yeah, really, from the beginning it was me playing with my friends, Sara Cooper, who's still my friend to this day, and lives in Brooklyn as well. She was a key member of the Moves, a founding member, and then Rachel Cohen was the other. She was a Smith student. Sara Cooper was not. She was a little bit older. She lived in Northampton, and then Rachel Cohen was a Smith student in my same year. And we were all multi-instrumentalists, all interested in similar music. And yeah, we would switch instruments and all write songs. And it was a great time in my life.

LEVINE: Yeah. How did you all meet? Was it, Where did you?

SHAW: I met Rachel, probably through the radio station. Sara Cooper, we had a mutual friend. I somehow had gotten to be friends with this person named Amber, who was a friend of Sara Cooper's, and we all were invited to go ride in Amber's car to go to Boston to see Kaia Wilson play a show. That was when I first met Sara Cooper and my friend Anne Keenan and Sara Cooper and I all went, and we clicked right away, and Anne went on to date Sara Cooper. I started the moves with Sara Cooper, who had been playing her own music, writing her own songs for years before that, and we would practice wherever we could find the time. At first we would practice in the music building at Smith, in one of the music practice rooms, and usually a music professor would come yell at us for being too loud with our drum set. And then later, when we got a little bit more serious, we rented a space in an old, decrepit, vacant office building in downtown Holyoke. It felt kind of scary, and like it might not be the safest place to be at night. Like none of the hallways had lights. We had to bring flashlights. But we would go back and forth, and we would have to do multiple trips in Rachel's little Honda Accord. It took two trips to get the whole drum set there.

LEVINE: Where did the name The Moves come from?

SHAW: Oh, I don't know. I think Sara Cooper came up with it, and I think she thought it was funny, you know, "you got the moves." It was like a reference to dance moves, I guess, but it felt a little bit funny and a little bit outdated in a funny way.

LEVINE: How did being a part of WOZQ kind of uplift The Moves? How are they kind of intertwined and involved?

SHAW: Yeah. WOZQ was great because a lot of people played our album when it finally came out, and it allowed us to promote our shows. We'd get our friends to promote our shows, and we would promote our shows through it. So yeah, it was part of the whole ecosystem.

LEVINE: Yeah, where was your first performance? Smith, Northampton? What space? Who was there?

SHAW: I totally do not remember.

LEVINE: All good.

SHAW: I know the Field House, I used to organize shows at. I remember Baldwin living room was an early show, Baldwin basement we used to play in. The Gamut. Is that the name of the music space? There's a place called the Gamut, and I believe it's a lobby to a music space, like a music and theater space.

LEVINE: Okay.

SHAW: Maybe it's called the Gamut. It's a very modernist space with poured concrete walls, dim light. We used to play shows there. The Field House was a particularly good spot, because it was deep out there on the sports fields, and it felt very disconnected from everything. It felt very safe to be able to play loud music out there.

LEVINE: Yeah, was there any spaces like, what were, where did you guys play? And where did you guys play like in Northampton? Like, what spaces?

SHAW: We used to play at this bar. I don't remember. I don't think we ever played at, like, Iron Horse. I don't think we ever played at any more official venues there, I can't remember. But there was— Tell me some of the clubs that exist now, and I'll tell you if it was—

LEVINE: Everything is pretty much gone now.

SHAW: Yeah.

LEVINE: Like the Majestic just closed. And that's kind of was the last like— the Calvin is, to a degree, still here.

SHAW: Yeah.

LEVINE: The parlor room is still here. But everything is—.

SHAW: I think— what was the name of that bar that we used to play at. There was a club that we played at a couple of times, it had a bigger upstairs, and then a smaller downstairs, and I don't remember what it's called now, what it was called.

LEVINE: There it was the Bay State Hotel.

SHAW: Yeah. The Bay State Hotel, I think, was where we used to play sometimes.

LEVINE: Yeah. But now that is a dispensary.

SHAW: Okay.

LEVINE: Classically.

SHAW: Yeah, what about Ye Olde Watering Hole and Beer Can Museum? Is that still there?

LEVINE: I don't think so. No.

SHAW: That was our favorite place to go and hang out and play pool, and have drinks, and listen to music.

LEVINE: Everything cool is gone. Faces is gone.

SHAW: Oh, man. The Pleasant Street Theater is gone, right?

LEVINE: Yeah.

SHAW: That's really sad to me, because Sara Cooper used to work there. She was the projectionist, and I would get to go see free movies there all the time. I saw a lot of great films there, and I think it was part of what contributed to my loving film. And now I work in film as a film editor. And I think alongside my love of music, my love of film was growing.

LEVINE: Yeah, all the things are closed. Faces is closed. There's Newbury comics here now.

SHAW: Oh, interesting! I'm surprised they can still do business in this day and age.

LEVINE: Yeah, like, really, popular.

SHAW: So they sell books and music still, or no?

LEVINE: They do. They sell comics and Vinyls and Cds. And like the funk pops, that's pretty much, and band T-shirts.

SHAW: Sounds like same old.

LEVINE: Yup, Yup, so that's here. But it's no longer in Amherst.

SHAW: Hmm, interesting.

LEVINE: Yeah. Okay, back to the questions, did you, did The Moves like feel supported by the Northampton community, the Smith community? What was kind of your main fan base?

SHAW: Yeah, very supported. We had a big— it was our friend group, but also they were our fan group, and people would always come out and see our shows. We had a pretty big following in the area, and then there was a larger group with Flywheel, which I told you was an art center in Easthampton, I think it was actually. And we were friends with guys that would put on shows there. And yeah, I think that's the best way to answer the question. I'm not sure, it was just a feeling that it didn't really matter if you went to Smith or not. We were friends with people from the outside community, too, and what really bound us together was our love of music.

LEVINE: Yeah.

SHAW: College music.

LEVINE: What was making music in the suburbs like?

SHAW: You know, a fairly standard kind of garage rock thing, like I would literally practice in the garage, and before I could drive, I had to get my mom to drive me to my friend's house so we could practice in the garage. It was just a lot of making noise and a lot of experimenting sometimes in a friend's living room, recording demo tapes on a 4 track tape recorder, which is what we had to use to make a demo. You had 4 separate tracks on a cassette tape, and that was really the dream to own one of those so you could make a proper demo tape. But in high school, we went to a semi-professional recording studio at one point and recorded a demo. This band I was in called Anchor, recorded a demo which only ever came out on tape, and I'm sure it's hard to find, but yeah, that was it. It was like some mix of socializing and just playing music, having fun, playing music and writing songs together, and trying to cover songs that we loved, and having to drive fairly far distances to get to one another's houses, and meeting friends of friends and going to shows.

LEVINE: Uh, what's your favorite, what was your favorite part of making all the music? Was it the writing? Was it the performing?

SHAW: I think it was the friendships honestly, but experimentation, sound-wise, finding new sounds, finding new ways to make those sounds. Honestly, it's a little bit hard for me to access now, because my whole brain has changed in such a weird way that I don't get the same deep enjoyment from music that I used to. I don't feel as obsessed with it as I used to be. I mean, my life now is really more focused on filmmaking and supporting my family, and something happened where that part of my brain that was lit up so intensely by music, it no longer does it for me. I like music. I work with

putting it in movies and finding ways for it to work with the picture in a movie or a video, and that fulfills me musically— that plus the creativity of editing films. And that's largely a lot of how my social life exists now, is through connections I've made through film. So film sort of fills the purpose in my life that music used to, I'd say.

What was the starting question? How did we get started on that?

LEVINE: Oh, what was your favorite part of—?

SHAW: Yeah, I think it was some combination of feeling like I was finding like-minded people that I didn't find many of in my high school. I felt like a real outcast in high school. But there was this whole world of, this network of kids that liked this kind of music that existed across Morris County, New Jersey, across suburbia that I was able to somehow link up with and feel like I was part of something. And then it was just something deep in my soul really resonated when I played music. I guess it was a form of expression, artistic expression.

LEVINE: Did you enjoy live performing, especially in Northampton?

SHAW: Sometimes. Yeah, I mean, mostly yes. I remember there were times when, there's a band called The Need that people really loved. They were a Northwest-based queer punk band, and they came to play, and we opened for them. I think I organized that show. It was in the Field House. That's right, and The Moves opened for them. I remember feeling like the set didn't go well, and I would be really hard on myself and feel like, oh, this was my favorite band we were opening for, and we made all these mistakes, and it was terrible, and just get sort of unrealistically, unnecessarily down on our performing. I think my favorite experience, maybe, was the recording studio. We recorded with Thom Monahan, who I mentioned, and Mark Miller at a studio that Mark had that was in an old slaughterhouse building out on the way to UMass, out in the field somewhere. And he had a recording studio set up there, and that's where The Moves recorded our album, and that was a real revelation for me. I loved being in the studio, experimenting with the technology, with a reel-to-reel tape recorder and that to me, I think, is part of the reason I still like editing, I like film editing, I like to be in a studio, I like to be working with the medium to make something, to shape, something.

LEVINE: Do you, at what point in your college experience, at what time frame did you kind of record with The Moves?

SHAW: It would have been probably my junior year, I think. And then our record was released on Mr. Lady Records by my senior year, and I remember it was on the display shelves at Other Music in Manhattan, and that to me felt like we had really made it. That was, that was the pinnacle. And oh,

we used to play some shows at the Middle East in Boston, which was a big club at the time. I think it's still there. And then, after we graduated, we went on tour. We went around the country, and that was a really fun, big experience for me. We went in sort of a U-shape across the country, playing probably like 30, 20-30 shows. And then we moved to Boston. Rachel, Sara and I all moved to Boston and continued to play in The Moves for a couple of years. I don't remember exactly why it all fell apart. I know I moved to New York to be closer to someone I was dating at the time who had gone to Smith. And I think there were some internal tensions in the band that had come to a head.

LEVINE: Tell me about, like the Northampton music scene and WOZQ, like as you graduated, as you left Northampton. What was it like?

SHAW: Kind of what I described. I don't think there was a sense of any huge change happening at the time. I remember that the Calvin Theater had opened up, and that was a new feature. But besides that, it was as I've already described.

[END of DAY 1]

LEVINE: Alright. So we're recording again. I think we ended pretty much like in Boston, if we're going to, you know, put a physical location to it. So let's start from there. What did your career look like in Boston?

SHAW: Well, let's see, I got my first job out of Smith at WGBH, the public television station in Boston, working as a production assistant in the Closed Caption Center, and that was fun. I got to support the closed captioning service and get to see what it was like working in a public television studio. I'd always loved public television and admired its mission. I got to work in a video lab where I would do things like make video feedback and experiment in my downtime. so I got to make it a little bit more creative than it would have been. And I did that for 2 years. And then I moved from Boston to New York.

LEVINE: Yeah.

SHAW: Started working for Sony Pictures Classics, which is a movie releasing studio, movie distributor, and I worked in the acquisitions department there, just, you know, kind of working my way up in the film world. It was a good, kind of, foot in the door, and Sony Classics releases a lot of independent and art films from around the world. They had released many of the films I admired and loved. So it was really cool for me to get to, sort of, see behind the curtain.

LEVINE: Yeah, what prompted this transition between The Moves and film and television?

SHAW: Yeah, I think The Moves, I think we broke up during those two years that I was in Boston. We had done our tour of the US. And then, I think mostly it was interpersonal conflicts and things like that. Just tensions and getting antsy to do other things, probably. And then the person I was dating at the time was living in Brooklyn, and it had been long distance, back and forth every weekend, and decided I didn't want to do that anymore. And another friend of mine had moved to Brooklyn. And yeah, that's how it happened. In terms of The Moves, though, we didn't continue to play after that.

LEVINE: Yeah. You got an MFA in film at NYU. When did this happen?

SHAW: That was about what 8 years after, 10 years after I moved to Brooklyn. I had worked for years as a post-production supervisor. After I left Sony Classics, I went to work for an independent film production company and was working in the post world, which means, you know, finishing the movies. And simultaneously, I was in bands in New York, a band called the Occasion, then a band called Effi Briest, and was keeping going with my music, playing both guitar, and then I played tape loops and other sound effects in this band, the Occasion. And I was continuing to play music and realizing, gradually, that— probably later than I should have— that I was never going to be able to make a living off of music because I was playing weird music that not everybody liked. Then, yeah, realizing, oh, I actually like working in film. And I love film as a medium, as an art. But I want to be more involved in the creative aspects of it rather than the producing end of things and post-producing. So it was a hard decision to know whether to go back to school. But I had had such a huge personal growth experience at Smith, and I felt a huge change in my knowledge and intellectual abilities. I craved that again after working in offices for the better part of 10 years.

So I applied to film schools, and then I went and spent a semester at USC. Then the person I was dating didn't want to move to California, so I came back to New York and went to NYU. I had started editing films a little bit before I went to NYU. But I thought, well, I like doing this a lot. First I started sound editing, and then I thought I should get more into the core, sort of, creative, shaping of the story which was film editing, picture editing. But then I realized I needed to know more. I wanted to know more about film. If I wanted to be a truly great editor, I really needed to immerse myself in learning about film. I had done some film history classes at Smith, film theory classes a little bit, but that wasn't my main focus. I wanted to go deep. And that's why I went back to grad school.

LEVINE: At NYU, were you like, involved in any— I know Grad school is totally different from undergrad— were you involved in anything at NYU, or were you continuing to work? Were you involved like in different parts of, you know, the scene at NYU, or did you continue to work outside of NYU?

SHAW: I was mostly working to build up a resume and a reel, or portfolio, while I was at NYU, and they keep you really busy. I think some people manage to work outside of it, but it would have been pretty hard. They're, like, 12-hour days. So I was trying to just build relationships, which I did. And actually, it's funny, because my incoming class at NYU had 40 people total, and 4 of them were Smith grads, including myself.

LEVINE: Wow!

SHAW: Maybe even less than 40. Anyway, it was a huge proportion of Smith grads, which was a strange thing. Anyway, it was really cool, and one of those Smith grads was Desiree Akhavan, who is still a friend of mine, and had actually gone to Smith. And then we found ourselves in the same NYU class, and she's a great filmmaker, and I've edited two of her films, and we're collaborators and friends.

LEVINE: Yeah.

SHAW: We weren't at Smith at the same time, though.

LEVINE: Wow, that's really interesting.

What did the music scene in New York City and Brooklyn look like? I mean, I know that you've been, you know, in it as a teenager, as a high schooler. But what did it look like?

SHAW: Yeah, somewhat. I wasn't really playing in bands in the city when I was a teenager. I would come in to see live music, but I was really immersed in it more when I was playing in bands in Brooklyn, and there was a pretty vibrant music scene happening in Brooklyn at the time. Williamsburg was getting rapidly gentrified, and that's where I lived. And now it's, you know, moved further east, and east of Williamsburg is where you have to go to find a lot of people playing music because Williamsburg has been so fully gentrified. But there was a lot of cool underground art music happening there at the time. We were quite influenced by music from Germany in the seventies, like Kraut rock and music from the sixties and seventies, even eighties music. This was The Occasion, the first band I was in, which played music that ranged from country to experimental rock. That was the band where I played tape loops, and it would have been a lot easier to bring a sampler around with me. But we had this commitment to analog-era instrumentation. So we lugged a gigantic reel-to-reel tape machine around, a quarter inch, reel-to-reel tape machine, and I would put these loops on that I would keep in a little box, like a sort of fishing tackle box. One loop for each song, and I switched them out between songs. And then around that time I also met a cool group of— The Occasion was with 4 guys and me— and then there was a group of cool ladies who were in the

art and music and fashion world in Brooklyn, and I'd met them through playing in the Occasion, and decided, Hey, I miss playing music with women, and I want to join this group with these cool people. And at first, nobody really knew how to play instruments— like, I was one of the more experienced members, and it was almost more of a social group. We would get together and listen to music, and play some music and learn our instruments and write songs in weird ways. And that was more influenced by punk and angular English music of the eighties, like Siouxsie and the Banshees a little bit, or the Slits, but also kind of this witchy kind of folky thing that was happening at the time that was based more in seventies music. So it was a mix of all of these strange underground sounds that we enjoyed. But yeah, Effie Briest was a fun band to be in. At one point we were, like, 10 women and it got whittled down over the years to 7, and then, I think, 6. But I played guitar in that band, and it was almost more of a collective, like an art collective, than it was a band.

LEVINE: Awesome. That's really cool. Alright. So now we're just gonna transition to talking about film a little bit. But a really good transition question is, how did your interest in music, has that shaped your career in film in any way? In film and television?

SHAW: Yeah, I think quite a bit. I mean, I first got involved in film wanting to do the sound. And I've always thought about, as I continued to study music and think about music, I thought about it more as shaping sound rather than just playing instruments, and so that kind of bled into this idea that you can design a sound world for movies, and I was fascinated by that. But then, like I said, I decided I wanted to get into the story shaping. But story shaping to me is very musical, and playing music has had a huge impact on me. I think about the way I approach editing and storytelling, and my music background has allowed me to develop an intuition, an artistic feel for things. I think that benefits me to this day when I'm editing movies.

LEVINE: Neat!

SHAW: And of course, then there's actually working with the music that gets cut into the movie. My music background has helped me enormously with understanding how music works with picture.

LEVINE: What does a typical day look like for you on the job?

SHAW: Depends on if I'm working from home or working with a director in person, in a facility. But here I am at an editing suite, where I work sometimes, to shape scenes and rework material that's been shot to tell the story better or differently. And then sometimes there's a director that comes in and we work together. I also have directed films and continue to

work on my own directing projects. The days can be long sometimes, especially during crunch times. So it's an intense job. But I do love it.

LEVINE: How do you, you know, do projects come to you? Do you go to projects? What kind of freedom do you have? How do you—?

SHAW: Well, I have some of my friends and contacts from NYU Film School. One job hopefully leads to another, but it's tricky being freelance. You don't have any job security. So you have to be really on the ball and exceeding expectations all the time in order to get recommended for other things. I have an agent that has been very helpful in finding work, too. But you know, it's really hard getting schedules to line up. So that's the key challenge. And also the film industry has been going through a bit of a downturn. So it's been a little bit trickier than ever in the past for me lately. But yeah, usually it's just about juggling, juggling jobs. Sometimes they overlap, sometimes there's downtime in between, but it's all project to project.

LEVINE: Yeah. You worked on one of my favorite movies of all time, *The Miseducation of Cameron Post*.

SHAW: Yeah, that's one of Desiree Akhavan's movies. She's the Smith grad. I'm glad you liked it.

LEVINE: Yeah. Well, I read the book first because I'm a big, I still am, I was a big book kid, and then I had to watch. How did you get involved with this film? How did your queer identity impact this very, very important film?

SHAW: That's great to hear that it resonated with you. So like I said, I went to NYU with Desiree. She had graduated Smith well after me. But we were in the same class at NYU and we worked on her first film together, called *Appropriate Behavior*, which was my first feature film that I had edited, and it was great because we were already friends and had a [relationship]. We hadn't worked together before, but we knew each other's sensibilities, and I think we had mutual respect. *Appropriate Behavior* went to Sundance and did okay. And then she got the opportunity to make *The Miseducation of Cameron Post*, and we did it together. And it was a really great experience. It was a hard film in some ways, because it changed a lot from the script. As you know, it was an adaptation from the book, and then from there it went even further into becoming something different, and we worked many months. First she and the producer Cecilia were living in my house for a little while, actually in a basement room, and we were working together every day on the movie. And that was great. And then eventually we moved into a bigger facility to finish up the film and did a lot of reworking of the material – more than I had ever done before, and then it, but it was really gratifying when it came out, and at Sundance it won the

Grand Jury prize, which was really exciting for everyone. And yeah, it seems like people are still watching it.

LEVINE: Yes, people are definitely still watching it. I mean the book, the movie, changed my life. So.

SHAW: Oh, that's wonderful! I'll tell Desiree. She'll be really happy to hear it.

LEVINE: What films do you watch for pleasure rather than work? Do you go into a work mindset when watching films?

SHAW: Well, honestly, these days I have a young child, and I don't have a lot of time for recreational watching as much as I would like, which is too bad. But I still get to watch things now and then. As a film editor, I have to adopt very different sensibilities for the different films I'm working on, and work to sort of understand the director's vision while also keeping true to my own internal compass for what works in a film and ultimately serve the film and make it what it wants to be. So it's a little bit complicated. I have a pretty wide range of tastes. I always tend towards a little bit more comedic, a little bit more experimental, or strange, or edgy or artful sort of films. And you know ideally, I end up working on things that I would enjoy watching, but sometimes I have to sort of stretch my own taste, to be able to understand how to make a film. Of course it works better when you are aligned well with the taste of the project, but I see myself as someone who can adapt to understand what a film wants and needs to be. And when I watch a film, it's quite a different experience than working on a film. It's not as analytical. I try to lose myself in the material and just watch it and experience it. And then when you're editing a movie, watching it 800 times, it's very hard to maintain your perspective over time. So, you know, you play it for audiences. You can always get a better sense when you play it with people, watch the film with people. It sort of helps you to cleanse your palate and renew your understanding of how the film is working and what it's doing.

LEVINE: Yeah, and how did the COVID-19 pandemic kind of impact your work impact the film industry? How has it changed the film industry?

SHAW: Well, there were a lot of factors swirling around the time. Of course there was a shutdown because of Covid, and there were a lot of people who didn't have work for a long time. I ended up doing okay through that period, working on sort of smaller jobs. And then, as we were coming out of the pandemic, my career was really flourishing, and I was able to work from home more than I had before, which was another great thing, especially having a young child. Then, let's see, I'd say about 2 years ago or a year and a half ago there were these strikes in Hollywood that, I guess that's 2 years ago now almost, really affected so many people, especially actors and writers, but that all coincided with what I think is a bursting of

this bubble that was the streaming wars, where these companies were trying to outdo each other in terms of getting all the films on their platform. Netflix, Amazon, Apple, and others were spending, spending, spending, and tons of films were being produced. And then that bubble sort of popped. And everyone realized, whoa, we don't need to make this much material, plus children don't even want to watch movies anymore. They just want to be on Tiktok. So it's been a real contraction of the industry and a real tricky time for me. Yeah, I've considered whether this is a sustainable industry to be in through these past couple of years. So the pandemic for me was not as stressful because it was an outside factor. It was affecting everyone. This is harder, because it's like a few very lucky people or very successful people, can continue to work normally in the industry, but for everyone else, and anyone who's sort of working a little bit more on the fringes, things have become scarce.

LEVINE: Yeah. Do you, are you, is film like a long term career for you? Have you thought about doing other things? Are there other things you're interested in?

SHAW: It is a long-term career for me. I have thought about other things. I'm still thinking about other things. I maybe at some point would pivot to something else. I really love film, but it is a very intense job. It's not that family friendly sometimes, and I don't have any particular things, specific things picked out in mind. But I'd like to stay in the art world as much as it's sustainable. You know, I've considered tech. I've considered things like occupational therapy. Those are some medical-adjacent and, sort of, tech world things. But this really suits my abilities and my interests. I have a very strong taste and point of view about movies. I am somewhat technical, and really like production. I really like manipulating material on a computer to have an emotional impact on the audience. And things have bounced back since the scariest part of this. So I just have to keep putting one foot in front of the other. I have a film that's going to be in the Cannes Film Festival coming up. So that's exciting. And you know, just, I think all careers have some ups and downs, and you just have to try to get through the downs and enjoy the ups and capitalize on any successes.

LEVINE: Yeah, absolutely right. I'm gonna ask you a few questions about Brooklyn. New York is close to my heart. Is there any, I mean you've been in this city in Brooklyn for 23 years now about, I did the math. What are your favorite parts of the city? What are your favorite parts of Brooklyn, of, you know, Greater New York?

SHAW: Well, let's see, I lived in Williamsburg for many years, and while I have some fondness and nostalgia for that era, I don't think it was ever my number one choice of the most beautiful and wonderful part of Brooklyn. It definitely had a lot of great cultural things happening there. It was perfect for me in my twenties. It's kind of a cliché, you know, but I've now

moved to Carroll Gardens, and it's a little bit prettier and has a residential feeling, kind of great for raising a family, so I'm happy to be there now.

LEVINE: Yeah.

SHAW: But yeah, I spent a long time in Williamsburg and watched it change quite a bit from, you know, really just artists and hipsters to, now it feels like a mall. And basically, certain parts of it really feel like every luxury brand has a flagship store there. And it's like SoHo. SoHo East.

LEVINE: Yes. Did your childhood time in New York City kind of, does that have any influence on how you enjoy the city now?

SHAW: In some ways. Yeah, I mean, I now really enjoy teaching my kids about the city. You know, I never really felt like a total city person. And yet here I am, because this is where my work is, and this is where the culture is that I love. But I've found ways to seek out the natural parts of the city. I like Prospect Park, I spend a lot of time there. And yeah, what was the core of the question?

LEVINE: Just like, how, how has it encouraged you to enjoy the city?

SHAW: Oh, you know, I don't go to concerts much anymore. I have a very different life now, one that involves mostly work and family, and that's it. And I don't really even like going to concerts anymore. They're too loud. My back aches, you know it's too crowded. I don't like crowds after the pandemic. I don't really want to be in crowds that much. I prefer, I'm kind of a homebody. I'm like the most homebody person you can imagine living in Brooklyn, I think. I enjoy the restaurants mostly. That's, that's what I gain the most from, culturally, and then, children's events. Park Slope, Brooklyn, it's a very queer neighborhood, queerfriendly neighborhood. My son's preschool class has 4 other families that have 2 moms. So that's wonderful. There's a great puppet theater nearby. The schools are great. So those are the reasons that I love it now, not so much that I can go see bands every night of the week, which would have been, you know, paradise for me in my twenties, or my teens especially, to have that kind of access. But now it doesn't... I've just changed. It's not the same for me anymore.

But yeah, mostly just knowing that I'm raising my family in a place that's politically aligned with us and feels safe, not hostile, and that's, you know, diverse. Brooklyn has so many different kinds of people. All that feels nice.

LEVINE: Yeah. Have you ever wanted to leave Brooklyn, either to go to some other part of the city or just—?

SHAW: No, Brooklyn's where it's at for me. I wouldn't want to live in Manhattan. I did for a little while, while our place was being renovated, and I didn't love it, and I was, we were in the East Village, and I didn't. I like getting out, I mean, I'm a child of the suburbs. I probably would be happier living in the country. But, like I said, I don't want to commute every day. I think if it's not, if not Brooklyn, then it might be upstate or Jersey that we live in. Of course I wouldn't mind getting somewhere with warmer weather, but California is burning up, and Florida is hostile to queer people, so you know I don't know there aren't that many other options.

LEVINE: So there aren't that many other options. It would be nice to be somewhere warm.

SHAW: Yep, and you know, maybe I'll continue to. It's nice to be around other filmmakers. Nice to be around other artists. My wife is an artist, so.

LEVINE: Yeah.

How do you, I mean, you mentioned Prospect Park? How else do you explore nature living in the city, do you know—?

SHAW: We try to get out as often as we can. I mean, I don't get to do it quite enough. But yeah, finding little gardens, taking weekend trips as often as possible. A friend of mine from Smith, actually, has a little lake house in Pennsylvania that we go to. Just little pockets of it where we can.

LEVINE: Yeah, that's really nice.

SHAW: Botanical Garden, Bronx Botanical Garden. Those are.

LEVINE: I love the Bronx Botanical Garden. Big fan. I just saw the orchid show.

SHAW: Oh, you did.

LEVINE: Yeah, it was really nice.

SHAW: Yeah.

LEVINE: Yeah, it was really, really colorful. Yeah.

How has your work been shaped by the tone of today? As both, you know, this political administration ramps up its hatred, and also, so does the resistance, and all of this political movement.

SHAW: Yeah, it's scary. I buried my head in the sand for a little while after the election, and now I'm becoming more politically engaged again. We went

to the Hands Off protests a couple weeks ago in Manhattan, and trying to, you know, figure out if it's safe to really bring our kids into that. I did bring my son, and I just want to exercise my civil liberties while I can, while we can. But you know, having kids really changes how careful you need to be about things. I think, too, it's just a scary, confusing time. And I'm hoping we emerge from this with our government, still, having some fairness and freedom and justice intact.

LEVINE: Yeah, how are you engaging with this in terms of film? Are you concerned about film at all? And like the work that you're doing in film?

SHAW: Well, I think I would like to be doing more politically engaged filmmaking right now. I've been working on a film that doesn't have a particularly political point of view. I would like to make my own film. It's about, you know, being queer. I worry that arts funding is diminishing a lot. But then again, I'm, these days, working more for commercial companies. So I don't know. It's not nice to know that public television and radio are being so negatively impacted. And you know, I might want to work more in documentary again. But that funding may be hard to come by, too, so I'm not sure, I'm not sure. I don't know that the film industry is going to be particularly affected by the political climate. I hope not, but we'll see.

LEVINE: What have you, what are you most proud of in your entire career?

SHAW: I think the body of work as a whole that I've made, and that I've been able to support myself as a filmmaker, and that I've mostly been committed to films that I believe in. Artistically, *The Miseducation of Cameron Post* was somewhat of a high point. I worked on a film called *The Climb* that I think is pretty special. Desiree's first movie, *Appropriate Behavior*. And then, yeah, there's something about all the films I've worked on that I'm proud of. This movie *Suncoast* has some personal resonance for me. I edited that one. Yeah.

LEVINE: Yeah. And last question, what is your favorite queer film?

SHAW: I'm going to say *Appropriate Behavior*.

[END OF INTERVIEW]