



SOUTHCOAST Artists Index

This story was collected through our partnership with the SouthCoast Artist Index, led by Ron Fortier.

These transcripts were produced using the Zoom transcription feature.

Interviewer Name: Ron Fortier

Storyteller Name: Peter Andrade

Ron Fortier

Hi, this is Ron Florio with another episode of the In Focus Podcast. I believe this is Episode 112 and I feel like I've been waiting for at least 110 episodes to get this individual on this show. But he's a very, very busy guy, and this episode is brought to you in part by the great folks, our sponsors at heavenly spirits imports. And it's also grant, supported by the Mass Cultural Council as well as our local. Cultural Council in the Bedford and without further ado, I'm going to ask our guests to introduce themselves and to. Spell their name for us.

Peter Andrade

Hi everyone. My name is Peter Andrade EE. ANBRADE.

Ron Fortier

Just a dumb question and it's the first. Time I thought of it, I known you. For a long. Time do people ever think? Ask you like? Is Android your first name or or your last? Do they get confused because it's too too first? Names. In some places you know.

Peter Andrade

Sometimes I'll get called Andrew, or sometimes I'll, you know, they'll. Kind of Andre, exactly that happens.

Ron Fortier

Hey, Dre. Yeah, yeah, yeah. It brings me back to the first intern I had. Whose name was Anne Margaret. And they kept asking, you know, it was like it was. I always think about her. They said, well, what's your last name? She said. Margaret, no. That's a middle name. Well, it's my name. I should pretty much know what my name is. Well, what's your middle name?

Peter Andrade

I should have, yeah.

Ron Fortier

I don't have a middle name.



Peter Andrade

Yeah, I hear you. I hear you.

Ron Fortier

So Peter is the facilities manager, plant manager, building manager.

Peter Andrade

Well, yeah, pretty much just whatever needs to be at that at that point in time, property manager.

Ron Fortier

All the above. Property manager. There is one. I mean, give us a little background on your background start from day one which does it go even before the of the left quits family and and furniture city or is it pretty much that there?

Peter Andrade

Starts there pretty much, yeah, it goes back about 33 years, which is long enough for sure. But yeah, it starts basically at furniture state. Basically I was. Kid in high school. You know what I mean? Got a part time job there. Friend of mine was working there. They were looking for some part time help at night. As a kid I was like, OK, yeah, started making 5 bucks an hour, basically. And that was that was above minimum wage at the time, you know? You know what I mean? I'm dating myself, but yeah, it's it. It goes back a little bit and it. Now it was it was. It was fun. It was a great job, especially as a young kid. Move them furniture all you want to do is just just work. You know what I mean? Pick up furniture, heavy stuff and just move it from one place to another. So it kind of worked out well for me. I was going to New Bedford Vogue at the time, doing carpentry in the carpentry division did that for a little bit after high school. But you know, carpentry kind of went. It was a tough time in the early 90s. Didn't do that, didn't do that for very long. This wasn't really working out, worked from there, started working full time at the furniture city and the warehouse and it basically developed from there. Positioned positions opened up timing, you know, being at the right place. At the right time, positions opened up became the warehouse manager. I was like 21 years old. When the warehouse management position opened up, became that at 21. And then basically progress from there and just again just continue thing, different things opened up, customer service management combination with the warehouse. So it just progressed from there basically to the point where I eventually I just became the plant manager, building manager, property manager, whatever you want to call it. You know titles really don't. To me, titles don't really matter. You know what I mean? It's just what what needs to be done gets done and that's what it is. So.

Ron Fortier

Well, Steve and Larry Moskowitz must have really liked you. I mean, they were my father's clients. Customers for his janitorial contracting service. He used to do both of their homes. And that's how I got to know them. And then Steve was. A member of the NFIB, the National Federation for Independent Businesses, of which my father's cousin, my second cousin, his first cousin Florence, quaver of waver insurance. I think she had like a 2 digit membership number. And that's how we really got to know. Steve and I forgot what it oh. It's just I think it was just coincidental that Steve called me up. This is just before the Cola Cola Gallery was well, I guess evicted from from the center St. location they had, which is a beautiful, beautiful space and location is Louisville on the web. The the curator gallery owner, artist, told me he says I was in the shower. The phone rang, he says, answers the phone when you're in the shower, he said. But something told me to answer the phone and he got the news. Hey, we just sold the building. You got to get out of there in the next amount of. So rolling back before that, Steve is like, you know, the friendship business really. Sucks. It's, you know, I spoke to. I can't remember Albertson name, but he said, you know, we've been talking in the furniture business is about building furniture stores, not selling furniture, it's the. Weirdest thing. Larry's in Florida, he. Doesn't want any part. Of it. And what do you think I should? Do so, I said. Well, you know. You've got hatch St. they've. Got 60 something artists there? And I hear



good and bad like you do from every place. And I said, and a friend of mine, Jim Charrette, who was one of the tenants here, he was in the gun bolt gallery. You know, some people thought he was a wild man and crazy and and and so on.

Peter Andrade

Yeah, yeah.

Ron Fortier

And so forth. And he was. And he would probably say. He was and. Still is in some ways the result.

Peter Andrade

He's very he was very counterculture. Yeah, he was. Yeah.

Ron Fortier

Yeah, but also very intelligent and very observant. Like what, what, what ticked him off was the the studio tours. And he basically said.

Peter Andrade

Oh, tremendously yes.

Ron Fortier

Hey, what are we on? Here, you know, and he really, you know, a lot of people were very upset with him because he called out faculty members and saying, hey, you guys have nice squishy jobs and you have nice, beautiful studios and, you know, I can't afford that. I'm. I'm living hand to mouth over here. So I had the conversation with Jim, and then I I went to to Steve and I. I spoke with Steve and. I said, you know, call the mayor. He's. I remember when he first got elected, a lot of people saying if you've seen the mayor. 'S office it's loaded with artwork, it's. All his this is gonna. Be good, you know. So I said call. Him up. Tell him you want new sidewalks and you know we'll do something. The front of the building and. Start leasing out spaces well.

Speaker

About a week.

Ron Fortier

After I had that meeting with him. Louise calls me and says, hey, guess what happened. He told me the story about being in the shower. So I said go see Steve Lefkowitz. So he did calls me up a little. Louise calls me back and goes. Ron, I can't believe it was like, it was phenomenal. Guys. Like, if I wanted the walls covered. In gold. He would have done it, he says, and then his his, his, the guy who takes care of everything for him. Oh my God. Peter, that guy is amazing. You just. You know how high do you want it? How? Why do you want? It all that. Stuff. So he was really. Really psyched and obviously, you know. Cola Cola pulled in. I guess he was officially.

Speaker

I guess he.

Ron Fortier

Was the the the the the the the starting gun for the whole thing. I mean there. Were other ads in there? But this is almost.

Peter Andrade

Yeah, yeah, he, he he kind of. He brought it to the next level for sure. Yeah. Yeah.



Ron Fortier

Yeah. Yeah. So that's where you take over the story. By the way, yeah.

Peter Andrade

I mean, the original artist that was in the building, she was there for quite a while, her husband. Owned a new tax, which is a manufacturing company in the back part of the building was Judith Klein. She she's she. Was there she actually had a studio downtown. From what I understand, for many years the gallery. Yeah. Gallery. But her studio, where she actually created was actually in the back building of our property where new tax.

Ron Fortier

On William St. yeah.

Speaker

Right.

Peter Andrade

Operated on a third floor, her husband at one time carved out like a a room for her. Not a little one, but a decent sized room for her to create her artwork there. So she was a she was the original, basically the very first artist. In the Kilburn mill, basically. And then from there, Jim Charette, as you touched upon, was basically one of the the next people and and he, as you said as you mentioned kind of culture kind of cultural, countercultural, but very intelligent, very art driven. Very. You know, art is for the people are is for the common person. It shouldn't be just those of that can afford high-priced. Artwork. You know it. It should be for the common person. Very, very grassroots down to Earth kind of approach to things. And it was kind of, you know, refreshing and down to earth that, you know, a guy with tremendous art, you know, class, you know, went to school for art. You know what I mean? He, you know, that's. That's his passion. That's his his way of of being, his very part oriented. Even to this day. He's no longer a tenant, hasn't been, you know, one hasn't been part of the Kilburn Mill for quite some time. But yeah, yeah, he was, yeah, yeah.

Ron Fortier

He was ill for a bit there but.

Peter Andrade

But he's still very art oriented. I still follow him on Facebook. You know what I mean? I see a lot of his artwork and he's still very art oriented, very, very focused on his artwork and. So great to see him. Then also we had another gentleman, Jeff Stryker, who was in there, I mean talented, you know, self-taught sculptures artist. I actually have a piece, quite a couple pieces of his artwork and Jim Surret. Also that I personally own myself, you know, I just I I I'm. I'm not very art artistic, but I'm a very much so an appreciator of our. You know what I mean and when it's a genuine peace. When I see that a person, you know. Pour their heart and soul into creating a piece of artwork. How can you not respect that? You know what I mean? I I really do have an appreciation and and of art. You know, in general. So it was great to to have these guys in there, their original.

Ron Fortier

You you had this client who was a traditional, you know, traditionally trained artist and and ran a traditional practice. And of course he had Jim, who's also he's a slain Swain, a student. But you also had the Jeff Bonnier, you had striker who was totally he was a musician, basically, you had Randy Gagnon.

Peter Andrade

Oh yeah. Yeah, yeah.



Ron Fortier

Was he there as well? What you had were you talking about kind of culture, so you had mostly the street guys? Boston marquee I.

Peter Andrade

Oh, yeah, yeah, Vick Jones.

Speaker

Might be.

Ron Fortier

Yeah, yeah.

Peter Andrade

Vic Jones. Yeah. So the so-called Barbarians, our Barbarians. He was.

Ron Fortier

You have batteries, yeah.

Peter Andrade

Part of the. He was part of the countercultural Jeff striker Jim Charrette Vick Jones. Bruce Jones is actually still a ton of the of the of the building. Jones and striker. Actually he, he he was away for quite a bit recently. Came back. You know what I mean? He's he's having some health issues so he he unfortunately was able to unfortunately was had to leave his his studio but. You know, just recently he was a tentative ours here at at the Kilburn. So it's a lot of the the. Old schools are are still still around and I'm I'm happy and glad to see that they're still creating tremendous artwork out there.

Ron Fortier

Ohh, when Louise came in and I began another chapter and then unfortunately and I I'm won't be wouldn't be at liberty and it it's totally up to you as well, Steve Lefkowitz. Sold the building. Could you tell us about that?

Peter Andrade

Yeah, actually, you know, for the age of the building, you know, the building was basically opened up for, for what it was once was a a thread mill, basically spinning mill 1905 or surprisingly for the age of the building there's been. Basically, 3 ownership groups that have owned the origin. You know ownership group that the OR the company that that was the thread company, the spinning company that basically went up until about the late 40s from what I understand from what I've read and from what I've been told. Then from there, the Lefkowitz family, their father, or Steve Lefkowitz, Steve Lefkowitz's father, purchased the building in 1952. They he basically transplanted his family and. From New York and came over to New Bedford, bought the building and still basically ran the building. More textile oriented. They did blankets, they did. Filaments for old televisions that needed to be that were made out of fabric. At one time. They also created carpeting and things of that nature. From there, they transitioned from manufacturing because it became more and more difficult competing with the southern states. As far as the tax credits and things like that, that those states were offering companies they were, they were solicited multiple times by different by different states. I should say. To transplant their company down to the. South and they they stood firm and they they wanted to maintain and stay with their business here in the northeast. But they as years and years went by, they they saw the writing on the wall, that it was increasingly more difficult to to compete with manufacturing with, with companies that were down South. So they transitioned from basically manufacturing of carpeting and then transitioned into more of the retail end of things. And then from there, from retail of carpeting, then transitioned into retail of furniture and that's basically how Furniture city, a lot of people still even remember or even. Recognized the mill as Furniture City. Slowly, you



know what I mean and and. And gradually we're we're kind of phasing that out and and creating our own identity as far as the Kilber mill and what we are today. But there's still some people that still recognize that ohh that's where the old furniture city furniture store was at one time. Yeah, absolutely. That's where we are. Come on down and see us.

Ron Fortier

You can't think of it. Well, furniture cities, package pricing.

Peter Andrade

Yeah. Yeah, that was Larry's kids, basically.

Ron Fortier

Yeah, the the southern part of the building, the southernmost part of the building. Above the antiques area made well manufacturing used to be up there and I think I can't remember what hurricane it was, but it took out that that whole floor that that whole section, which is amazing.

Peter Andrade

Oh yeah. You know from from 1:00. From a disaster came an opportunity. Basically, you know, I mean. It it was in the IT was in the 50s. I remember Steve mentioning about how even before the hurricane barrier and that hurricane had actually took off a part of the building, you know. Facilitated the the Army Corps of Engineers creating the hurricane barriers around the New Bedford the the peninsula and in the the harbor. the IT was, I forget, what exact year, but it was in the 50s. It was in the 5658.

Ron Fortier

Well the the.

Peter Andrade

Something like that.

Ron Fortier

Yeah, that's probably the light was Donna Carroll, one of those? It was like one of the last big ones. And then I was living on Mott St. across from the Cornell Duvalier at the just before running French East. And and I saw them building the wall, the the **** here, which, which was amazing, that had to be like 6465, somewhere around. Sold the building obviously. Where where, where do we go from there? Is that what is it? The Murrays. I never. I never get that right. The, the, the new family that bought it.

Peter Andrade

It's it's. Yeah, it's basically an ownership group of of two, two individuals, you know? And it's they brought her about. It's gonna be actually, it's coming up on the anniversary. It's coming up on the four year anniversary at the end of May. So in a few months it's gonna be 4 years. That this current ownership group has possessed the building and and quite honestly, to tell you the truth, the time of the Lefkowitz has had come and gone. They had been looking to to sell the property for some years previous to the past four years. None of their children basically wanted to take over the building, and quite honestly, I don't blame them. You know what I mean? These buildings are tremendous. You know what I mean? They probably will never be replicated as far as the what they're constructed and how they're control. Connected, but they are they're a daunting, daunting building to manage to maintain. So like I said, their time had come and gone and thankfully these these, this ownership group saw the potential in the building and and you we touched upon it just briefly. Just now about that hurricane in the 50s or so. That took off a portion of the building. I I was kind of. I was giving them a tour around the building, showing them what the building is and kind of opened up a doorway that we had to the to the portion of the of the building that that basically blew off back in the day and they saw. The unbelievable view of



Buzzards Bay and Clarks Cove and they were like, Oh my God. The potential in this place is tremendous as far as what we can do. They had a vision, you know, I mean, they saw past the the leaky roof, the, the this old sewing machines from from days gone by. Of all the stitching shops that were there just they. Abandoned equipment, things of that nature. They saw all passed, all that, thankfully. And they they saw the potential in this. Place for years and years, you know, I mean, one of the things that I've always thought that the Kilburn had was the potential to be a destination point in New Bedford. It had the tremendous views it had the the easy ability to get to straight off of Route 18 straight down. You know what I mean? Is it to give someone directions how to get to our to the building, to the Kilburn very simple? I'm off 195. Stay straight. You go through X amount of lights. Where the the building on the right at the last building. As you see the Hurricane Barry on the right, you know, I mean pretty straightforward, pretty easy.

Ron Fortier

I mean the the the D word the destination and that you know Louis and I had long conversations about the difference between where his gallery was downtown and and in the South end on West Rodney French Blvd. And it's not exactly a destination. Even when I was a kid, it was actually almost like an isolated community AS water St. was arrival to downtown. In fact, it was almost like another whole other New Bedford. But this is back in the 60s, you know, mid 60s. And even further South from the mill for the South Hazelwood Park, all time that was like almost rural, you had the poor farm down there, you had the beaches. So you know the OR how people used to pronounce it back then. Municipal Beach municipal. Yeah, not municipal. And it was also a French enclave, you know, they had City Council soldier, I believe was his name. He was almost like the de facto mayor of the South end. Community pharmacy with City Hall, you know.

Speaker

Yeah, you. It. Yeah, it's.

Peter Andrade

Amazing how how the city was broken up into sections back then. It was, you know, what I. Mean and even you know. If you Spinner magazine for example, do they have a lot of the archival photographs and I was able to get a hold of of a pictorial book that they had and I saw pictures of the Kilburn Mill pre expansion. You know, there has been some back in. In 1910, they actually did some additions on to the building and I had seen some pre pre addition and post addition and it's like the neighborhood was like you said very rural, very open open spaces that you. It's night and day compared to what it is today, and it's just odd to look at something like that. You see what's there presently and then you see an old picture of of what, once to what it once was. And it it does. It's a it's a little surreal to kind of to kind of look at those things so.

Ron Fortier

A lot of people still don't realize that New Bedford is a peninsula city. You know, Fall River is a crossroad city. Every major artery Hwy. goes through Fall River.

Peter Andrade

Yeah, yeah.

Ron Fortier

So you're always. Passing through it, going east, West, north-south. New Bedford is and people use. This as a negative. Thing you know, because I think it's funny. It's a terminal city. In other words, you have to need a want to be here for whatever reason, you don't drive through it. You have to drive into it and you have to drive out of it. And obviously the South end is the. Most you know, you you once once. You get past. Rock Ave. no, it's not broken. That runs North and South. Cold, cold. Once you get South of cold, there's no east West. I mean, you gotta go. Down around the. Back, you know.



Peter Andrade

Yeah, yeah, yeah.

Speaker

Yeah, it it, it's.

Peter Andrade

It's kind of like a curse and a blessing, though, because you know, I mean, honestly, some of the most beautiful parts in the Bedford is in on that peninsula, you know, you know, with the views of the South of the buzz of direct views, of Buzzards Bay. I look at, I look at it as a more positive than negative just because of of. Every day when I. I can go up there and just see the most beautiful sunset, you know, unbelievable sunsets from from our Event Center right now. You know, you look out in on a clear day, you know, you see straight out to the Elizabethan Islands and and right behind that, you know, it's Martha's Vineyard and straight out to the Atlantic Ocean. So you you have unbelievable. Use. Unbelievable. You know, beauty in the city of New Bedford. And I, yeah. You're you're correct in saying that, you know. I mean, New Bedford in and out type of thing, but I also look at it from a different sense of view that New Bedford has so much potential. You know, I mean, sometimes it gets a very bad rap for for legitimate reasons and other, but but at other times not legitimate reasons, you know, I mean the. Has New Bedford is no different? I don't think than any other city that its size, you know what I mean? And it has so much tremendous potential it. Has we have every form of of of transportation available to us? We have our airport, our Municipal Airport. We have train that's we have train tracks and train that's finally coming in. After all these years, we have an Interstate Hwy. 195 that goes right through the heart of the city. You know you have the a bustling poor, you have the richest fishing fleet fishing port in the United States right here in New Bedford. It has so much potential. I mean, thankfully, you know. Your podcast is more art driven, which? Thankfully, the current administration is very arts oriented, very embracing of the arts. And has been, so it it's it's got so much potential. I I I'm always more of a positive outlook kind of kind of thinker in in, in seeing the potential in different things but the effort is tremendous. It has tremendous potential and tremendous possibilities and and and endless really endless possibilities.

Ron Fortier

But thanks for the segue opportunity because that's, you know we're getting now into the nitty gritty of the art and art world. I mean, they had hatch straight up to the North End when they had the rope works, you know, which was a a minor player probably from different kind of more established artists. But here comes. The the new owners of the Kilburn mill. And all of a sudden, there's this massive explosion. I mean, there are just, I mean, every every, every time you turn over a rock, there's another. One I mean. And I'm saying that cause I'm an artist, I mean. It's like people ask how many artists are. In a city. It's like I don't think anybody really knows. There's lots of them.

Peter Andrade

I don't think that's I. Don't think. Yeah, exactly if. You really think about it. You know how how? Can you attach a number? There's so many. There's countless artists in in the talent. You know what I mean? The talent I know. I know of the talent that's at the Kilber mill. But the talent that's spread throughout the city that that I. You know, like I said, we, like we discussed briefly, Jim, Sarah, Jeff Stryker. Yeah. And it you know, Cat Knutson, you know what I mean? As an example, she was one of very few artists in the world. She worked on the movie Loving Vincent. Yeah, who created artwork. For this major motion picture, who is a tenant of the of the Kilburn? She's been there for quite a few years. She's been she's been a tenant of the of the building for quite a few. Years and I can't say enough about her tent, her talent. John Jameson. Another, tremendously, tremendously, you know, gifted artist, you know Sheila Olivera. I mean, I can go on, you know, waxing poetically about the art community that's been in just Kilburn. Never mind the city itself, Mackie. We touched upon him briefly. St. artist. Tremendous artist. That's that's. That was once there at the Kilburn, you know. And that, like I said, I can. I can



speak of those that are here, but that are at the Kilburn but tremendous, tremendous, tremendous. Our community in the city of New Bedford together, you know, unbelievable.

Ron Fortier

So the other thing too is that you know you spoke about the Event Center or some people like, you know, an Event Center. That that I guess a lot of people. Will say, oh, they're, they're crazy and what the?

Peter Andrade

What's going on?

Ron Fortier

Heck is wrong with people you know. Not really, because, well, you're almost like. The Fall Rivers version of the Narrows in New Bedford, I guess because you've got your top ticket entertainment, you turn it into a wedding destination, which? And tell tell us all about all that stuff, yeah.

Peter Andrade

Let's see, we stumbled across the. Yeah, we it that it goes back to the whaling museum. So the whaling museum had the Grand Panorama painting, and they were looking for basically a home to showcase and show this masterpiece of artwork that, you know, I mean is tremendous. Unbelievable. I saw first hand and it's unbelievable. So they were looking to display it. They had spent so much money. And restoration of this piece of artwork, priceless piece of artwork. Which depicted basically a whaling voyage across the world coming out of the harbor of New Bedford and and it was painted back in the 1800s. And it is like I said, it's a priceless piece of artwork it. At present I think it spans over 1200 feet long, so it's not exactly your average piece of painting. This is something that's a massive, massive piece of painting, 10 foot tall. And like I said, 1200 feet long. Our Event Center basically we created our Event Center. For this piece of artwork, you know our our building is basically about 500. The room that it was in was about 500 feet long and the painting itself went up and back about four times and that was about 2 1/2 years ago was when we housed that. There, on our third floor and it was their own for a limited engagement. They didn't want it there for an extended period of time, but it was there for a good six months or so. And we were fortunate and very lucky to have that there at the at the Kilburn Mill. But it created something that we weren't even really expecting or anticipating. It created this phenomenal space overlooking Clark's Cove. And we were approached, you know, while the whaling museum still had the panorama there, and we were approached by the meeting, St. House Schwartz. Hey, what are you guys looking to do? You know, we'd love to have our gala there fishing for A cause. Once the panorama, you know, leaves and you have the space. And it was like. Well, I don't know. We didn't really have much plans for the space after that to tell you the truth. Recreated it basically for that we created a phenomenal space, I must say, and they loved it and they saw the potential they saw the. The attraction for it and it tied into their cause as far as being on the water fishing flow, cause and and the fundraiser. Great event. Great, great. Thing to do and yeah, and then we had that, that moment of that epiphany moment that lights that light bulb that turned on. And it was like, wait, maybe we're on to something. Maybe we can do events. Maybe we can do that. And then from there, we started thinking about it. We started advertising, and then we all of a sudden we. Got someone interested in. And hosting their wedding. There and then another event came through and something else came through. And another more interesting thing. And then there was on people were like, wow, you got the the in thing you got this industrial look this this great space. And it's like, wow, OK we were trending. Before we didn't we even? Realized that we were trending. And already is one of the things that we just happened to, to stumble into, you know, that industrialist kind of kind of look and. It, like I said, yeah, yeah.

Ron Fortier

Let's call it organic.



Peter Andrade

I I always say it's like one of those rustic, refined spaces you. It's a rustic space, but you can make it refined pretty, pretty quick, some uplighting and and drapery and different things like that. And you can make it rustic, refined.

Ron Fortier

Yeah, yeah. I mean, as you said, the views from above plus this, you know, outdoor dining, rooftop dining and it's still so much more.

Peter Andrade

For lack of a better term.

Ron Fortier

To go I mean. A. You've got a a bakery cafe which? Yeah, and I and I'll throw this in because, you know, I always say, Louis ceiling, we have either you love them or you hate them. And equally as much, you know, and he's like.

Peter Andrade

Yeah, yeah. No company.

Ron Fortier

Blown away by the food there, I mean.

Peter Andrade

He's. Yeah, he's he's there. He he's. He's there. He's one of their frequent customers for sure. Are you alright? I'll go in. I'll grab, I'll grab some lunch myself.

Ron Fortier

He knows his food.

Peter Andrade

And for the. Most times, 9 out of 10 I see him in there drinking his his espresso and and his cappuccino or something like that, enjoying himself, doing his artwork, yeah.

Ron Fortier

Yeah, yeah.

Peter Andrade

And quite honestly, you know what? I mean how can? About art in in in the tremendous artist to. Tell you the truth at first. I never realized how that Luis himself was an artist. I always thought him as a gallery owner and then someone that was put. I want to say until maybe about a year and a half, two years ago, I honestly didn't realize. How much? How talented of an artist he is? I really didn't realize that until I started seeing some of his artwork when he was presenting that to me and showing me his artwork. Just wise, I never realized this about you. I really never did.

Ron Fortier

Yeah, it's sort of like playful surrealism. You know it's it's he's got that little tongue in cheek sort of thing going and some of it's like then you start looking, it's like kind of serious. He's really got a a really, you know, serious proposition that he's put in front of you. But so now you've you've got the Event Center, you've got the, the doco, the dough company, but everybody shortens the doco.



Peter Andrade

Yeah, yeah.

Ron Fortier

Any other things in the? Offing that you're allowed to to renew. Deal. I I heard. I heard there's a brewery just waiting for somebody to pick, you know, buy the key, so to speak.

Speaker

It's a yeah.

Peter Andrade

You know, COVID is actually, you know what I mean changed changed a lot of things unfortunately in the past few years, the past two years have been like, did they even really happen or anything? It's like it it kind of it's like almost post pre COVID and post COVID. You know what I mean? Even though we're not necessarily. Out of cold. But you know, it's like one of those kind of things that the past few years has been like, they really even really exist. So, you know, but yeah, it's it is what it is. So yeah that. Kind of COVID has definitely put it a damper or a stall on the the brewery.

Ron Fortier

He's got a a legitimate brewery. Or is it that one of those formula? I mean, I don't know all that much about it, but you got the passionates who are very, you know, stiff upper lip about a certain kind of a brewery versus a.

Peter Andrade

But as far. Yeah, yeah.

Ron Fortier

Whatever they call it, it's probably not. A nice name, so yeah.

Peter Andrade

Listen, I I've tasted both. I'm not a beer connoisseur, but they both taste good to me. So you're I've I've. I've sampled both. Well, it's. It is what it is at the end of the day, as long as it it's it tastes good. I think that's the most important thing.

Ron Fortier

So who says it can't go from a formulaic brewery through a traditional one? You know, based on based on its popular.

Peter Andrade

But yeah.

Ron Fortier

Alrighty. And what else is going on? I mean. Are they finally going to? Put in those sidewalks. I I heard they were.

Peter Andrade

Yeah, yeah. Believe it or not, almost like it's almost like the the train, it's, it's in the South. Then especially with us, it's been like it's coming eventually. It's coming eventually. And it's finally. Yeah. And they actually believe it or not, they had the announcement in our Event Center not too long ago we had the. The some state officials come down and they made the formal announcement that we should be sometime this spring, if I'm not mistaken, April 1st. May they should be doing some formal you know, the the cosmetic and and sidewalk across the the front of our building which we are one of the most the. The beneficiaries of of this project. They're basically tying in the



the South End project, the Sidewalk project and the South end of the beach area to the 18. They're trying that that last gap was the area that hasn't been completed. That's finally gonna be done this year. From what I understand out front of our property. So it's our, our building will definitely get a major facelift. For sure. You know out front.

Ron Fortier

Will rail come down the peninsula at all?

Peter Andrade

I don't believe the rail. No, I don't think.

Ron Fortier

Or like it's no station or or is it? Because it's where it is located at the in. Well, I in the downtown area, let's put it that way, the historic.

Peter Andrade

Area there's from what I understand, the rail system will basically come down to where almost where the harbor is. That's where it's gonna basically end there just past the one cider mill near where the the parking lot for the.

Speaker

OK.

Peter Andrade

The whales? I forget. What? Yeah, yeah, yeah. For the ferry. I think it's there's going to be a station there. There's going to be a station in the North End. There's gonna be multiple stations in the city of New Bedford. From what I understand, they're. I live in the North End and I know not too far away from where I live.

Ron Fortier

Or the whales tooth? Yeah, for the ferry.

Peter Andrade

They're actually doing some ground breaking area here where? Julius Koch was once church St. Exactly. Yeah, right there is is going to. There's going to be a train station there. And then I believe at least you know the one in in the near the wheels tooth as you mentioned there at least that one there also. But I believe I thought there was going to be a third one somewhere.

Ron Fortier

First, yeah. Ohh yeah. Church St. Yeah. Yeah, yeah, yeah, yeah.

Peter Andrade

Maybe near the Freetown line, if I'm not mistaken, but it's it's definitely. I can attest it's definitely they. They are definitely doing a lot of construction here in the North End in regards to the that station there. So it's definitely coming, sure.

Ron Fortier

Yeah. Yeah. No, that'll that'll. I think that'll make a huge a huge difference now with. You guys have been in constant flux because it's it was almost like the house that Jack built it. You know you you started off to accommodate one or two people and then all of a sudden, like, Oh my God, we don't have. A real plan, we. Just can't keep slamming up walls because you know somebody's gonna want to come in next door. And so now you guys are like, I hate to use the word grid system, but you guys are getting into some sort of a system, right?



Peter Andrade

Oh yeah, yeah.

Ron Fortier

It's really, I mean, you really need to leave a a trail of bread crumbs to, you know, getting to the building is easier than finding somebody in the building so.

Peter Andrade

Yeah, that's that's always been something that you know, I mean we realize, yeah. With a building this size and the amount of work to be performed and has been performed, there's always things that we're always improving upon and that for sure is 1. We're in the process of getting directories and and signage up. We basically named our hallways after. And people and and and different things like we have a Union Street within within the Kilburn Mill. So there there's all of our hallways are now named and we have street signs up that kind of identifies what hallway you're in and what the name of it is. And forthcoming is going to be basically directories that at at intersections and then in hallways major, you know. Entrees and things of that nature that will be able to direct people into where they're looking to to find, you know, I mean what they're looking to look for. So we have a retail area, we have our artisan area. We have obviously our Event Center up on the third floor. You know you touched upon briefly as far as the the. The amount of tenants that we have, I mean there's such a huge different, you know, the economy of of tenants and in different uses. We have gyms, we have yoga studios, we have Ballistics, we have massage.

Ron Fortier

Tommy crab.

Peter Andrade

Yeah, yeah, yeah, absolutely. Yeah, we have, you know, crab chiropractor, large tenant brings in a lot of people, a tremendous, you know, I mean, unbelievable how many people he sees in a day. You know what I mean? In in so many different, just a wide range of different diverse tenants that we have in the building, you know what I mean at the Kilburn, it's just. I always.

Ron Fortier

It's almost like the old neighborhoods.

Peter Andrade

I was about to say it's like a community within a community. It it's, it's it's a city within within the city, you know, I mean to tell you the truth. And that's again part of the the vision and and what I saw that the potential of of children being a destination point in New Bedford. You know, I mean, we have a 60,000 square foot antique shop downstairs in our in our building. You know what I mean? It brings people from all around. It brings people from from Boston area, from New York. You know what I mean tourists, you know, I mean we have movie movie companies that come in and purchase items there at that antique shop for for movie sets. You know what I mean? We had. Focus, focus. They were filming that in in Rhode Island. They bought a bunch of merchandise for that movie there. There. So yeah, it's it's such a.

Ron Fortier

Let's let's give Nathaniel Ellis from flip this dollhouse he's on a BBC production, right? His his. Well, not him, but his his Gothic neo Gothic or, you know, Victorian dollhouse, yes.

Peter Andrade

Ohh yeah, absolutely, absolutely. Yeah, he's he's been approached to do like, the reality show? Absolutely, Nathaniel. Absolutely, 100%. You know what I mean? He's got one of the largest dollhouse. Emporiums. Yeah,



emporium. Exactly. Exactly. You're, I mean, tremendous. I mean, I've been in his place, and I look at some of some of the houses that he has there. It's like, unbelievable the detail, the detail on the on the, those those doll houses are unbelievable.

Ron Fortier

It almost hit me too with all the. Peppers and and. Who's who doted on their granddaughters and built these these things, you know, they were Craftsman in their own right as they pass on this stuff comes in the market it so it's it becomes a secondary market. For what would? Ordinarily be secondary, I guess almost the primary market and so. He's got like. Tons of stuff. Let me let me give. You an opportunity for. A sales pitch which God? I don't think I've ever said that on 100. And 11 episodes but. For the artists listening to this podcast, what do you have to offer? Through the arts emerging and established.

Peter Andrade

We have. Yeah, absolutely. I mean, one of the things, I mean our our building is just under 500,000 square feet. So if you think about that, that's that's unbelievable square footage and unbelievable sizes. We can off. A small what we call artist pot, you know, 300 less than 250 to 300 square feet of space. If you're an up and coming, you just need a little bit of a nook to create artwork or a little bit of the space to get out of a room in your home to be able to come out and and have a peaceful quiet space. To to create your artwork we have that you know and then from there on up from there 400 square feet, 600 square feet, 800 square feet, 1000 square feet, 1200 square feet. We have so many different varieties of sizes of studios depending on what a person's needs are. We can kind of offer that and and we're still customizing space. You know what I mean with 500,000 just under 500,000 square feet, there's a lot of ability to customize spaces to tailor to what an individual or a companies needs are. And we're able to to, to offer that. We're able to offer them.

Ron Fortier

One of the I was thinking about sculptors, sculptors have. Yeah, it's that's probably the. That's the probably the toughest discipline in the in the visual arts because size, weight, you know, founding and all kinds of other things you have to do and and getting stuff in and out of the building. And my gosh, I mean perfect.

Peter Andrade

Yeah. One of the things with these older NEO mild. Buildings 16 foot ceilings. You know what I mean? Tremendous height. Tremendous height. Speaking of artistry, we had an unbelievably tremendous sculpture that once was in the building. Kelly's Ellen. You know what I mean? You touched upon sculptures. Yeah. Unbelievable. Going back again. Going back to what we discussed. Once before you know Jim Charette, you know that that. Uh, that studio, where he kind of like that open studio or what he termed unopened studio? The time and he just basically called to any artist that wanted to come in. We had about 6000 square feet of space that wasn't doing anything. He asked. Hey, do you mind if I use this first space for a weekend and? I was like. Go for it. You know what I mean? No worries, you know. I mean, and from there, you know what I mean? A bunch of artists came in. She was one of them. She saw the potential love the space. Hey, how how do I get my own space? You know what I mean? So from there it turned out to a few tenants came from from that. And her being one of them. And and just your artwork. The artwork that she created. Unbelievable, unbelievable talent, unbelievable talent.

Ron Fortier

I remember that what she was doing. With the steel.

Speaker

Wall, which was.

Ron Fortier

Which was absolutely.



Peter Andrade

Yeah, yeah, yeah, yeah.

Ron Fortier

Ceramics. You know, Potters, can you accommodate them? I mean, like, kill kills would be the thing. But I mean, your fire rated #1 going back to sculpt sculptures. If I remember the. Rating it's £100 per. Square foot, which is. The incredible isn't.

Peter Andrade

It these these buildings are like they're the like tanks, you know what I mean? You you can land an aircraft carrier on the seal on the roof of this this building it. It's unreal as far as the per square foot amount of weight that these things, these these buildings were built. Fast and like as I was saying, these things you could never replicate a building like this just.

Speaker

If you come.

Peter Andrade

Into the Kilburn look up. Look at the look at the wood. Look at the Timbers. Look at the the the beams that this building has are building like ours has, you know our building, like I said, opened up in 1905. If you look up and you see the columns in the in the Timbers and the and the building material. You have. We have. Solid wood, you know, Southern pine, solid wood. Columns one piece you know, came from one tree or 16 foot long. How you know? How old was that tree? You know, our building is, like I said, open in 1905. How old was the tree that produced that that timber? That piece of wood, you know, I mean, 2-3 hundred years old.

Ron Fortier

First growth, yeah.

Peter Andrade

You know what I mean? Unbelievable. You know what I mean? Never be never to be replicated. You know what I mean? Never. To be replicated.

Speaker

Let's get the guys.

Ron Fortier

Downstairs in the antiques area, a pitch I've got been trying to get my friend Henry Hopper, who's an antiquarian, he's worked for the Ford family, worked in their their their mansions are either cleaning them. Well, moving them, redecorating all kinds of stuff. He's a he's a as. He self-described. Fanatic in 18th and 19th century American furniture and I keep telling them the treasures that are down there, it's just it's not your average antiques kind of. Store is it?

Peter Andrade

No, no, it's not it. It has such a dichotomy, such a wide range. I mean, I've seen, I've seen pieces in there from the 1600s. You know what I mean? Early American. You know what? I mean. From the beginning of this country where you know. When people first started settling that settling the United States, you know, I mean, we live in a very old part of the country where it was the first settlers that came over the pilgrims and things of that nature. But I've seen items that old 1600s in that antique shop, the collectibles and more, you know, vintage per say. Items, but you have such a wide range wide range of of antiques and collectibles and that that there's almost anything and everything that anyone could be you know want or or find. Find interesting down there. You know



what I mean.

Ron Fortier

How? How many? How many business antique is Jeff Costa still involved in the antiques business down there?

Peter Andrade

Yeah, yeah, he he's actually believer. He's. He had his own shop at one time at the warm cider mill complex. And you know, they they decided the owners of that property decided to to unfortunately. For the building that he was in into Moore Apartments and he transitioned over to the antique shop there at the Kilburn and he's actually an active dealer there now. He sells his wares there, along with other co-ops in in the city. But he he's there as part of the New Bedford Antiques at the Cove. You know, he was a very. You know Intrical part of of New Bedford antiques at the Cove before it came to the Pilgrim mill where it once was was where the the market, basic Market Basket Plaza is presently.

Ron Fortier

Oh yeah, in the Fairhaven Mills of, yeah.

Peter Andrade

Yeah. Originally, New Bedford antiques. Before, before it came over to the Kilburn Mill was basically in one of the mill complexes over there. And he was a property manager, a building manager of the building that the The Bedford teaches originally was in. You know the antique. Shop basically has been at the Kilburn Mill for the past 14 years. Previous to this, ownership group has been there for 14 years now. And yeah, it's it's. Flourished. It's grown. It's 60,000 square feet again, one of the largest indoor antique shops in Southern New England. Never mind New Bedford. And like I said, it's it attracts people from all around. Movie companies go there, purchase items for. Movie sets that are being filmed locally in the in the area and yeah, no, it's it's it's been a very. Great attraction and draw for the Kilburn Mills for sure.

Ron Fortier

So you already told us what you had to offer and if if you had the magic wand, if the the management, the, the, the partners in in the business, said Peter, what do you think we need? To make this even more successful, what what is it that you think that that you would need? I mean, I would like. To see another one or two more restaurants. This this to me, it's the old gas station Formula One gas station does OK. Two gas stations do great. Three gas stations do phenomenal. The fourth guy comes in. He's he's a. Loser. One of them is. Going to go out for some reason, it's.

Peter Andrade

So someone's the odd.

Ron Fortier

Yeah, it's a weird it's one of those. Yeah, exactly. Exactly. Yeah. Yeah.

Peter Andrade

Man out right at one point or another.

Speaker

No, it's.

Peter Andrade

The one again going back to the size of our property, the size of the building 5 just under 500,000 square feet, there's room for multiple multiple. Different, different, different things. We've had multiple yoga studios,



multiple gyms. You know, there's room for a lot. There's room for a lot. You know what I mean? One of the things that I personally like to do is is, you know, as I'm showing space and things of that nature, I don't necessarily. I'm not going to put anyone that's like minded next right next door. One another, and I mean there's plenty of room to spread out and and to and to diversify in different areas cause you know you. We want. We don't want this. The main focus of people coming into the building just to be in one particular entrance, you know what I mean? You want to diversify, we want to, as people come into the building. We want to spread them out. Hey, we we're always. I'm always big on. Hey, make sure you see our artisan. And in the far North End of the building, we have the antique shop downstairs in the basement. We have our retail area here. We want people to travel. We want people to explore the building and just seeing the the wide diverseness of of. Tenants in what different tenant may. Have to offer. You know what I mean? We have a crafting company. We a person that deals with crafting, dealing more for kids. We have dance studios for kids. We have obviously artistry the cafe, the antique shop. You know the, the gyms, the, the, the, the spiritual healing. The yoga studios the the chiropractor. Such a diversity? Yeah, and such a diverse group of parents.

Ron Fortier

Mind, body and soul, huh?

Peter Andrade

That we have. That we're fortunate, you know, I mean, and I say very you. Know we're fortunate to have. That such range of tenants, you know what I mean that we have that just. So many different people coming in. Oh, I'm looking for this. I'm looking for that. You know what I mean? Right this way. You know, I mean, going this direction, you'll you'll find that type of thing. So it's. That's great. That's great to have.

Ron Fortier

What about residential? Is that in the cards or is from what I understand? The north part. Of the building, I guess where the mill offices was, I don't know if that's owned by you guys. That's another company, another concern or I heard they were put in 80.

Peter Andrade

Yeah, and that.

Ron Fortier

That's up there.

Peter Andrade

Yeah, yeah, that's actually, that's the sister mill to the Kilburn. It was part of the originally the original in the in the back in the in the spinning days the the original owners. Yeah. That was the sister mill that Mill opened up in 1910. Separate separate ownership group now presently. But yes, they are green lighted for for housing and that in that particular building it's not associated with us. It's not part of our own of our property. But as far as the children?

Ron Fortier

You think it will enhance? Your operation and vice versa, right?

Peter Andrade

Absolutely. I I don't see. I don't see a negative in it to tell you the truth. You know what I mean? It's it's, it's all. It's all good as they say. You know what I mean? It's it's all part of, of, of being a part of the community and embracing what comes comes by. You know what I mean? It's all looking at it from a positive sense and. And how can this better us? And how can we partner with them and and make the community around us a better place? You know what I mean, working together? I I'm always for working. Together, you know you mentioned Hatch St.



and there's, you know you mentioned an antique shop. The antique shop. There's the Kushner river. Working together is always better than it's US against them. No, it's that I I I don't look at it that way. I don't. I don't think that's the that's the correct mentality to have is how can we work together to better the community to better. What we're able to offer for everyone, I think working together is always more of a better philosophy than US. Against them. Philosophy. I don't. I don't, I don't subscribe to that.

Ron Fortier

Believe it or not, that was very gorgeous. Philosophy for Motown. Records where he he said. You know, everybody's in this together and. Yeah, we can. Be competitors, but being competitors just makes us want to be better because.

Speaker

We have to.

Ron Fortier

Have that little bit of competitiveness, you know, in there without without steamrolling somebody over and but it's community.

Peter Andrade

You you do you.

Ron Fortier

Because we're all doing the same kind of. You know.

Peter Andrade

Yeah, you you have. To have a little bit of an edge, I'm not gonna say I'm not gonna sit here and and. Not say that we. Don't you know what I mean? You have to. Have a little. Bit of a chip. Yeah, you know, pardon the pun, but it's not your average run-of-the-mill person that's gonna be looking to buy a mill, you know. What I mean, Gary, it's.

Ron Fortier

It's still gonna be a little crazy.

Peter Andrade

Right.

Speaker

Yeah, you have to have a.

Peter Andrade

Little bit of excitement in your ear. I mean and listen. The ownership group that, that, that I'm fortunate to work under and work for has that little bit of an edge, but also wants to work together with other with other people, other business owners in the community and and make. The community make the area a better place and that's that's and that's what it that's at the end of the day. That's why when I go into work and I go.

Ron Fortier

Yeah, that.

Peter Andrade

Into the Kilber mill. Yeah, I wouldn't be there for 33 years going on 34 now if I didn't like what I was doing, you



know.

Ron Fortier

And and the fact that you can deal with Peter, Peter, Peter, Peter, Peter, Peter, Peter. Peter. Peter. I've. I've seen you in action. Oh my. God, I've been getting hit from all. Sides and yet you know you just like. Maintain a rhythmic heartbeat.

Peter Andrade

Yeah, I I make myself available. You know what I mean? I, you know, sometimes a little. Bit too much. Certain days. But you know what I mean. Hey I'm vested in the place.

Ron Fortier

Yeah, I think you are. I think well after 3730 plus years, yeah, a little bit of heart and soul is in. There as well the. Garden. The sculpture garden, which was an almost came to fruition kind of thing. Where is that?

Peter Andrade

We call it the courtyard. Yeah. Believe me, if you were to see the before and after, like, oh wow. So it's it's such a unique place. You know, the Lefkowitz back when manufacturing we had stitching shops we alluded that before we had some stitching shops back in the. 60s, seventies up in the in the building, you know, made well. You touched upon. Made well. Ginger, Peach Macintosh. Yeah, Macintosh.

Ron Fortier

Yeah, yeah.

Peter Andrade

You know, LTL sportswear, a ton of manufacturing clothing manufacturing that was in the in the building they you know at a necessity. You know what I mean with the second and third floor the the previous ownership group left, which is basically they built this huge ramp around back of the building that basically made the second floor. Almost like into a first floor where you can actually drive up to yeah for shipping and receiving purposes. Of of the 2nd floor and 3rd floor with some lifts and things of that nature. What that then did was kind of closed off an area of the of the property that is. It's a unique. Unique area where it's open to the to the sky, but it's surrounded by the building. Itself. So it's an enclosure, but with an open air feel to it. And it's. It was kind of. Pre you know, with the left quits. It was basically just the kind of like forgotten area. We didn't really do much of it. It was really overgrown with vines and weeds and things of that nature. And again, going back to the the this ownership group's vision to be able to see, you know, again pardon the pun. Beyond the weeds and seeing the opportunity to create a special, unique space there. And like I said, to see the before and after pictures, you know, night and day. And I mean, we built an entryway, you know, basically took out and a window created a doorway, you know, created a ramp, becomes half handicap accessible, you know, I mean, it's just a unique industrial looking space. But you know, very, very unique eclectic. We planted some grass seed. We made some part. We put out some patio bricks out there, just a unique like I said, unique unique space that.

Ron Fortier

It would be. It would be phenomenal if they could get a benefactor, you know, like the the Frost King Sculpture Garden. That's frost king. The people who sell all that installation stuff for for the winter time for. And then there's a couple of others that seem to be, you know, underwritten by major manufacturers. That would be a unique that would be another attraction, another magnet in that building.

Peter Andrade

100% I. Mean we we see the potential? And we see that we you know. As as these. Realizations come to us and we see that. OK. Opportunities come, you know, present themselves and we see that, you know, we're going to



need a person that's going to be able to handle this. You know what I mean? We're going to be looking for a new art director in the very near future that's going to be able to take us to the next level and be able to explore these opportunities. And and and go after certain things that that that will help facilitate. Right. These type of, you know, gardens and art displays and things of that nature. We we spoke briefly with with Louise. Louise had some ideas in regards to that particular space about doing some sculptures and doing some things out there. And and yeah that it's.

Ron Fortier

I think the pandemic kind of took the buzz off of that, right?

Peter Andrade

Yeah, yeah, yeah, 100%, yeah, 100%. It definitely did.

Ron Fortier

Right. So. We're gonna. We're gonna wrap this up, cause I I could really just just just. I mean, you've gotta come back. That's that's for sure. Because there's so much more. Would you consider the Kilburn to be an economic driver? In its own right, because you're providing a platform for all these artists. For this, for this emerging retail for, I mean it's a real hodgepodge and I don't mean that in a negative sense, it's it's an eclectic mixture. Let's use that better term, right we we.

Peter Andrade

Yeah, no, not. There is a lot of entrepreneurship within, within the building 100% there's a lot of small, you know, startups, tremendous amount. Cocais. Isha. First, you know. We've had a few, a few tenants that. Have grown out of. Not necessarily grown out of the Kilber mill, but had opportunities for other locations for sedition. Madeline, look different. You know, as an example and and. You know, and I. I I have so much. Respect and admiration for what? You know where these particular people started out and where they're actually growing and and and growing their business. You know what I mean? There is such a tremendous amount of entrepreneurship. Little you know, startup shops, you know, I mean one owner, you know operations. That's the backbone to tell you the truth of Kilburn is that is is we're we're. Helping startup companies start their business, chase their dreams and and some of that is from COVID. No, you know to tell you the truth.

Ron Fortier

I was going to ask that was my. Next question, yeah.

Peter Andrade

Yeah, no.

Ron Fortier

Did you see an?

Peter Andrade

Is it?

Ron Fortier

Uptick in business because of COVID.

Peter Andrade

COVID has definitely opened people's eyes to to opportunity and into, you know, one of the things that a lot that unfortunately COVID did, it took a lot. One of. The reality got flipped on its head. You know what I mean? And and yeah, yeah, absolutely. And and and people understanding that. Hey, I can I can control my, my, my destiny I



can control my fate. I can control my tomorrow. You know by taking. Control of myself and control and taking control of my economic, you know, ability here by starting up my own company I've always wanted. I've always dreamed of doing this. And now you know what I mean. Now is the time. You know what I mean? Now I'm gonna. I'm gonna take take control. This world is is so chaotic in so many different directions. There's one so much uncertainty that let me let me take control of what I can take control of and and let me let me try. Let me do this. You know what I mean.

Ron Fortier

The great resignation, as they've called it, so many people are just saying bye bye and I've spoken with young couples who couldn't figure out for the life of them why one of them had to be laid off because there was no way they could even do remote or anything like that. And then at the end of the month they're doing. Their household finances and. They're like, how are we like 2530 forty, \$50 ahead of? That doesn't make any. Sense then it's. With them, we're working. One of you work, the both of us are working the quality of our life is not wonderful. But two people working, especially for our children and we're paying other people to watch our children. We're paying other people to watch our pets. How stupid is that?

Peter Andrade

The light, the light. Bulb moment came. Yeah. I mean, the epiphany and the light bulb moment. You're. I mean, it's it's it's amazing how sometimes. You don't. You don't understand up. A blessing comes in so many different forms. You know what I mean? And and again, you gotta look at pot. It might. My point of view is always looking at trying to take positives away from things. And you know what I mean? If this COVID has brought anything positive, it's been like an epiphany. Moments for a lot of different people that I can handle. Things I can do. I can do more. I'm better than what I what? I thought I was, you know? I mean, I can handle. I can. I can take on things more than what I thought I could. So.

Ron Fortier

Well, I want to tell you of Peter Andre. You have the best seat. In the House to watch the growth. Of the of the creative community, which is now. It's it. It is a force to be reckoned with. I mean, we had whaling, we had textiles, we had the schmatta business, the apparel business and and now we've got the, the, the art business and it is a business and it's not, I mean you can't have this many artists renting that much space between you and other places. If they're not making.

Speaker

Right.

Peter Andrade

Yeah, I mean, New Bedford again, going back to the city of New Bedford, you know, the potential, the tremendous our city is a great city. You know what I mean? I I'm a champion of the city. I love the city. I love what the city has to offer and and and how many different times. Has the city been reincarnated from, you know, from whaling to textile to the richest seaport and and and yeah, the richest seaport in in the country for many consecutive years, I might add. You know what I mean.

Ron Fortier

Well, it's not phishing, I'm sorry.

Peter Andrade

To the art. That's tremendously the rich art that is coming, that the talent that is in this city is unbelievable, very, very underrated or or under the radar. But the amount of talent that is in this city from an art standpoint is. Unbelievable. Unbelievable. I can speak for what I've seen personally at the Kilber Mill and. It's unbelievable amount of talent that's within this city. Unbelievable.



Ron Fortier

Yeah, yeah, like I. Said you got the best seat in the house. I'm going to wrap it up. Peter, thank you. So. So very much and.

Peter Andrade

I appreciate you.

Ron Fortier

Folks, we're wrapping up another episode of the Artists Index in Focus Podcast, and we had a tremendous conversation here with with Peter. Grade, who is the property manager for the Kilburn Mill, which is a fast rising Mecca and almost an epicenter in its own way for the artist community. So with that in. Mind. See you. Next time on the artist index, bye bye.