



MASSACHUSETTS CULTURAL COUNCIL
FOLK ARTS & HERITAGE PROGRAM

AUDIO TAPE LOG

Accession No.: MH-04-01-D Date(s): 1/26/04

Fieldworker(s): Maggie Holtzberg, Catherine Moore

Interviewee(s): Jimmy Slyde, Rocky Mendes

Event: Apprenticeship Site Visit

Place of Recording: Whitman Academy of Performing Arts, Whitman, MA

Recording Equipment: _____ Microphone(s): _____

Recorded in: stereo Tape Brand and Format: DAT, 65 minutes

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Brief summary of tape contents: Maggie and intern Catherine Moore drove out to Whitman on a cold January evening. Whitman is off the beaten track - some 35 miles southeast of Boston. Traveling south on 18, then east on 27, we made a left onto Washington Street, which appeared to be the center of downtown Whitman.

The Whitman Academy of Performing Arts is housed in an old wooden building with double doors and creaky stairs. The building looked kind of dark when we arrived around 8:10 p.m., but the front door was open. We entered the foyer and spotted a directory on the wall. Press-on white lettering announces the art forms currently being taught -- ballet, jazz, hip hop, tap, Irish. As we climbed the wide stairs we heard the distinctive sound of metal taps on wooden floorboards. At the top of the stairs a long hallway led to various studios. We followed the sound of the tap dancing. It was coming from a large dark studio space on the left. In the dim light that filtered in from street lamps outside, we could just make out two figures, dancing in the dark. A tall, wisp of a man stepped toward us and introduced himself as Jimmy Slyde, along with his apprentice Rocky Mendes, some 53 years his junior. After the interview was over, Slyde took us to the back room where he and Mendes usually practice, a much smaller space strewn with piles of the Academy's costumes and props. Slyde indicated that the dance floor's surface in this back room was better than that of the front because the older, less polished wood made it easier to practice sliding.

Counter/ABS	Contents
	MH: It's January 6, 2004, and we're in Whitman. I almost said Whitman, GA. It's a cold night. Tell me the name of the studio we're in.
	RM: This is Whitman Academy of Performing Arts.
	MH: OK. And I'm here with apprentice Rocky Mendes III who's studying
	RM: No, no no no.
	MH: No? You tell me your name.

RM: It's Edward Mendes III but I'm also known as Rocky Mendes.
MH: OK so that's your nickname?
RM: Yeah.
MH: Yeah. And you're working with who?
RM: Dr. Jimmy Slyde
MH: OK and tell us what art form you've been working with him on.
RM: Tap dance.
MH: How long have you been working with Jimmy?
RM: Wow. Let me think. (laughs) Um, well, before here, you know, he was just nudging me I guess, it was called. I met him in the studio. Well, the studio was downstairs before, when I first met him, and then I just started stopping by his house and then we started hanging out--wasn't really on dance--but we just started hanging out and he'd stay stuff about dance, we'd talk, this that, and then it got into dance and that was it.
MH: What age were you when you first saw him dance?
RM: 18
MH: OK
MH: Actually I was, no 17, I was 17 when I first saw him dance.
MH: And now what age are you?
RM: I'm 23.
MH: OK tell me a little bit about working with him. What is it like?
RM: It's fun. Even though, you know, it's hard, but it's fun. That's all it is.
MH: Sounds like you work together a lot. What's the schedule?
RM: Really, we try to do something every day. If not, every other day. Really, we work upon each other's schedule, you know, try to inconvenience each other. Sometimes it's real late, sometimes it's early. Who knows. We talk every day.
MH: We're here at 9 tonight, so typically you might go from 9 to what?
RM: We might go from 9 to 11, or if it's real good, who knows, maybe 12.
MH: And typically what would you do together with him? What would be a typical evening?
RM: Dance. (laughs) Talking, making sure I get it, yelling at me.
MH: Is he tough?
RM: Yeah, but I like it, you know, it's fun (laughs). That makes it fun. But, um, yeah, we start off with just basics.
MH: Which would be, if you're a non-dancer, tell me what that is.
RM: Shuffles, slaps, then we move and eventually get into riffs. Then we go back to brushes, shuffles, slaps, and just go around all that.
MH: Can you define what each of those mean? I can sort of get a sense of what it is but what's a
RM: What is a brush? When you move, uh, it's one sound, and your leg's moving back. So it's like just brushing your foot backwards, like walking backwards, basically. And when you pick it up, it's BAP!. And then a step, of course, so there's two sounds-- BAP-Bap! BAP-Bap! BAP-Bap! That's a brush step.
MH: OK and what's a slap?
RM: A slap is lifting up your leg like you're almost about to jog, and then just throw it! (sound of two taps) And just throw it down and (sound of two taps). Two sounds--slap, slap.
MH: And a riff?
RM: And a riff is just throwing it in four sounds, so the whole foot hits at different times-- da, da, da, da.

MH: OK can you demonstrate each one of those things for us so, I can get the sound of it?

RM: I could try (laughs). Yeah, yeah. Well, a brush would be like, uh, (sound of one tap) shuffle (two taps), slap (two taps), riff (four taps).

MH: I heard the fourth, yeah.

RM: That's the whole difference between them, and we just work on that and then put it together in different ways with different things and-- wow! (laughs)

MH: What's special, it seems like it's a real honor to work with him, is that right?

RM: Yeah, oh yeah, yes!

MH: Talk about that a little bit.

RM: I don't know, there's nothing to say about it, it's just, it's a feeling, and I don't know what the feeling is, really, there's no words for it, at all. (laughs)

MH: Well I mean, not everybody gets to study with Jimmy Slyde.

RM: No, I don't know. It's more of a friendship also, so it's different, for me, rather than somebody who's just a dancer like, oh wow, let's just go hang out with Jimmy Slyde. I'm just like, mmm (shrugs), I don't know.

MH: Well it's like you have a relationship with him, a mentor sort of, friendship.

Maybe we can get him in here and I can ask him a few questions.

JS: (tapping sounds) I hear a lot of silence! What is this, the inner sanctum?! I thought this was a studio. I haven't heard your foot move. Has he been speaking to you?

MH: Yes, a little bit. He's doing ok and he demonstrated the four basic steps.

JS: Sitting down?

MH: No, I got him up out of the chair.

JS: Oh, that's wonderful! That's a start, huh? (everybody laughs) On his feet.

MH: Can I ask you a few questions?

JS: Sure! You don't mind me standing? You know us dancers, we like to keep our feet under us. I'm Jimmy Slyde, by the way, nice speaking with you. I'm glad you came by to sit in on us.

MH: And you live around here too?

JS: I live in Hanson, yeah. I'm a neighbor. And so that makes it much better for me, I can get over here quickly, you know.

MH: And you've been spending a lot of time with him?

JS: We've been getting together quite often, you know, sometimes even unannounced, so that's a good way, yeah, but I'm enjoying, he's proven to be a very, how can I say it, he's willing, and that's wonderful. Otherwise, you know, I'm not a teacher, by the way, I'm just what you call a nudger, you know.

MH: He told us that! (laughs)

JS: Well anybody that knows me, that's what it is, you know, 'cause teaching is one thing but people have to want to learn--that's the other--so that makes us believable.

MH: That makes sense. What's it like working with a young person that is willing to learn and work hard?

JS: Refreshing. Exhilarating! All those things, you know, when it's minus five out like it is tonight and has been for a while, you have to really want to come out and be around somebody. I wouldn't want to be doing something I didn't want to. And he keeps me on my toes, and he's responding. He's doing very well, in his teaching as well, you know he teaches here. He hasn't spoken to you about that? I thought that would be important!

MH: It is important.

JS: Yeah, he's doing well with that and primarily that's what I hope to allow him to become a better teacher, since I'm not a teacher, so there's a difference right there, so, you know. I think he's enjoying it. He sees what it's like now, 'cause when you're in front of a class-- getting the attention of the class and having something to say, with your feet, as well, does make it a, how can you say, it's more of a challenge. So he's got both ends working and, you know, and I'm happy with him (tap noises).

MH: What do you think is the most basic thing that you can pass on to Rocky?

JS: The joyfulness in being a dancer.

MH: And you've gotten a lifetime of joy out of it, yes?

JS: This is what I'm living, you know I'm (mumbles) years old right now (everybody laughs) and ah that's a long time to be enjoying something that is physical. Tapping is physical, you know. (Jimmy does a short combination. Music strains in from an evening dance class in a neighboring room) Keeping that going and thinking of things to do and trying to be correct, or improving, as we say, uh, it's ok. This is a multi-studio (laughs, referring to the music), there's three or four things going, I think that may be the Irish step dancers. Isn't that Irish step dancers?

RM: Cathy's finishing her class.

JS: Oh I see that's Cathy.

MH: Well we were talking a minute ago about the difference between getting up in front of a huge audience and, you know, it's one thing to dance on your own but then to perform in front of a huge audience. What

JS: That's the word right there--to PERFORM. Dancing is one thing. Studio is one thing. Mirrors another. But an audience is another part. Then you're getting into the business part of it. You have to have something to say to be in front of an audience. You know that. You're going to be knowing that more than ever (everybody laughs. Slyde is directing this toward Holtzberg, referring to an upcoming folk concert in Florida that she is designing and MC-ing, and where Mendes will also perform). Sorry, I thought I'd put that in. This is what I'm saying. You have to make gestures as well as speak.

MH: And your eyes right? (During the interview, Slyde is very expressive with his eyes and face, especially when he's dancing.)

JS: Of course! Although you don't see anyone. Take it from one who knows, I mean when you're in front of an audience you see nothing--you've got lights coming--but they're there! I know you're there! I can hear you breathing! All kind of things like that, to relax yourself. So he's coming along and that was the business I was in for fifty years, so. I played saloons and cabarets and places where they'd say "Bring on the girls!" while you were dancing. (laughs)

MH: That's pleasant.

JS: Well you have to have something to reply with, a smile. You don't want to lose the audience. You say, "Yeah! Here they come now!" (combination, Slyde smiles out to an invisible audience) With high heels on. So you have to be adaptable, so that doesn't come easy. I would hope not, because it took me a long time to learn that. So I'm just trying to pass some of that on to him. But he's a joyful young man and I think he's worth every minute of it. So we're having a good time. Yeah.

MH: Would it be alright to just ignore me and

JS: Ignore you?! Never! (everybody laughs) How dare you! (tapping sounds) Did you come this far to be ignored? We could maybe do a little time step or something. (Slyde and Mendes begin to dance)

JS: Yeah! What do you call that?
 RM: Time step!
 JS: Time step! Uh uh, Uh uh, Uh uh. Gotta get yourself together. (inaudible) Uh uh, Uh uh, Uh uh. Time step!
 RM: Double (inaudible)
 JS: I'm glad I was dancing! What do you call those?
 RM: Slaps!
 JS: Uh huh. Like, slap?
 RM: Like, slap! (laughs)
 JS: Uh huh! Uh huh!
 RM: Slap, slap! Slap, slap!
 JS: What are we doing so anybody might now?
 RM: Riff, riff, riff, riff! Slap, slap, slap, slap! (repeats)
 JS: Uh huh! (more riffs and slaps) Well what else do you do? (laughs) How bout a little walk? (Slyde and Mendes walk in a circle around the studio in time with one another) You just call that the walk-around, huh?
 RM: Yes (inaudible)
 JS: That's good, good! A little hop-skip now! (inaudible) Uh huh! Uh huh! (inaudible) What about a toe heel? What about a heel? Ooooooh! What you got? Walk around? That makes it sound very good. Go see yourself in the mirror and see what you look like. (inaudible) I didn't know you could move! I like that, that sounds alright. What do you call that? (inaudible) Uh huh! (inaudible)
 RM: Slap slap slap!
 JS: Uh huh! That's alright. Oh, now I like that!
 RM: Slap, slap, slap, slap
 JS: Alright, ooh, ok! (inaudible) (Slyde and Mendes take cues from each other) Not bad. Do a little tune for em. (Mendes improvise while Slyde "sings" along)
 JS: Oh, hmmm, maybe that's why I wanted to see it! (laughs) Not bad. Anything else you'd like to show the young lady while you have her attention?
 RM: Um.
 JS: Oh you have to think about it huh?
 RM: (laughs)
 MH: It's like a conversation isn't it?
 JS: That's what we try to have, just try to have enough things in his library other than what he's teaching. And it's still all exercise. This is not a routine. Just to know when you call on it, it's there. So that's what his part is. He has to practice it and get comfortable with it and know it's there, that's all I ask of him.
 MH: Is it like a vocabulary then?
 JS: Well, it gets to be a vocabulary. First of all, it's ah ah goo goo gah gah. Vocabulary comes later when you know, (performs slap), what a slap is, when you know, (performs riff), what a riff is. (Slyde performs a few steps) What is that?
 RM: Brush, shuffle, slap.
 JS: Say it so we know.
 RM: Bush, shuffle, slap, riff.
 JS: Oh, and what is it on the other foot?
 RM: Brush, shuffle, slap, riff, brush, shuffle, slap, riff, toe heel
 JS: Do that again. (Mendes does it again) I like that better. Then his pronunciation comes into play, and annunciation. So it's still a learning process, but that's the part I want him to enjoy, so he enjoys telling you, and whomever he's teaching, (taps), that's what I want, that's what I expect, (taps), that's what I want, that's

what I expect, (taps), that's what I want to hear, (taps). Clearly! So you have to work on that. That's not just there. That makes tap special. (Music strains from other room) Then when the music comes on then we say, "Oh, ok, one, two, ready, go (taps) and all the things come together, hopefully. So we're in the midst of just getting comfortable and he's having more and more to say and I like where he's heading.

MH: Good, that's excellent. So when we were talking a moment ago about you working with the blues musicians, would there have been historically any dance that would have gone with that Piedmont Blues or not?

JS: I think they would have to show in something, or show me something, because the blues are what you make them. The blues are the blues. You got the down-home blues, you got the gut-bucket blues, you got the this blues, you got the way-back blues, I mean, there are many facets to the blues, so adaptability is going to have to come in. This is where he's going to have to adapt and find something to do bluesy (still referring to Mendes's upcoming performance).

MH: Well what's the difference between tapping without any extra music and tap-dancing to music. Are those two very different things?

JS: Time. One you make your own time. The other way, you're with time that's being provided for you, so that's why you see people (keeps time with his foot) making sure whoever's with them is with them. That's what's so important. "OK fellas, let's go". And you can take up a whole fifteen minutes getting everybody ready (laughs) so, but it's so important to get them with you, say, OK, (sings, spins around), or whatever they play, (continues singing, taps along), We'll see. That's great.

MH: Really spontaneous. It'll be good. It should be good, yeah.

JS: I want him to be comfortable with what he does, so when whoever's there, he won't feel. (facial gestures)

MH: Nope.

JS: Resort to trickery! (everybody laughs) That's why I really wanted to know who was playing, so we could know which way to head.

MH: I could have brought you an album. I have an LP of theirs.

JS: That would be nice for him to have, just to hear, so his ears can get attuned. They're not going to be playing with him the whole way?

MH: No.

JS: Well, they're with him, I guess, 'cause they're his company, but at some part, which is like the end of it, after he does his time steps, a couple other things we've got in mind we won't divulge yet. And a surprise is great cause it's a surprise to him what's he's going to have to do with them! But where's that going to come in?

RM: Which part of it?

JS: The music part of it!

RM: Oh that should be coming in around the end.

MH: There are three different kinds of music. The first one's Irish. Then these Piedmont blues. And they'll do their thing on their own for maybe twenty minutes and then you'll come on, and do some on his own, and some with them, and then at the very end we're going to take turns between the Irish step-dancing, the clogging, and the Tap.

JS: A little jam.

MH: Trading off.

JS: Learn the word, a little jam.

MH: Jam, a little jam.

JS: Well that's a jam session. Well that's what it is! I'm not making it up!

MH: I know.

JS: And now we're going to jam, you know, jam means mix it all up.

MH: And they'll [the audience] be able to see how they're [the styles] similar and how they're different.

JS: That's right. That's good.

MH: You know what hambone is? (Slyde chuckles) Is that any relation to?

JS: Well that's all part. That's body dancing, you know. (demonstrates a little hambone) You know that's stuff in time but you know we (taps). Easier. (he and Mendes laugh)

MH: Well how does that relate to what's in the next room, the Irish step dancing? How does what you do

JS: Well now step dancing is done primarily to music. (Slyde impersonates a step dancer with his arms locked at his sides and only moving his feet) That's how they do it with their hands by their sides. But that's the form. But we're (Slyde does a short routine, spreading his arms out and moving them around, moves about over a wide area of the floor), 'cause we need balance. (pauses, laughs) Well, think about it! If I go over here, I can't go here (he goofs around the dance floor). It's very hard to do without using your hands. Very hard to do a ballet tune without your hands. So we just, it's all body, it's body language. There's (does a little hambone). That's body language. This is body language. (Irish step imitation again) Nothing moves but just the feet, you know, and like that. Tap is.

Everything. Ballet, all of it, swing, you know, slap. So

MH: Interesting.

JS: It's not easy! (chuckles)

MH: And then the Southern clogging, also quite rigid up here right? (referring to upper body)

JS: Oh yeah. But they (shuffles quickly) they trying to get the sounds. (shuffles quickly) We take sounds too, tapping, but we get them and move them and manipulate and try to keep in time. Time! So important, that's why we need to hear some of the music they got to kind of know.

MH: Yeah, well they'll keep the time.

JS: Oh yeah. You might even do a shim sham with them.

RM: Yes.

JS: Little blues, little something. That's where you can do all that. (he and Mendes are conferring about the structure of the performance) And the other part you just set it up and do something

RM: With them before.

JS: By yourself and move that part from there to shimmy sham and jam so everybody, you know what I mean, get the people.

RM: I just, I was just hearing noises. (it was the noise of the video camera's battery indicator)

MH: I heard little noises too. (Slyde taps and does an animated routine)

CM: Hey!

JS: Just to keep you on your toes! (CM had just put the camera down and at that moment Slyde decides to do a particularly expressive movement towards the camera, a game he repeats once or twice more throughout the interview. Everybody laughs. Slyde continues to dance.)

MH: What's that? A slide?

JS: Am I still in focus? (chuckles)

MH: So does the slide, have to do with what you were just doing, your name, or not?

JS: Sometimes, 'cause sliding is slipping, right? Now do you slip before you slide, or do you slide then slip?

MH: You slip before you slide.

JS: Thank you! That's why slides were born. Somebody slipped. (Slyde lunges forward)

MH: That's good! OK, so it's a way of saving yourself?

JS: Sometimes! (everybody laughs) It's been known to!

MH: That's good! That's good!

JS: But that's why I've always been able to laugh at myself and not be completely serious about myself, only serious about my efforts, but I can laugh at myself because I've slipped and fallen and all those things. That's what makes you a dancer. I don't know any dancer that hasn't fallen. Ask any!

MH: I will! I know some.

JS: Yeah, "Have you ever fallen?" And they'll say "Ooooh! You mean during a performance?" (laughs) They'll come up with that one. During performance, during rehearsal, of course you fall cause that's where you learn how to fall and get up. At some point. Otherwise you're not a dancer, take it from a dancer.

JS: And you started young, yeah?

JS: You could say that too! (laughs and taps) Yeah I was, before my teens, you know, so (inaudible)

MH: When did you know you wanted to dance?

JS: I still am trying to figure that out. But I was, you know, into music before. I was playing the violin early.

MH: We read that, yeah. What kind of music on the violin?

JS: Classical, yeah. I was really learning violin. It was good for me, good for me. Cause I learned time, I learned meter, I learned what notes were, and eighth notes, and quarter notes, and you apply all that to dance. You have to know music, I believe, to become a good dancer. Because that's what you're interpreting. Be it jazz, be it classical, be whatever it is. If you don't know music, you

MH: Do you know music?

RM: A little bit. I am learning now MUCH more about music than I have ever known (laughs) ever, yes.

JS: Different types of music. Since I'm jazz oriented. He's what he is. He's hip-hop and rap and all.

RM: Now I moved (Tape cuts off. Mendes indicates that he used to be into those forms of music, hip-hop and rap, but not so much anymore. Slyde tries to explain that these newer forms are important too.)

JS: he has to know about duke Ellington, he has to know about Stan Kenton. You gotta know about a lot of people, it doesn't mean you have to do all of it, but you have to know it exists, just like the blues.

RM: Yes.

JS: Because now you're gonna have to adjust to the blues.

MH: That's right.

JS: So, wonderful! That's worth everything! To learn how to adapt. That's why you have to be sure what you can do and apply that.

MH: And isn't it at the root of a lot of music anyway?

JS: Of course! It's music! Blues is music, they've got bars. Of course sometimes it's twelve bars! That ain't ordinary. (both laugh) We're used to eight bars you know like that but uh it's OK.

MH: That's true.

JS: I know it is.

MH: Would that mess you up?

JS: Only if you don't know how to count. (laughs)

MH: No I hadn't thought of that but you're right. It's a different. Your patterns.

JS: Of course! The blues, yeah, that's why you're gonna have movement in something like that and then some step (taps) because there's an extra four here and there. I'm just telling you. You will come to find out that there's a little truth in what I'm saying. (both laugh)

MH: And I remember you said something to me a couple months ago about everything having roots. There was nothing new.

JS: I didn't invent it. The people I learned from didn't invent it, and that's what they let me know, hey, here's something you can do if you do it good or if you do it well it'll help you get there, and that's what I want him to know. Learn all you can, you know, appreciate all dances, that's what I've learned.

MH: Who were some of your mentors or people you looked up to when you were his age?

JS: Bill Robinson was the first one that comes to mind, because he was the world's greatest tap dancer. That's first. Then you go. People that I've met along the way. I've met John Bubbles.

RM: Peg-leg Bates.

JS: Very great man.

RM: One-legged dancer.

JS: That's why they called him peg-leg.

RM: Mmm hmm.

JS: Outstanding.

RM: The Nicholas Brothers.

MH: Were they from? Where were they from?

JS: They were from the movies. That's a great history. Just like

RM: Fred Astaire, Gene Kelley, Do?? Carter, the ?? brothers

JS: That's why I'm telling him mention many people because it might be somebody you've heard of. You haven't heard of everybody. You couldn't have. Name some more.

RM: Well we have ladies, of course.

MH: Didn't we just lose someone? Somebody just died, a woman, it was in the paper, a tap dancer.

JS: Oh, ?? Louis.

MH: No, there was another woman.

JS: (Laughs) That was a great loss. Elma?? was one of my most favorite people in the world. She was always doing something for the youth. All her programming was youth-oriented. She wanted nothing but the best in the community, she was a community in Roxberry lady. Wonderful lady. They should name a whole institution after her. No, I admired her that much. She was great. A great ballet teacher and, classic, let's put it that way. But other types of dancing were always around. Name some more dancers.

RM: Oh well for the ladies, you know, we have Elenor Powell, and she was known as the best in her era, her time. And there was Ginger Rodgers.

JS: Who?

RM: Ginger.

JS: Who did she dance with?

RM: She was Fred Astaire's partner in his movies, his motion pictures. (laughs) And ah, Dr. Jenny ?? who was the first black woman to be in motion pictures and also danced along side Bill "Bojangles" Robinson. And then there was Anne

Miller and Diane, Lady Di Walker, from Boston, MA. Then there's jazz and the vaudeville time, Chuck Green, you know, the Godfather of Tap. (Slyde is making gestures with his hands near his face to speak louder)

JS: Oh I'm sorry. Chuck Greene! The Godfather of Tap! Lord Chauncy, the king of ?? (Slyde does a routine)

RM: Mmm.

JS: What was that?

RM: ?? Rose (laughs)

MH: Ok, so you know your history. You've gotta know who came before.

RM: Yes. Trying. Getting there. Getting to know a little bit.

MH: Cut it off?

Pause (tape cuts off, during which time Slyde ??)

JS: Pardon that interruption.

MH: Is it analogous to talking with your feet?

RM: Excuse me? Could you repeat that please?

MH: I'm saying, is it like talking with your feet? When you're putting together

RM: Yes, it's like a language. Actually it is a language, I won't say like.

MH: And you have to have something to say.

RM: Oh, yes, at all times, try to say something. I'm hoping. (laughs)

(Whispering. Slyde says something to the effect of, you can't say anything with your feet quiet.)

RM: He says say something quiet is ?? (Mendes improves) I tried to say something.

JS: That's now. That's good. Yeah. I hope you don't pay any attention. (pointing to his and Mendes' untied shoelaces) That's one of my little habits. I always unlace them until I get ready to do the dance, then I lace up, but I like my feet to settle in so they all do that too.

MH: They're all doing that.

JS: It's not a good habit because you can fall. But everybody says, "You know, your shoes are untied".

MH: I know! I was going to ask you.

JS: Yeah I know! But I was just letting you know. I watch your eyes. But he's doing fine. We went to see the show at the Joyce Theatre.

RM: Improv-ography

JS: Got a good chance to

RM: Wonderful.

MH: Really? Who was dancing?

RM: There was Savion, of course, and Andrew Nemur, Marshall Davis Jr., Cartier Williams also known as Little ?. Then there was Alexander Brady. I didn't see. There was Maya. What's Maya. I'm trying to think of her last name. Maya, Heidi.

JS: Hannah, Michelle, Ali. Wonderful dancers. Four young ladies that can dance up a storm. It was great. It was wonderful dancing. We had a lot of young people in the audience. Lot of young people there from the schools and stuff. He rapped and he hip-hopped and he sang. Very very nice to see for him. Being out. That's what I want him to see. Everybody's presentation. Each person, collectively, and individually. So important.

MH: I would imagine it might be good to see yourself on film. To see how you're presenting.

RM: Oh, yes.

MH: Have you ever done that?

RM: No, I'm going to be getting to that this week. That's the upcoming week.

JS: When we have something to look at. Don't want to get too confused about what you look like until you have something (taps) to say. But where we practice, no mirror. (There are no mirrors in the room where Slyde and Mendes usually practice at night. Slyde is indicating that it can be better not to watch oneself because then you can listen better to your feet; the two were dancing in the dark when we first arrived.)

MH: Just listen? Yeah, ears.

JS: So we're going about it, you know, in another kind of way. Like I say I'm not a teacher. I have to use what I think is best and hopefully get results and so far I am very happy with what I see and what I hear. Looking forward to more things.

MH: Yeah.

JS: Yeah. In the interim, things are going fine.

MH: Well it's wonderful to get to see you together and hear

JS: (taps) Nice of you to come by! And just for that, we're going to say "Hey! Ooooo hey!" (Mendes and Slyde tap)

MH: That was good!

JS: Thank you for coming out.

MH: Thank you so much.

JS: Hope we weren't too boring.

RM: Thank you!

JS: We're just having a little fun with it.