

Interview of Sylvia Ann Soares
Interviewer: Gabrielle Fuentes
March 6, 2008

GABRIELLE FUENTES: Hello, this is Gabrielle Fuentes and I will be interviewing Sylvia Ann Soares, its February 6th, 2008 and we are at the John Nicolas Brown Center, in Providence, Rhode Island on Benefit Street and if any, if at any point you need to stop the interview or you want to stop the recording at anytime, just let me know, okay?

SYLVIA ANN SOARES: Yes, are you doing a sound check?

FUENTES: Yes, so can you just state your name?

SOARES: My name is Sylvia Ann Soares.

FUENTES: And your date of birth?

SOARES: November 23, 1941, Cranston, Rhode Island.

FUENTES: Great. Okay.

SOARES: Yes, but what's the date?

FUENTES: The sixth, today?

SOARES: Isn't it March?

FUENTES: Yes. Of March? Did I say February? Oh thank you.

SOARES: Yes.

FUENTES: Thank you.

SOARES: I don't want to go back there.

FUENTES: Thanks. Yes, its February 6th, I mean March 6th, oh my gosh, thanks. (Squeak from removing microphone). Okay, sorry I'm like, really bad at this technology stuff. Okay, so, I guess we'll just start kind of about questions about Fox Point. If that's okay?

SOARES: It's okay.

FUENTES: And, and if, and if ever you think that the conversation is going—

SOARES: The only problem that I might have or I might look a little stressed is that I just haven't had time to prepare, and—are you on?

FUENTES: Yes.

SOARES: That's alright. There's a lot of reorganization and transitions structurally, and all kinds of things going on in my life right now, just on the home front. So, and things are packed away, got packed away and I know that you want this spontaneous oral history and that's what it is, and that's what its going to be.

FUENTES: Yes, no, that's great.

SOARES: But I was just hoping to give you some little extra facts, you would find more interesting, but I can't be specific on some things, and some things I can be and we'll just—this, you know this is not the *total* history of the Soares Family.

FUENTES: Well yes, I mean, anything that you remember and then I can go back and research more specific things and then also you can edit the transcript itself and add in what you want to add in, so that there's another record of it.

SOARES: It did say that but when, when do you, when is this due?

FUENTES: Oh, it's, for me this interview is due the 17th of March. And so, by then I'll, I'll give you, I can give you—

SOARES: It's going to be really rough for me editing and then—

FUENTES: Oh, you don't, I mean—

SOARES: I mean even to add things, because the stuff is packed away and their going to be coming into my house to do something and their coming in on the 20th and their going to be there until April 1st.

FUENTES: Oh, no, I mean, you can do as much or as little of the editing as you want and you can turn it in whenever you want. So that, that part doesn't have a due date.

SOARES: But you have to get the interview done by March 17th?

FUENTES: Yes. That's it.

SOARES: Well, here we are!

FUENTES: Okay, alright, great. So yes, let's start with your family's history. What can you tell me about your family's history in the Fox Point neighborhood?

SOARES: My grandparents, my paternal grandparents, Sebastian. I don't know what is name is, maybe his name is, Joseph—Soares, Sebastian Soares and Izora Soares, I think they came over as a couple. Let's see my uncle was the oldest, only two children that they had, there were only two brothers and he was born in 1913. So I guess they came over, looking at the pictures of them it could have been the late 1800's and I have, we can look, I can look at some information later, because I think I wrote that down

somewhere. You know, and they lived in a number of different places in Fox Point. All of which I never knew. But, eventually, I know that they were living on, I believe it was 129 Transit, which is, you know, a house away from the corner of Thayer and Transit, where Thayer Street ends. And eventually my grandmother and grandfather separated and he went to live down the street on the corner of the Wickenden and Brook Street, and that was above where the bicycle shop is. There were a number of apartments in there. I remember visiting him in there, you know the big old black stove? And up the street my grandmother stayed with my uncle and my father. Interesting enough way later on, I believe in the 70's, the late 70's, two people came to live there, Bruce and Mary Stern, and they also went to the same church—Sheldon Street Church. And they totally renovated that house and so it was terrific for my uncle, you know and my father to go back in there and see how it had gotten changed, and not necessarily kept historically but renovated into a one family.

So anyway, going back to where the two boys, they—I remember my father telling me that, my uncle was a little bit lighter, and my father was brown skinned and that when they went to the Holy Rosary Church, that the priest Father Rebello (?) who was notorious for having sons in the old country, (laughs) he would make my father sit in the back, he told my father, “you go sit in the back.” Then one day my father told my grandmother and she said ‘that’s it, that’s it for the Catholic Church’ so they started going to the Portuguese Mission which is now called the Sheldon Street Church. That went through a number of names you know, I remember in the fifties it being Sheldon Street Congregational Church because they were under the Congregational Church, and then it was, at some point it was Faith Community Parish, and now it’s Sheldon Street Church. And, I forget the name of the man that started that but he actually had like a storefront church below Benefit Street I believe off Transit. It wasn’t a store front, it was sort of a little, was it a basement? Or a side business or something in there? And so when he went to Sheldon Street they finally—I don’t know who built that building, some one else can tell you that.

But they had all kinds of things in there. I have a picture with my father and uncle and some other people in a Boy’s Scout Troop, when they were little kids. They had Sunday school, gee, see I, I wasn’t, I, well of course I wasn’t there, they were just kids! But they, you know, that’s the thing, they never talked to you about the lives. So there are a lot of details and things, which I wouldn’t have. Obviously they’re not key or necessary elements in my life but it would have been interesting to know. But from what I gather, that church was a strong community, because they had so many events all year long and they had breakfasts and they had, you know, wood working shops and they had various things that kept the children involved and the families involved. You know, sewing classes. When it first started actually, the man who ran at it first tried to find jobs for people and teach people, you know, English and all kinds of stuff.

FUENTES: And did you go to that church?

SOARES: Well, they went to that church their entire lives, my father and uncle grew up to be deacons in the church. My uncle played piano for them, he was an incredible pianist—I'm going to give you a tape of him

FUENTES: What was his name?

SOARES: Eddie Soares. And I'll mention it again. My father's Arthur Sebastien Soares. But I was born out of wedlock so that my father didn't marry my mother until I was 13, which was around, I don't know I can't remember, lets let you do it. Well, thirteen plus forty-one is, what forty...four? No?

FUENTES: Fifty, fifty-four?

SOARES: Fifty-four. Okay, you're the young one. And, so prior to that, you know, I had come from, well, my mother, came from East Wareham, Massachusetts, came through New Bedford. Her parents were separated, her mother lived in New Bedford and she came to Providence to look for work and she saw my father who was really quite handsome and a trumpeter, jazz trumpet musician, and so there came me. My poor mother spent, you know this very innocent woman, her time in a home for unwed mothers in Cranston and so it was just the two of us. And I you know I, remember, she died in 2002 from Alzheimer's and I, you know on the East Side and that's where I am now in her house. I took care of her all that time and you know it was interesting that, you know, in the beginning when I first came the two of us were alone and then when she was leaving there were the two of us together. And, and, and my brother who I forced to come every single day but, you know, so, so anyway.

She eventually took me back to New Bedford. But I returned probably at age two or three, or they took care of me for a little while, while she looked for work and so age, it must have been three because I def—I remember specifically everything. 59 oh, nope, that's the wrong one, 63 John Street, I believe it was, where this elder, well I thought she was an elder because she had dark, died, black hair Nimar Selena who was, who was, very kind to me. Was it because I was so cute? Or was it because, you know my mother came to visit? Well, she took children in. And she had—she took care of a girl who's, I don't know where the mother was, Francis, but her father was Port, Creole, Cape Verdean seamen and Francis lived there and there was also a little kid named Bobby and a little kid named—I want to say Mickey but its not the commercial, I'm not thinking of the commercial, but I think that, was his name.

And, you know, it was very interesting because, I know that I was, I could not have been five years old because, you know, six years old is when you go to school and I think that I was there at a younger age cause I wasn't there at the school age. I went to live with my mother somewhere and then and that was a while there and then we moved down. This is on the East Side and then I started going to school it was in the sixth grade. So it was a couple of years in it, I had to have been like four, three and a half, four something. But I remember specifically and there's something that always troubles me and it has to do with the schism between Cape Verdeans and African Americans and, and in being that an

African, that you know, the African Americans were referred to *American du Cor*—Colored American and the Cape Verdeans considered themselves Portuguese. And it was not initially just people deciding to be racist. And this is where, you know, I didn't do a little research, there was the Portuguese slave trader, there was a really big, you know if you go online, you find this guy, who, and they all, you know, had African children, they all screwed the African women. And there was one big guy who was very, very successful, his son was very dark and he insisted that his son was Portuguese. His son ran the whole slave bus—his whole slave business. So, the thing was that if your name was Portuguese, you were Portuguese. The Portuguese said you 'belong to us, you're Portuguese.' So you were different then the African Americans. Also, many of the people in the Cape Verde Islands who emigrated here in the late 1800's or whatever, they had never been to the other islands. So they had no idea until they got here that there were, that there were other people who were either very light skinned and almost white looking or very dark and African looking who were Cape Verdean and who spoke Creole. So, you know, when I was a child, I would see, you know, "Oh, here comes *nho* so and so," I forget the guy's name—big tall, very dark man, very interesting man and they'd come and they'd sit on the steps and they'd talk and talk Creole and yet he was different then the African Americans.

So this, this, there was a huge schism that always was in play and especially when you saw that there was such a stigma attached to being African American and they were segregated against and discriminated against, you know, you tried to make a difference, say, 'we are you know, we are different.' It, it, you know so the arguments between those people and the tension between those two different people: once again the legacy of slavery. You know which was a horrible thing to have, you know, that's what happens. The people, you know, the grassroots people are the ones that always end up suffering for all this. And I do remember that Nimar Selena, you know I started to talk about it from [...]. There was a girl there named Thelma who was a little bit older then I was and she was dark brown and she really, she actually was very pretty. Round, I remember her face it was so smooth and her features so beautiful. Very short, short hair, which didn't grow. Got picked on for that—in Creole. The hair was pinched, you know. Combed really hard. I don't know what the problem was with her mother but she wasn't with her mother. She was a state ward and Thelma was always being—*pretina*, which is "blackie." You know there was some very rude things happening and I knew that was wrong. You know, as I say I wasn't older then four years old and I knew that was wrong. And then Francis the other, the older girl who was like, fourteen or something, she did *all* the housework. Everyday there was clothes in the—soaking in the bathtub. It was I, I mean I, I appreciated the fact that this woman was nice to me but except I just didn't think those things were fair.

FUENTES: And you think that the women was kind of endorsing that or letting that stuff happen?

SOARES: She was, that's how she ran it and that's how they all ran it, I guess. Everybody, you know, well, you helped with the household, anyway. When the girls, when the kids get old enough to do the chores and you have to have, and all poor and you

can't afford to you know, but—that's kind of the way it was, I think across the board and that's why, you know, poor people have lots of kids (laughs). What it's six and one half dozen a year, you know? Is how they deal with—but I, I didn't, you know I thought those little, other little kids were too young to be doing some of the stuff that they were doing but that's the way it is, I guess, that's the way it was. Totally did not appreciate what was happening with Thelma, who, we slept in this huge bed, and she banged her head on her pillow every night because she couldn't sleep. And I remember talking to her every night and telling her—I don't know what I said—and I remember, I actually remember lying there, I know what that bed looks like, I know what that room looks like. And I actually remember lying there, getting the feeling that I was going to talk to her or I should say something to her and not knowing—you know, a vague idea of the fact that I didn't know what to say but I also remember talking to her and I don't remember what I said and then we would fall asleep. And I'll never forget her, you know, never forget that.

I think my mother took me out of there because she finally found a job and some place to live on the East Side. And which is no longer there, near University Heights, but they knocked it all down. I have a 20-minute narrative poem that I wrote about that, well, not only about that, but. But during that time, is when I went to the boarding school, in the fourth grade.

FUENTES: And the boarding school was Catholic?

SOARES: The boarding school was Catholic. Yes, and my mother came from a Catholic background, most Cape Verdeans were Catholic. And that was Couvent de Jesu-Marie a Woonsocket, Rhode Island. And I absolutely loved it. And, I mean you had all these mothers, and I was the only little brown-skin. And, you know, and well, they didn't give me any special treatment but, you know, it was, you know there was a lot of curiosity and all kind of stuff. And it, it, you know it was like math class in the morning and Mother Mary Immaculate would be brushing my braids, brushing my hair and making my braids. And then she would say, she would ask questions and, you know, they talk French mostly and, you know, everybody had to go up on the board and do a little bit of math. Was my turn, I'd go up there with my hair sticking out on one side, and did my little lesson and then come back and sit down, and she'd finish, you know, braiding. It was just wonderful, I loved that place so much. There was a lot of creativity. I was learning French. The first semester that I was there, which was the fourth grade, for Christmas, I played a, a single, a solo on the piano. I played in—there was a piano quartet, I played the vibraphones, I was in a play which was all in French, a Christmas play, and I was a little African girl who went to see—a little African *boy* who went to visit, who came to visit the baby Jesus and had a huge monologue. Now, you know, I was in the fourth grade, you know what I'm saying? Something was going on in that place. But I also wondered you know as I was coming back—my mother was still on the east side but even, I had been visiting my father and my uncle and my grandmother's family, okay? Through all this time. And, you know, this was Nana Izora Soares and Uncle Eddie and my father was Uncle Arthur, except that I knew he wasn't my uncle. I don't know how kids know that. Now I did not like him, I didn't like him. He was very—could be very fitful and dominating and I didn't like that. So, at some point while I, when I was in

the 8th grade, at back at the Couvent de Jesu-Marie, he and my mother got married, at the Sheldon Street Congregational Church. And then I, one day I said that I didn't—well I got curious about boys. I was thirteen. And there was really no guidance, you know, it's just interesting the way things happen, because I just said I didn't want to go to boarding school any more. Why? Well, 'the ride was too long.' It's only half an hour between here and Woonsocket. And because my father didn't want to pay the money, he took me out. I mean this is *boarding* school, you know, where you get a lot of attention and a lot of scholastic—and, you know I totally regretted it in years later. I mean I never got to be in high school and be in Mother Providence's Shakespeare class, you know? And I know that if I'd stayed in that school that my psyche would have been far more healthy. And my life would have been a little different. And so I went to live with them and my father was totally militaristic. Totally, you know, the first semester I came home with a C, I was on punishment until the next semester. So, and it went on and on.

FUENTES: What was the punishment?

SOARES: I had to stay in the house. This is a very active child. And I couldn't join any of the clubs in school.

FUENTES: Because of the punishment?

SOARES: Yes. I had to come right home after school and that was it. The only place I got to go was church, was shopping with them on Saturdays. By this time we were living on 59 John Street. My grandmother, was my grandmother's house and long time ago it used to be an old folks home and then a lawyer took over, I believe and then I don't know if they bought it from the lawyer or somebody right after that. But anyways, so, she was on the first floor and there was a first floor that my uncle Eddie had his bedroom there and my mother and my father lived on the second floor, which was turned into a little apartment. And I also had a bedroom on the third floor. Alright? So, that's about all I knew, all I got to see of Fox Point, was on Sunday mornings, instead of going to church, I ran like crazy, all over Fox Point exploring. And I came up as far as Benefit here, the John Brown House, all the way, I mean I explored and explored and explored.

FUENTES: Were there any specific places that you remember? That you liked, or—

SOARES: I loved all these homes (gestures around room in John Nicolas Brown House). I used to pretend that I lived in every single one of these houses. I always had stories in my head about what I did in these houses, you know, and it's just each house I tried to imagine what was in it. I even remember the Athenaeum and thinking, 'My God! There must be some—something in there important,' you know, because it looked like pictures I had seen in school, you know, and like of Greece and stuff like that. So, I can't point out any one of the houses and I also didn't know what the names of them but it was all the old historical houses, it really just *grabbed* me, just took my, you know, attention. So, anyway, I'm still on John Street. Across from us actually was the Bond Bread Bakery, I'm remembering that, that was there. And eventually they shut down, and well,

you know, Brown has two houses there, I guess Brown bought the land, when I don't know. I think it was gone in the 80's, something like that. And, you know, the whole, the whole masculine thing. You know, my mother was very sweet and very naïve and totally subservient to my father and that's what Cape Verdean women did, for the most part. The men had the say. Now I gotta say that, I mean, I'm giving you conditions, and I'm going to say some things, and people'll probably say, 'Why would you say something like that?' Because it's true! And because it's about life and because it affects other lives. And, you know, that my grandmother separated, was separated from my grandfather, way back there on Transit Street, but before that. And I never knew why. But I eventually realized, when I came to live on John Street, that she was an alcoholic. At that time people didn't recognize that alcoholism was an addiction you either didn't like somebody because they drank too much, or you didn't drink or you put up with it, or it's just the thing that, you know. But my, when my uncle and father were little kids at this 129 Transit Street, the woman on the first floor made bootleg liquor. Bathtub gin. So when the, whoever it was, not the FBI, who came? The tax people, the revenue people, or whoever they were that they send, around checking people up, she would send all the whiskey upstairs. And they'd come in and they didn't see anything, so when my father and uncle brought it downstairs, they were allowed to keep some. So they were drinking ever since they were little. So this is an alcoholic family. Alright? And so, you know, that was an easy way for my father to deal with me. Because I was a girl, when I had punishment, put me on punishment, you know, you just stay in the house.

FUENTES: Would your father drink as well?

SOARES: Oh, he drank every night! I don't know how he managed to do it. He drank every night and got up sometimes, you know, six in the morning, many times to go to work on the boat as a Longshoreman. Alright? But let's back up a little bit. I remember coming home from boarding school, you know, this was just before I was thirteen and I used to bring a suitcase with dirty clothes. And I was—and on the corner of John and, it's not there now, John and Brook Street, there was a house with big wide—about three or four steps up to the front door, and they were wide steps. And these boys, neighborhood boys, would sit on the front steps and I remember passing by them, and I never wanted to talk to them because I knew they were, they were fresh. I didn't want, I really didn't want to talk to them. And... And I remember my suitcase falling over, open, in front of them. I mean, you know, and all the dirty clothes coming out.

And, it might have been a year or so after that, that I, you know, after I came home, well it wasn't, I can't tell you specifically how, what the time was. But it wasn't five years, you know, I'm not saying that. But I remember, that at one point I managed somehow not to have a "C" on my report card. I mean that was difficult. Because I'd start and then I'd realize it was that punishment to start the semester and I then was just like depressed and I just wasn't doing any, I was just to hell with it! I just forget, you know. So, I was allowed to go out and if, I had to be home by six o'clock. And I, well, I think I was thirteen. Yes, I was thirteen, and I had to be home by six o'clock or I was going to be on six months punishment again. So I went up some streets down to, oh, Sheldon Street,

Sheldon Street, I actually lived on Sheldon Street too, so that's Sheldon Street. I think Nimar Selena lived there a little while before she moved to John Street, okay, and so, and so in the same apartment lived my cousin now and so I went down there because all the kids were down there. And I went ahead and hour and a half or something. And I was on my way to come home but this guy asked me if he could walk me home, and I was like 'yes, well, okay,' so we're on our way home and got to, you know, where Acme Video is, and that's the corner of Brook and Transit, across from the bicycle shop. And he, you know, asked me to come in the hallway with him. Well, thirteen years old, you know, here's a good looking guy asking you to go in the hallway with him, its kind of hard to, unless you've had a lot of time to be out and your life fulfilled in all kinds of ways, you know? And you've been spoken to about that kind of thing. Nobody ever told me about it. And I went and he coaxed me to come and what he, I guess he had signaled other people to come as we were walking or something. To make a long story short that was the day that I got raped by seven guys. Seven Cape Verdean guys, from the neighborhood, okay? I remember seeing these guys in the film that Claire Andrade just did, some kind of funny looking Puerto Rican, oh it's "Some Kind of Funny Puerto Rican." Wonderful film. And I remember that when these guys showed up on some archival footage the audience cheered. You know, I was afraid to tell my father because I knew that not only would I get back on punishment, but there might be something worse. And I knew I couldn't tell my mother because she would just tell my father. So I, and I had to listen you a couple people saying 'what were you doing in the cellar with all those guys?' Alright? So I had to stuff all of that stuff but I didn't realize it was stuffing, you know, I thought I was forgetting it but I was actually stuffing it. You know, we know now, there's a trauma in the energy field. And my father used to lecture me a lot, he used to sit there smoke and drink and smoke and drink and smoke, and all I, I don't remember what he told me. All I remember thinking was 'I can't wait to get drunk, I just can't wait to get drunk.' And so I started drinking in high school. I started having people buy me stuff and sneak it in. I couldn't sleep at night. I couldn't sleep. So that, you know, was another key issue in, in, what informs the life, the life journey, you know, the life journey? We'll go back to that, but there, there's some other things happening.

FUENTES: And these, these boys, they were, they were from the neighborhood?

SOARES: They were from the neighborhood and these kids were eventually in and out of jail, you know, I mean by the time that movie came out, these guys, most of them were dead. They had, you know, done things to themselves, they were in and out of jail. They had actually, I don't know if it's robbed or thieved, or, you know, broken in to my uncle's house two doors up on 59 John Street and stole a lot of, valuable stuff. You know, they were known to be bad boys. And, and then, you know, and there were seven, well, you know actually, one of them, I used to try to—see the thing that we do is we down, we have this guilt when something like that happens to you—I shouldn't have gone, I should've know better. Well, you didn't know! And you wouldn't know, how would you, why would you, you know? And, and, and I mean, I'm sixty-six now so I've read a lot and gone to, gone to rape crisis, gone through alcohol recovery and all that stuff so, you know, you get a different view on it, on all of this stuff. You know, but there, so, so, you know, there was one guy who was standing in, away, watching, and so I never used to

count him in. Until one day I realized, not when I was a kid, I realized, you know, in my late fifties, I guess or something, wait a minute, he was the big brother, and he never told them to stop, you know? It was so—not the big brother of all of them, they were you know, they weren't all brothers there were a couple of them that were brothers. And, and I, you know, I see, much later on, like in my fifties or something, when I was back home in Rhode Island and I go to different places a couple of them they were all 'Hi, how are you? Oh, what you been doing? You acting, are you doing this? You know, did they forget that they, did that, you know? I mean I don't want to be crude but, you know, did they—so anyway, but...

FUENTES: And were—

SOARES: And what would I, what would my father have said if I had told him, it would have been my fault, because, girls. Girls. You know? And I'm—women are stupid, women don't, you know, it was that whole man thing, but anyway what were you going to say?

FUENTES: No, I, I was just, gonna, I guess ask, because rape wasn't really talked about, right?

SOARES: No, no. And because I'm sure there were other, there were other rapes going on. There was a man who had a grocery store and, you know, and something else I'll say, his name was Gregory. The grocery store, the building's not there any more, it was underneath the house and it was on the, is that east? Northeast corner? Of Brook and John? There was the Bond Bread Bakery garage and right east of that was, was a, was a grocery store, man named Gregory. Well, the girls were scared to go in there because he'd tell them, 'come here' and then he'd feel their titties. Oh, honey, yes, so I'm sure that there was a lot, I'm, you know, I'm not, I, I can't say that there fathers that were abusing their children, I don't know. But if that was happening you never would have heard of it, no one would have talked about it, no, you know? You know, if you were a good, fine, upstanding girl those things don't happen, you know. So you can see why I wish I had never left that convent.

You know, in the mean time I knew that my uncle was, he was a, oh, a terrific pianist. And he, I mean he played with Cozy Cole, and he jammed with them and I can't remember some of the other names. But I do know that, at, this must have been way back. At that time, there's a club in Providence called the Celebrity Club, or was, you've heard of it? Down around Randall Square and I remember when Earl Father Hines was a jazz group at that time. Louis Armstrong played with him at that time. And they came to town and Earl Father Hines was ill and he was a phenomenal pianist and they asked the musician's union if there was anyone who could fill in for him and my uncle went and filled in for him. So, that was the caliber of his playing. He played at a lot of clubs, the names of them are on the tape that I'll give to you. All around town he played cocktails at Brown, he—everybody knew Eddie and then eventually he played with Tony Tomasso and Jewels of Dixie. Eddie Soares and they played until the mid eighties and then he wasn't able, he was losing it, or something, because he was, well, whatever, and elderly.

And ill, and he also had drank all his life. You know, it's a sad thing to see. And you just can't change someone over night, I mean. Phenomenal stamina, so I say to myself, he died at 88, he could have still been playing at 98. You know, at this point in time the souls have gone on and I don't think it matters but it, it, I mean, I think all these things matter in terms of information. Because while we know all those things now, you know, it never hurts to corroborate that information. It's, you know, it's about journey, journey and, and cultures. And, and evolution and whatnot. So he was always playing and he played in Cape Cod in the summer time, he was always in and out. My father was very bitter because he was a trumpet player and he went in the army. My uncle went in the army but he got out. I don't know how he got out but he got out of there. (Laughing). And my father, my father had a little band in the army and when he came out he couldn't get that much work. But what he did, you know, this is what happened is that, when my mother was impregnated by him, he had already impregnated another woman, a month earlier. They didn't know this. So I had a half-sister who was a month older than I am. So, you know, he decided to go be a Longshoreman, because he, there was not a lot of musician's work and I guess he was supposed to be supporting somebody, I don't know who, who, who he was supposed to be supporting. I mean, I don't know they didn't tell me all those things. But I just remember something about a five-dollar check, one time for my sister, and I, I guess that was a lot of money back then. Yes, that's the other thing is that when we'd go to visit, when I would go to visit Nana and Uncle Eddie and Uncle Arthur, she was there too. Okay? She would come over and she was calling Nana, and Uncle Eddie and Uncle Arthur and that I think, I, I don't know I think that's why I kind of like, the way he was treating us, too, you know, kind of put two and two together, you know? Kids know, we think that kids don't know things, it's terrible the way we ignore them. And those formulative years are so important—so let me see if I can, if I'm making connections here.

So, we're on John Street, my father's working as a Longshoreman. My father, Arthur Sebastien Soares was the first Black man, and I say 'Black' because he was brown-skinned so he had more African blood. Even though he and my uncle never, in, in the late seventies when I would come home with all my activist's stuff, you know, they, they were like 'We're not African! We're Cape Verdean! Hey! We're Creole! We're Creole!' You know, okay, fine, alright, okay (laughs). So, but, you know, I would say he was the first man of African descent, you know, in the history of the United States, to be the president of two major labor unions at the same time. Why there was nothing made of this and why this is not recorded? And, you know, I'm always hoping, that I'm, you know, at some point in time, I'm gonna have the wherewithal in order to do this. Maybe I'll just write an essay and give it to the Historical Society and give it to—whatever that place is—the Rhode Island Black Heritage Society [...]. Hopefully, their records are going to be better kept than they've been being kept. He was for a number of years, president of the Longshoreman's Union, except for two years. And certainly, yes, for, in, he was president around 1954 when I was thirteen and he went on. And it was, was it twelve years? You know, it was for a long time and, and except for two years. I remember him coming home for supper one night, he says, and he was very forceful, you know. And he said 'well, we was arguing and there were always all these guys, rah, rah, rah,' and he said 'I told them, if they don't want me for president, don't vote for me.'

And, and he said, ‘and they didn’t’. So, for a couple of years he wasn’t and then somehow, I don’t know what happened there, but they decided to bring him back in. Alright?

So, while he was president of the Longshoreman’s Association, he was also, became president of the Pilot’s Association. And the pilots—Propeller Club—and they guided the boats coming up, up the bay. Which stopped at, at India Point. You know there used to be all tankers in there, you know, Russian tankers and all these things they would bring pig iron in. And I mean, my father had a hook, you know, a longshoreman’s hook and the they would pick things up with the hook and they go down in the holes of the ship. Claire’s movie has—*Some Kind of Funny Puerto Rican*—has footage of longshoremen that my mother’s first cousin, her husband, Daniel Joseph had a camera, a movie camera. And I don’t know, what kind it was or if he didn’t know how to use it or whatever, but everything went real fast, you know. So, there’s a lot of stuff in there and my father’s down in the hole, you can see him. But there’s also a picture of, of the man who was the business manager when I guess, when, most of that time and when Claire was making that movie. But I don’t know what the research was done on that because there’s no picture of my father, who had been Longshoreman President all those years, Local 1329. Why would a little girl remember that, you know? And, you know...

FUENTES: Do you remember your father—sorry.

SOARES: Go ahead.

FUENTES: Do you remember your father talking about the union, or?

SOARES: Yes, well, see that—no, not to me.

FUENTES: Right.

SOARES: Not to me, you would have to, you know, talk to some, to some men about that because, you know, I mean all I knew was that they hung down on the bar on the corner of Wickenden and Brook. Is that Zee Bar down there now? Yes. They hung out. And that was Manny’s. Manny Almeida’s. And there was another bar up the street and then he said he’s not gonna hang out at the bar because he’s married but he came home and every night it was whiskey, you know, it was scotch and Camel cigarettes.

No, I don’t know about the longshoremen. I have a, I just found a picture today, they had picnics, clam bakes every summer, you know. The union, I believe the building that was the Union Hall is still there. Because there were... Steps going up, maybe it’s still there, it’s a historic building, brick building, so maybe it’s still there on South Main Street. But, I don’t know more about the function, I just knew that they would go, oh, they would go and “shape up” is what they’d call it. And that’s when they’d get picked to go and work. He was in the union and there were people who were not in the union. Sometimes they would work in Phil’s Point, which was a little bit further down. Actually, this, I forget the name of that center, there’s a center down there now, a little bit further down on the bay.

Down, you can get down there by going down Allen's Avenue. Maybe it's a little, almost a mile down, past Friendship Street or so. But I, you know, in terms of what, how they functioned. I just know that in the Propeller Club that they admired him because he was very articulate and he was very organized thinker in terms of—and he knew all the rules, the parliamentary procedure. And he, he was just very smart, he was a very smart man, I mean, he had good use, he knew how to use his intelligence. It was...

FUENTES: So, do you think that him being president of the unions gave your family, like a certain prestige or, like, was that noticed by the community? Or, no?

SOARES: I...I don't see, it could have and you know, people always said 'hello' with respect wherever we went and we didn't go a lot of places. See he was home most of the time where as most of the old, the other Creoles, they would go to the Cape Verdean club. In East Providence, there's a whole community thing that many people played out, that, [...] that many, you know, people played out, he didn't play that out. He didn't, his, his mentality was in a different place and so was my uncle's. And while they met at church and people communed at church for all those church events, going to just hang out at these clubs was not his thing. His mentality ran in a different and, and a lot of that was boring and petty, a lot of stuff. But, you know, there was a wonderful communal thing that happened with people. Now, if he, if he hung out at the Cape Verdean club then, then he would have been revered at, you know the president of the Longshoremen's Union. He would have had a place of stature. You know, I think he did have among people, you know, that—but, but where could you see this stature? Except to go out among the people. Which, which they never did. My uncle never hung around with a lot of Cape Verdeans, because he went in a different direction. I'm sure there were some things said that I would never hear, you know—'What, do they think they're too good for us?' You know, those kind of things but that's, that's the way it went, you know. So, so, no. He didn't make any more money than anybody else. Anyways, so.

FUENTES: How about your uncle, did you hear him play when you were growing up?

SOARES: Oh, yes.

FUENTES: Yes. Where would—in what, like, would he play at home or in...

SOARES: Well, he played at home, my uncle learned how to play piano when—he, he was born in 1913 and they had a piano roll at home, and my uncle learned how to play piano by fingering, well he had the basic talent already, the destiny, the potential destiny. But he would place his fingers in the piano in the keys as they—so he learned how to play the way Art Tatum and Fats Waller played and he, he used that left hand as a base, as the base as they did, for his entire life and especially when he played for the Dixie Land Band, until the end of his life. And that was part of what he did, so I, I never, when I was a kid, I always wanted to go, but you know, you know, I mean, I was, already learned that—just keep my mouth shut and don't say anything, about anything and—I have to remember something...Okay. So, I never really got to here him play outside of the house until I came back to Rhode Island in the eighties, and what? You know, and I

was a grown-up, I'm gonna do my little quote marks and, and then I was going to clubs and I could hear him play. And he played at the L'Apogee, at the Biltmore, and he played at Bovi's Tavern, they played at Bovi's Tavern for years in East Providence. There's, there's a whole bunch of things. He, he was incredible. He was incredible. When you hear this you're going to go, 'Jesus, this is good!' Not just because he's my uncle, well I don't want to open this right now. But there's a whole list of clubs in here, where he played. I did this J-card and it, it was—CD's were just happening and I should've put them on CD's but I didn't. And I wrote his bio on the inside. So, a little bit—and I think I tried to squinch in as much as I could but there's more of a bio elsewhere. Now, I was really good at the piano, I was excellent. 'Till I came home from boarding school and my father—and I was playing what was on the back of the record sheet, the music sheet, which was harder than what was on the inside. So, I was playing that and my father came in and he got very angry and he told that I should play what was inside.

FUENTES: What do you mean? What was inside the record sheet?

SOARES: Well, the music sheet, you know, had a page or two in it, had, and some of them were just two pages, but I think this one had a middle page. And so, whatever the song was—I don't know if it was Fleur-de-Lis or maybe, I don't think it was even that difficult, it was something, maybe else, although I did learn how to play Fleur-de-Lis. And so, that was what my assignment was. But when you turned to the rear cover there is a piece of something else that they want you to buy. And it was more complicated than mine and I got into that and I was playing that, and he came in and got angry and, and opened up the sheet and said 'you're supposed to be playing this.' And of course, I was not happy, so I guess I was playing it out of time, or something. So, he went in the kitchen and he got out, you know, a, a dinner knife and he came back and he took the heavy end of it and he banged on the piano to keep time for me. And I decided then and there that I never—I said 'I don't want to play piano any more.' He said, 'fine.' So that was the end of—

FUENTES: How old were you then?

SOARES: It was probably when I was thirteen. I think if I went back and looked at my astrological chart at that time, I would see some pretty big upheavals. And I would see that it had to do with masculine aggression. You know, you can read that. And, some other stuff, but I haven't done that. Haven't had the luxury to do that yet. And, for, for what? Just for my interest?

Yes, so this is just, you know, inside the J-card here, it just said, you know. Eddie Soares in the twenties, and you know, Art Tatum, Teddy Wilson, Earl "Fatha" Hines and Fat Waller, influences. Twenties and thirties and forties, you know, all these—jammed with Coleman Hawkins and Trummy Young, Big Sid Catlett, "Peanuts" Hucko, "Wild Bill" Davidson, Rico Vese's band. He played at the Crown Hotel for a while, he played with Ray Belair's Big Band, played at the Arcade Ballroom. And then on in the fifties, you know, he went on—this is little Creole, Eddie Soares, you know. Forties, fifties and sixties and I had to, you know, run this together. Then he played with Phil Edmund's

Band. You know, some one in the sixties, I believe, or late fifties, you know, asked him to go to Boca Raton and they were gonna give him this really good job in a fancy hotel but he wouldn't leave my grandmother by herself. And, you know, she was drinking a lot, you know, and so maybe he was worried about her. There was a club, you know, in fifties or something, sixties, maybe called The Village Rendezvous where he played for over thirty years. That's right. I remember when I was on John Street, you know, around thirteen, fourteen, that he was playing at The Village Rendezvous. Don't ask me where it is, somewhere in Providence. With the Jewels of Dixie and Tony Tomasso. And, excuse me. You know, so, I have a picture of him with Louis Armstrong when he played, when he filled in for Earl "Fatha" Hines—my eyes are leaving, I already said. You know, one time Bobby Hackett came in to play with the Jewels of Dixie. And, Henry "Bud" Allen, Bud Freeman, Edmund Hall, Coleman Hawkins, Pee Wee Russell. You know he also played with Art Pelosi who was a big jazz guy at that time. And the Jewels of Dixie actually opened for Dave Brubeck at the Newport Jazz Festival. My uncle also played with Eddie, I mean with Gerry Mulligan. And he played a lot in Provincetown, Massachusetts. And then, there was a jazz series, John Worsley Jazz series. John Worsley was one of his best friends. You okay? Through the seventies, eighties and nineties, this is what happened. John Worsley had a Jazz series that he took to schools and everything and, well, colleges. And they did that in the daytime. John would talk a little bit about jazz and my uncle's band would play. He played The Wharf in East Greenwich, he had a little trio called the Eddie Soares Trio. And then he played down, there was a Fleet Music Series, he played there, he played the Biltmore L'Apogee. I got him on to the Cape Verdean TV show *Kontakt*. You know, I'm not going to name all these people that he played with, you know, but. You know, they—Philippe and Jorge from the *Providence Phoenix*, you know, they said that he was a 'dapper gentleman that treated everyone from busboys to restaurant owners as kings and queens' and that it was 'a guarantee that with in five minutes of passing through the Pearly Gates that Eddie had an angel on each arm,' you know, that was when, in his—when he died.

FUENTES: Do you think that's a fair assessment of him?

SOARES: Everybody knew Eddie. There was an article in the *East Side Monthly* that was on him when he was called, oh man, I forget what he was called—the ambassador of jazz or something, you know, everybody knew him. Where ever you go, 'Hey, Eddie, Eddie!' Where ever it was, up at Brown, down at, you know. He was very joyful, and very friendly, outgoing. True, a true Sagittarian, you know. And...

FUENTES: What was your relationship like with him?

SOARES: I wanted to be closer, you know, my heart wanted to be closer, you know. Especially because of the music, but, I, you know, I had learned how to shut myself off. And not to say anything other than what I was supposed to say. He didn't know how to—he knew how to read music, he taught himself how to read music—but he wasn't into teaching music. And people asked him that later on, in later years. So, it wasn't like he was going to sit me down and say, 'Alright I'll take over your teaching of the music.' You know, he, they were, alcoholics have their own, their own thing and unless—you

don't get close to them in certain ways—unless they're just over ebullient kind of people, you know, naturally gregarious, 'Oh the kids! Come on over and sit and talk to me!' You know, that kind of thing, they, you know, he was in his kind of world. He wasn't cold or mean, but he had all his friends. But I never felt that, it wasn't that, I don't think it was that—you know, I was a child growing up—one of the questions you asked 'What was your—what did you think their expectations were? I think their expectations was that I was going to grow up and get married and go away, you know. My father never talked to me about college. It was his minister—I was at Hope High School at the time and it was, and by that time, I—for somebody who had a very high IQ, I had flunked history three times. You know, I mean, I'm not going to go through the details, the school was bad. So, by the time I was in the twelfth grade, I had a huge load and I was in a special class and if I didn't pass all this stuff then I wouldn't graduate.

And somewhere through the first semester, my father's minister, Reverend John Washington, was a terrific man, minister of Sheldon Street Baptist Church, I mean, Congregational Church, you know, asked me if I'd thought about college. Well, neither had Mr. Weiss, who was our guidance counselor at Hope, come to me the only brown-skinned person in the college—there were three courses, college course, secretarial course and domestic and wood-working. Alright? I was the only brown-skinned person in the college courses all through high school. He never once asked me if I was going to go to college. Okay? But my father's minister asked me and I was like, 'I don't know.' And, I mean by that time, I knew that I was not as good as anybody else. I had been programmed for failure by my father by that time. And I think many Cape Verdean kids were, just as many kids still are today, of all nationalities. Because the parents had not learned that you start programming children when they're little for success. So, I knew that I wasn't as good as anybody else, so I didn't ask any questions, I didn't ask for anything. But my, my father's minister got me into college, but by that time, I was an alcoholic. And while I won all the acting awards, you know, and had all the leads in all the plays that I would, I couldn't hang in with the school, the school-scholastic side. So after the second year I quit college.

But in terms of my uncle, relationship with my uncle, I don't think it was a close relationship. I mean I would have known if it was a close relationship. I definitely was not close to my father, I didn't like him at all. But, what the child does, is the child—it's a natural propensity to want to love your parents, it's just a natural thing. So, that gets blended in with all of the misguidance that you're getting and the mistreatment. So, you know that you're wrong, you must've, you must be doing something wrong all the time, you know, that kind of thing. And, well, with my mom who was so sweet and naïve and subservient, so there was no help there whatever, so anyway. But, you know, my grandmother played the piano, too.

You know, I remember that Wickenden Street, Brook Street like everybody else does. It was Mr. Anthony's down the corner, it's a garage now—oh, no it isn't, it's, it's, you know, the reggae shop? It used to be a candy store. Across the street from that, a block up across the street was, I guess it was, maybe it was, it wasn't Thayer Street School? I can't remember the name of the school but it was an elementary school that I didn't go to.

But all the kids that were in the neighborhood used to, went to that elementary school. Beside that, across from that was the What Cheer Laundry. You know, wonderful. You know, you could smell the bleach, the windows were open all the time you could hear the, the machinery going and all of that. But Mr. Anthony's had all the penny candy in there and he was a chubby, ebullient, you know, kind of friendly Portuguese man—white Portuguese. We, Cape Verdeans called that *yum bob* and I don't know what that means and nobody else could tell me. They had these words, you know, they had these words, you know, we had these wonderful words like *chao* for the floor. And I, it was when I grew up and I, you know, later on in the nineties when I went back to school and I was taking Spanish but I was also looking at Portuguese and I saw that *chao* means 'floor,' means 'ground.' So we as Cape Verdeans that came from the Islands and didn't have a floor, we call the floor—the ground that was inside the house, we called that, you know, the Portuguese called that '*chao*' because it was 'ground.' Well, we, when we got over here, we were calling the floor *chao*, too, you know. But—

FUENTES: Did you speak Creole at home? Or?

SOARES: Well, let me tell you. And this is—I don't know what the physiological thing is here. Is that I thought it was their language. Because I started to understand and I could hear them talking to me and I very graciously let them have the language. I didn't say, 'let me learn this language and let me understand what they are saying. And of course, they never spoke it with me. They never spoke it with me. They had—my grandmother was very light and she got a job at Shepard's department store. And worked, and, and, so, you know, they did have a sense then because, that they were, had something to be proud of. And they did. You know, they were—she was an accomplished pianist. They went to church, my uncle was, oh I forget my point [...], I knew that was going to happen to me. Wait a minute, what was I saying?

FUENTES: You were talking about Creole and—

SOARES: Yes, yes, so. They spoke Creole among themselves but to have, to have the consciousness to say let us teach her this language to maintain the tradition—they cut off. I never knew that Creole, that Cape Verdean was a nationality that started from the slave trade until the mid-seventies. I was living in New York and I stared, you know. And that was, you know Amil Cabral, Amilcar Cabral and the revolution and all of that. When I was in, in, in the—I'm trying—you know, I was in Black theater at the time, which was revolutionary theater. You know, the Black Theater movement, and so, you know, I was looking at a whole bunch of things. And then I was like, what the Cape Verdean Islands? Because some of my friends in the theater said 'you're people came over here on their own volition?' (Laughs). I said, 'well, yes, I guess they wanted to come over here, just, you know, maybe because I think it was poor over there.' But it never occurred to me—alright I found it—slave trade, Portuguese-Cape Verdean slave trade. My family never told me that. They never talked about slavery. They never said we came over here to get a better way. They came over here, they wanted to be Cape Verdeans and they were going to get a better life. And so that was passed on to the two sons. So, no, they never spoke Creole to me. Some people came, the kids had to learn English when they went to school.

My mother couldn't speak English until she went to school. There were kids in Fox Point who had to learn English when they went to school. But they were, you know—why the distancing was, I don't know.

FUENTES: And you regret that—that you didn't get to learn?

SOARES: Well, at this point in time, I don't know, I can't see right now what function I would have for it. I mean, I can. I have all sorts of ideas in my head but having been able to connect with the world has been pretty sketchy. I mean, I could, I could think, you know, I came home in '81, and we can talk about that other part later, I came back home in '81 and I worked as a nurses' aid for a while and then I went back to school. I went through alcohol recovery. I was never falling down drunk, I always was a functioning—I was in shows, I was doing all kinds of things I would get up, and especially, and go out and explore all day long and then go out and be in a show. Could not sleep at night, could not sleep at night, until I got drunk enough to fall in bed. And of course, you know, I would never do drugs, oh, I tried a little marijuana, but that was so freaky. I got too sensitive, I was like, 'I don't want to do this stuff.' You know, forget it, I'll just get drunk. But you're in an artist's world and everybody did that, we all went out and did that.

Okay, so, I came home then eventually, I just, you know, I was not happy and I, and I was sick, you know, I mean, I didn't feel normal. So, at some point I just went into alcohol recovery. And it was really just almost immediately on the other side of it, I was coming out of it, I was like 'I want to go back to school, I want to go to school,' you know? So that's what happened. I went to school. Eventually I graduated and got a scholarship for Brown University and graduated in '95. But, let me see, I was saying too many things. Wait a minute. Yes, so, and I graduated from theater at Brown. From Brown in theater. And then, you know, I got almost immediately into taking care of my mother who had Alzheimer's. But, to think up some idea about doing a Cape Verdean one-person show or something, one-woman show, I would like to do some research, I mean I just like to do things the right way. But I don't have the Cape Verdean to do it, you know. And you don't have to. You can do little tacky shows and I've seen a lot of them in Rhode Island. (Laughs). I'm serious, I've seen a lot of them. They're not professional and they're of a totally, and, and, the research is very poor. But they're doing them. And they're keeping people involved and that's wonderful.

So, I'm just trying to think of what I could do, do I regret the language? You know, at this point in time, I don't know. I don't know. I love languages, I'm good at it. But I tell you what, if I had to learn it and you gave me a book, (snaps) just like that, just like that. I'm really good at languages, at learning languages. So, you know, at this point in time, I don't know what my, my, you know, what potential there is. I'm sixty-six, in a place that is, doesn't have, that, that leads a traditional existence. Rhode Island is—it's not like I'm in New York. Sixty-six in New York is something else, you know? (Laughs). You're, there's a lot that you're doing, you know, you're working. You can still be working in shows, going out to regional theaters and all kinds of stuff. But you don't, you don't

audition from Providence, because you're in the boondocks. And nobody—Trinity has their Black woman, their Black lady, as I say.

So, what happened, anything—the Cape Verdean culture, you know, is—I can't write poems about it, I can't, I can't 'cause I don't have that. I didn't go. Now I'm the one, I tell you. You know, they should have talked to me. Yes, yes, well, well, regret? I mean, I don't know. Is this important or not? They should have spoken to me, they should have told me the history. Because, I'm the one. Between my sister, she, the half-sister, she was a wife and a family, she wasn't interested in any, going to school or anything like that. My brother is not an intellectual. He's a doll, he's a sweetheart but his sense of logic is—chica-boom-boom. You know? (Laughs). And he, he's got a wonderful job. He's Art Spenser on Light 105, call him up and give him a love song request, you know. But he wouldn't remember, and he didn't live in Fox Point anyway. He wasn't born here. But I'm the one who could have documented all of that stuff, you know? I wrote a documentary, a script and I still have it, on my uncle. And I wanted to do a documentary. I finally convinced him, and this was in the mid-eighties, to let me do a, what do you call it? A demo tape of him at The Music Mansion playing and he was very ill. So, I have him on video tape, playing a bunch of songs. But I had, you know, I had bought a little videotape, a camera at that time in the late-eighties, I—it's an analog, you know? It's like there was something wrong with everything I did. Analog, so that when I took care of my mother when she had Alzheimer's, I have 200 hours of analog tape on her. So how do you transfer that over? Whatever, that's another story.

But, you know, I'm the one who was like—you know, who had the documentary in mind. And who had all these things and should have been documenting all of their stuff. But I was the one who, you know—the boy was treated much better than me, alright? He was given full reign to do what he wanted to do. I wasn't supposed to ask any questions, either in the mid-eighties when I came back from having lived in New York and having been, been—my mind open and with all kinds of phenomenal going on and, and in L.A. and traveled around the country. That, that I came back and, you know, I hadn't made a success of my life and I wasn't about to say why in anybody's face—just not to hurt anybody's feelings. And yet when I would make suggestions of things, their mentality was still where it was when I was a kid. So, if I said, you know, I want to write down this thing, you know, my father said, 'well Trudy-so-and-so did this, I talked to her about this.' You see what I mean? The white lady, who came from the school. He gave all the information to her. He wasn't going to sit down and talk to me. So, you know, I could have lots more information to tell you, but that's the whole story: is that I never got a chance to go out, (laughs) you know, and no one ever talked to me. And I closed my mind off. And, you know, so, I mean, ask me some more about Fox Point and see if I can think of anything here, you know? (Laughs).

FUENTES: Well, what, what was it like going to Brown after having spent some of your time growing up in Providence?

SOARES: Okay, it was, it was—the first school that I went to was C.C.R.I., that was probably 1990. Because the years, probably, actually, must have gone through alcohol

recovery around '87 or so and I believe it was, you know, I knew I was going to school but I think it was that summer that I decided to go to—or maybe it was the summer after, but I don't think it was really important. No, it was, I went before—sorry—alcohol recovery and then I had my own apartment, which, you know, I was still keeping up. But, I was seldom there because I was doing nurses' aid work and I was living out, like, four days of work a week, etcetera. And I had met through the early eighties, I had met the activist community, which was my, where my heart was, and is, even though I haven't had a chance to do all that for a long time. And, and one of them, a very, my brother, Phil Edmunds, you know, he's, everybody knows Phil Edmunds from County Claire, you know, Ireland, he said to me, you know, after I had gone through and I was trying to figure out what I was going to do, I was going to go back to work and everything. He said, you know, there's a room at Amos House, in the staff house where he was living, Jim Tull, who also co-director of Amos House was living in the staff house. Suzanne Schmitt, they were other people who had done some civil disobedience and some, you know, whatever. And he said 'do you want to—why don't you come and be with us?' And I said, 'sure.' Because I knew that I wouldn't, then, I wouldn't have to go away and work to maintain an apartment all the time and then I could probably, you know I always wanted to do what I called humanitarian work. So, this was a wonderful opportunity. So I was there for about three years as staff, working at the Amos House, and doing activist work and going to demonstrations and all kinds of stuff.

And it was during that time that I said, 'gee, you know, I want to go to school, I want to go to school.' So, I decided well, 'I should be practical,' still in self-denial, alright from a long time ago, it takes a long time for those programming. So, I went to CCRI and I told this woman that I wanted to do, you know, that I wanted to go to school and I wanted to get a nurses' aide job, certificate and all that stuff. And she kept saying, you know, you should go to college because you sound like something-or-other. And I'm like, 'no, I don't have any money.' And we went back and forth and she said you get a grant and there was a big bang on the table and she said: 'Go apply for a grant! Go to CCRI! Go to school!' So this is what I did and then I left Amos House and then eventually, but that summer, I went to Nicaragua, alright? And this is a Cape Verdean girl who is programmed for failure. But, was, you know, I had, I was lucky to get things, make some connections and prior to that too, but I'll get back to that. And I went to Nicaragua. Sandino's birthplace and we built a school there—two, two school buildings. So—

FUENTES: Who's we?

SOARES: This is the Providence-Niquinohomo Sister City Project which was, founded by, you know, Richard Walton, was one of the founders, he's on the board of Amos House and he teaches at RIC and there were some other people who were from Brown and some people, some kids from Brown still go there. And it was in Sandino's birthplace, his little house was there is it was a museum.

FUENTES: Sorry, who's Sandino?

SOARES: Sandino? Is it Augusto Sandino? Sandino, was, he was a rebel. Gee, I'm forgetting the history because, and, he was, you know, because. It was one of those guys, was it Somoza? Who was, you know, the wealthy, running the country, and the poor were suffering. And the wealthy having, you know, being funded by us too, maybe, the United States, but Sandino was—that's what the Sandinistas come from, okay? He was fighting against them and they tricked him one night, they invited him to dinner and they killed him as he was going out to get, in the, on this airplane. So, that's what that comes from.

And, so. So, yeah, yeah, yeah, when I came back to school, leaving Amos house to go get my own apartment, went to CCRI, and then getting an associate's degree was not enough for me. So, I decided that I would continue and see if I could, you know, get a scholarship somewhere or something. And I decided that I would apply for a lot of different schools and I applied to like five schools, I, I can't remember them all. I know I applied to Smith, and I applied to, you know, and Brown was one of them. I said, well, it'd be pretty stupid because, you know, when I was a kid, here's your answer to your question, I used to run all around this neighborhood. I loved this area and I used to, and I used to have to be home at a certain time and when I went to Hope, for a little while while we were still living in Fox Point, when I went to Nathan Bishop Junior High School. I used to race, sometimes I walked home with the kids, in the, in the sensible way, but sometimes I used to run up to Brown to walk through the campus. Oh, the guys were so cute. And I used, and, you know, and they all wore, what, what, you know, they came back a few years ago, you know, those light blue, powder blue Oxford button downs, and khaki pants. And I'll never forget, Jesus, it was in, early 2000 when they started wearing them at Kinko's and I, and I said to this kid at Kinko's, one of the, you know, people. I said, you know, in the fifties, the guys at Brown University used to wear the same outfit, and, and he said, 'Why, did they work at Kinko's?' (Laughs). I said, no, and I just didn't go any further. But I used to go and I used to look at all those buildings and I used to run around, you know, on the Brown campus, and, so, you know, I thought, 'I'll never forgive myself if I don't apply to Brown to continue my education.' We'll see.

And, so, someone told me, well, I was thinking about that, someone said well, you know, they have a RUE program—Resumed Undergraduate Education. So, I said, okay, well, maybe I'll apply through that. Well, they did take me. And, it—I was in heaven. I was well-treated. I even got little scholarships after I came here, little awards—the C.V.C.'s Star Fellowship for community service and, you know. The only problem being at Brown was that my mother was getting Alzheimer's and I had to spend time between her—I lived on the other side of town, I had no car, for the whole first year or so, I was, what was I doing? Well, my car broke down. I remember taking taxis. So, I couldn't be in any of the plays, I couldn't, you know, it was once again the limit—always the limitations, always the limitations. And, I loved being at Brown, and I should really have stayed—begged, but once again, self-denial. Somebody—I didn't ask to stay—and then at graduation, I was talking to somebody at RUE. And she said, well, 'I'm at RUE, I'm in the RUE,' she said, 'I was here four years. I said, 'How'd you get to stay?' She said, 'I just asked them. I wanted to take more courses,' you know.

When I was graduating from Brown—now, I remember riding around with my mother in a car, we lived on in, you know, on John Street, and she looked out at the Brown buildings and she'd look out at the street and she'd go, 'Oh, what smart people! Isn't that nice!' That was one of the things she used to love to say, 'Oh, isn't that nice!' So, there we were at my graduation from Brown, my mother was getting Alzheimer's. I wasn't living with her yet and she was at the graduation. And there I was in a cap and gown and I wasn't sure what she knew and what she didn't know, 'cause she was looking around at all of us and she was saying, 'Oh, isn't that nice! Oh, isn't that lovely! Oh!' and she was doing all of this and then she turned around—her best friend was sitting on the other side of her and then she turned, she was talking to her and then she turned to me, who was on the other side—and she said, 'Who is that woman? She's very nice.' And I said, oh, I don't, you know, I said something and, and I asked her to look at me and she was looking at me and she—it, it occurred to me that it really was true, that here I, here I was graduating from Brown University, that my mother had looked up to so much, all our lives, she had gone to college when she was in her fifties, down at, at, at Roger Williams College, so education was important to her. I was graduating from Brown with honors and she was at my graduation and she had no idea that was happening.

So, you know, I, you know, I said when I went through alcohol recovery and I realized that the mentality—at that time my parents were older—and the mentality was still the same as it was when I was younger. That I was never going to be able to have a conversation with them that I wanted to have and I didn't want to hurt anybody's feelings. You know, I said that, you know, that I was the mother, you know, I'm the Holy Trinity, I'm the mother and the father and the child. All wrapped up in one, it was up to me to, to do what I had to do. And I was seeing that more and more when I graduated from Brown. And eventually my father died and I had to take care of my mother who had Alzheimer's. And I realized that the conscientious, the consciousness that I had, that I gained when I left, and went out into the world. And I went to L.A. and I joined the Theosophical Society and I found some place that had values and information that resonated with my interest in higher knowledge, my interest in science, my interest in the occult. And philosophy and astrology and what are we and what was ancient knowledge, and, you know, outside of what religions tell you that you have to believe. All of that was—there was no one to talk with about when I came back to Rhode Island. Certainly not my family. I thought I was gonna die when I came back here, when I was on the plane, I was like, oh my God, I'm going into death. You know but it, it wasn't the case, because I did go through alcohol recovery. So it was, you know, phoenix coming out of the fire and all that. But I never was able to have the conversation with my parents or with my mother and especially when she was getting Alzheimer's, I said, well—and maybe I never would've, even if she didn't have Alzheimer's, because where, where was that?

So, you know, you just wonder, you know, what the purpose in life is, you know, I'm an innate teacher and an innate communicator. And if—I used to try to write plays in junior high school and then I was afraid my father would rip them up and throw them away. The child was supposed to write poetry and was supposed to play around with theater. Didn't mean I had to become rich and famous. But couldn't I have, at a normal time gone to

college and been a teacher, and been a theater teacher, or something? You know, I had fun in my theater stuff, which I haven't talked to you about in those years that I was out there from '65 to '81, I did a lot. But I could very well still have had an education degree, all of that would have fed in even I quit, had quit college, fed in to when I came back, you know what I mean? I don't know, so, but you wonder, you look at your potential and you look at what other people do and that is their potential, you know, that's what they, to be families and all that stuff. And, I don't know how everybody else feels but I have always wanted to do something important and what I, you know, give something out there. And, of course when I was younger and out there we wanted recognition, personally and to make money. And as time goes on the evolution of my sensibilities was that, I need to make a contribution of some sort. Because I do remember in the seventies when I was in L.A. and I really actually just stopped at one point and thought, what would I do if I was a movie star? The first sense that I had, with the first intake of breath, was guilt. Because it wasn't good enough for me. Not that it isn't good—now we've seen a lot of valuable films. But I knew that there was something else that I should be doing.

So if, you'll probably end up doing documentaries, or if I was lucky enough to do films that had meaning, you know, teaching, you know, all of that would have been fine, but, you know, I, the, the fractured existence and psyche that I had at that time was not allowing me to get too close to anything. But I mean people knew I was there but I couldn't beg for money to have pictures taken. You know, I couldn't—I had a little agent and all that stuff, but you, getting back to what, what's the point, who was I? Why did I come? What was the point? You know, people said, we choose our destiny, we choose—I mean we choose potential, but I think that it's more or less that, it's an evolution of the, the conglomerate of energy fields that both parents are that produces a new energy field. It's like you've got some of that, you know, some of them, a little bit of her, a little bit of him, and it's a different form. But isn't there, but couldn't there be a purpose? Couldn't I have used the fact that I was Cape Verdean? And, and my talents to do something and make some contribution? You know, those are the things you ask yourself.

Well, now I'm sixty-five and well, you know, and there's always been something that I had to do. You know, I did a little local work I did some after, in 2004, 2005 at the Boston Theater, you know, acting after my mother passed away and then after that nothing. And, so I'm like, you know, whatever it wants to do it can do. I mean, I mean I've sent out pictures, I've got all kinds of—so I don't know what it is. I don't have a teaching—no master's degree. I took care of my mom, so there's no teaching, there's no teaching. I tried to get a job, I actually tried to get a job, I tried to get Vista jobs, you know, a year or so ago, I tried to, you know, and nobody was biting, nobody was biting. So, I'm, I'm learning, you know, it's like the little bit of Buddhism that I do know, you know, has to be really put to the, put into play, which is that, if it's that I'm not connected with the material world, then, then I'm just not connected with it. And that's all there is to it, you know. If there's something that has a very strong potential of happening, then it's going to happen. You know, and I'm, and if this is my soul's journey, then, you know, I just think that I have stuff to give, you know. You know, once in a while I think that I should call Brown and—well, you know, I tried to call some of the, you know, alcoholic rehabilitation centers and asked them if I could come and talk to people. Well, nobody

got back to me. Nobody wanted that happening, you know. Well, when I was there, somebody came and talked to us for half an hour. I have a lot to say. I probably—if I started talking, it probably wouldn't be what they wouldn't want me to say to them but I think I learned how to be diplomatic.

It's, like, it's very hard to make a connection and, I, you know, I don't know, I just don't know, what, what, what it is I'm supposed to be doing right now. You know, I do know a lot about astrology, and, you know, and it's about time that everybody else did, you know, it's about time that people realized that knowing astrology is not the devil's work, you know? I mean, if, if—you know I remembered, actually on Sheldon Street, this woman minister said, she said, 'Astrology was alright for Jesus, but we don't do that,' you know, because of the magi. I, please, give me a break, it's a guide, it's a tool, it's a tool, it doesn't tell you anything other than what the potentials, the potential energy fields are. And you can use any, you can see any one of them, you can use it either for total beneficial all the way to total negative manifestation of behavior, or wrong, maybe. And, so I've been looking at a lot of it and I see, what the potential, potential is and, and, I look at my life and see what gets to play out. Well, if you're not at the right place at the right time, sometimes things don't get to play out, you know.

And I remember one time there was a very strong potential to, and this was a few years back when I was taking care of my mother, so this had to be like 2000, maybe 2000, 2000, 1999, 2000. And it was a very strong potential to be—I'll just say, to be in the movies. It doesn't say that it's, it's performance, you know, and then there's Pisces which is the illusional thing, which, so, and I thought, ha ha ha ha haha, right, here I am taking care of my mother—but that's okay. I don't ever regret that, you know, it was the best of worlds, I mean, it was the best of times and the worst of times, believe me. It was that, that—but somebody called me up one day and said, and I'm talking about potential through astrologically—and said, 'are you working,' or something like that and I said, 'Well, not now, why, who is this?' 'Well, we want you to come audition to be in a movie,' and I said, 'Really?' (Laughs). So I said, well, you know, what, you know, where did you get my picture. And she said, well, we got it out of such and such, this thing. And I said, well that was a couple of years back from Boston Talent Guide or something, and I said, 'Oh, I don't look like that anymore, I said, I have grey hair now—which was just starting to get grey—and I said I'm older.' She said, 'Oh! That's exactly what we want!' And I was like, oh God, I can't get out of this, so I said alright, I'll come up and read, so long story short, I got into this movie.

I didn't go looking for it but there was a very strong potential for that to happen, alright? There's a strong potential now for me to be sharing information. So, how do you call me out of the clear blue sky? You see? And other things, that would even describe this. Not necessarily, doesn't say 'history' but it would be information about, well, I can't remember off the top of my head and I don't want to, you know, cultural, different culture of something. I remember that word being in there, but I don't have all my stuff. There's also strong potential for, you know, as they call Saturn is like the ruler of like, the law of the universe, you know, in the fourth house which is the house of the home, and domestic and motherly and stuff like that and I'm living in my mother's house. And

Saturn—and evil in the home, I’ve had to fix things, you know, its says reconstruction, maybe decorating, put pretty words in there too, or something. And that’s all that stuff is happening in the home. And having a balanced home and career. Somebody just called me and begged me to come do a reading for them. So then, I’m going to go do that, so, you know, I think that Rhode Island needs to, you know wake up, you know, there are other potentials. There are people that get left behind because they don’t know what their basic potential, potential energies are. And I, so what good I can be to do that? I don’t know, I, you know, looked at my, some little kid was born in the family and I looked at that and I told people and they’re like, yeah, yeah, yeah. I’m like, okay, you might not be around when she’s twenty-five and I’ll be around, you know. But it’s like, give the kid a chance, give the kid a chance. She’s sitting around the table, you’re drinking beer and she’s four years old? I’m gonna—I’m showing you right in the charts all this Pisces and that could be illusion, that could be creative and acting, that could be—or it could be chemicals and drug addiction and alcohol addiction. You know what I’m saying? So, I’m just saying this just to say, I don’t know what I’m supposed, how I’m making a connection with the world, if I’m supposed to, whatever, and I just have to use my Buddhism and flow along and hope, and just keep looking at the astrology. And maybe *if* I can afford to go to Boston for an audition, or *if*, you know what I mean? Just, just to keep an open mind, but to just go with the flow, go with the flow, but I mean, I did have a lot of fun in the seventies. Ask me something because I’m running my mouth.

FUENTES: Why—just to go back a little bit to your, to your mother, what, did she work too, when you were...

SOARES: My mother always worked and she was a maid and when she was on Cyp—on John Street, she would work for the Levinger’s (?) who were wealthy, wealthy and they were—he was a doctor and they have a wing, a Paul Levinger wing up in Miriam Hospital that they gave. And she loved my mother, everybody loved my mother. We had an interesting family, my mother was, is very light-skinned, she looks like she’s—white actually. Didn’t look like she’s WASP but she looks white, you know, she could be Italian or white Portuguese, you know. And my brother came out brown-skinned. And my mother—and the woman knew my father who was dark brown-skinned, a little bit darker than me. When my mother had my brother, she brought—she let my mother come back to work and bring the baby who she brought into the living room with her and here girlfriends and she’d call him her grandson. She had a ball, he was a cute little kid, he was a sweet little baby. So, my mother worked for her for many, many years and, and then, at some point, she quit and then she went back to school when she was in her fifties. And she got a degree and she became a teacher’s assistant. And then she went off to Central High School to work for a little while as a teacher’s assistant and then at some point, I think she worked at Martin Luther King School. And then, I think that she had to stop working, or something, so. And she, she ran the house, you know, cooked all, cooked all the Portuguese food, you know. *Jag, linguisa, gufonga*—the corn, you know, little fried corn things that you put bananas in. We always had *jag*.

FUENTES: What’s that?

SOARES: *Jag* is *jigaseeda* and I don't know, nobody knows where these names come from and it's rice and beans. *Canja* is chicken soup. *Manchupa* is sometimes called *cachupa* depending on what island you come from and it's all garbanzo beans or corn based and if you have money, you put a little ham hock in it. You know, there's kale, a lot of kale, potatoes—I can't eat that stuff anymore. I eat according to a blood type, got my blood type diet. Dr. D'Adamo, that's the best, I think so far. And what else? Oh, there was other Cape Verdean stuff that was good. Oh, and I lived with Nimar Selena on Sheldon—no, she wasn't on Sheldon Street, but then, on John Street, she used to cook and I think my grandmother Izora used to cook this as well. They had those big iron tea kettles, well, they would take a flower pot, a clay flower pot and put corn in it, corn meal and they would put cheesecloth over the top and tie under the, on the lip of the clay pot. And, and they would sit, put boiling water in the tea pot, and then they would sit this flower pot on top of it, it would fit right on top, and they would simmer it and it would steam the corn and that was called *couscous*, okay? Now, we all also know that *couscous* is also a wheat thing, that you, they grind, they do something to the wheat and they do something that turns out to these tiny-weenie balls or something. But, and that's an Arabic or North African but—we knew the *couscous* as that, you drink it, eat it with milk and sugar or something like that.

Yes, my mother was, you know, her father lived on, in East Wareham, and he worked, he was a farmer, he worked for people who owned the farm. They lived right on the cranberry bog. I'm trying to think of some more Cape Verdean oriented things, and...

FUENTES: Well, did your mom, did you mom bring other women to the house or did she socialize at all?

SOARES: My father never let, well, you don't bring someone to the house when your husband's sitting around—she went off into her bedroom. He watched macho shows on television, he sat there, scotch and cigarettes and she eventually had a major mastectomy. There was no cancer in her family. Yes, and. She would do her work and go in her bedroom. Once in a while there'd be dinners. The Longshoremen's dinner, the Pilot's Club dinner, Cape, you know, Cape Verdean, some kind of dinner at the Venus De Milo, church something or other and they would go places. And when she, when I took care of her she had masses of clothes that she had never worn because she would like to buy pretty things. And she could, you know. But she never—it was not a marriage where, you know, they went to the movies. Unless they went to see, once in a while it was a big movie, you know, that they probably went to see. Like, I don't know what, *Raisin in the Sun*, maybe, or, or something that was supposed to be a real important movie, that maybe they would go see. But they weren't, sweethearts, and she thought it was going to grow into some kind of thing, I know she did, and it didn't. But she never complained once. She never—she was brought up—the man knew everything. She didn't have to do any thinking. But, she was, very capable of using her intelligence. I read one of her papers when she went to school and it was good! I was like, my mother wrote this? I would never have guessed that.

FUENTES: You talked about a con-conversation you wish you'd had with her or with your family, what—do you know what you would—you wanted to say?

SOARES: I would've said, you know, I didn't go out there and fuck up. I was scared of everybody. I thought everybody was better than me. Now where did I get that from? You know? I don't want to blame anybody, but I want you to know that I didn't go out there and fuck up. And these are some of the things that I did learn. And maybe, I don't know, I can put this to some use. I wanted to have, you know, I, I never told you how much I loved you, because I was afraid to. You know, Valentine's Day cards and all these little things. You know, if I were to talk to my father—why didn't you let me do, why didn't you let me? Do you know that I, I had to lie in high school against myself and say that the teacher made me stay after school. Course, I knew it didn't matter because I was already on punishment and I was probably going to be on punishment until high school was over. I had to lie because I was trying out for cheerleading. And then I cried when I got it because I had to go tell my father that I got it. Because they were going to expect me to go to the games. And I went and told him—I said I'll wait until he starts drinking because, maybe, you know, and, and he said, 'Oh, that's nice!'

FUENTES: So, it was unpredictable?

SOARES: A lot of mixed messages, you know, it was a lot of, so, I was being treated—when I came home—the reason that I came home was because I wasn't getting anywhere. And, I wanted to do, I mean I had lots of friends, lots of actor friends, and they all knew me. They all—I was, I'm very talented. They all, everybody thought, if there was something, we were going up for—'Oh, I know Sylvia's going to get it,' you know, that kind of thing. It just wasn't total destiny, that I was I guess to be working all the time, or something. But I did go on national tours, I mean, I did—the little bit of work that I did do, over the period of time, was with important stuff, you can ask me about that later. Jeez, I'm forgetting that stuff...

FUENTES: About the reason you came home, to Providence?

SOARES: So, I had joined the Theosophical Society and I'm very idealistic. I have Jupiter in the first house, I am, idealistic to a fault. And have always been. And so I decided, I took a job and I was working at a drug center and I decided that I would try to help people on my own. And to make a long story short, you know, because I wasn't working as an actress, you know, and all these things weren't happening and, you know, one of these people cut the side of my face.

FUENTES: One of these people in what?

SOARES: That worked at, that, one of—I'm sorry, one of the—I said I decided to help people, you know, a drug addict. I didn't realize that people had their own rules, that when they said something to you they were lying, you know. So, anyway. I thought well, that's the end of that. And if it was meant to be then I would've been doing something by now or whatever. So and that's one of the reasons I came home, I just couldn't deal with

all that anymore. So, I'm sure to them, that I came home in failure. But there was never any—I was never able to have that conversation with them, to say, 'Listen, let's look at what happened, you know?' So, at this point—and when I did go through alcohol recovery, you know, I, I thought about it and I was like, I don't know what good it would do. Because, if the mentality is, if their mentality is still back then, I don't know, you know, I don't know. And there's no point, y, well, definitely there's no point blaming anybody because, then you're focused on that. I want to just, just let it all go, let it all go. So, and what does it matter now?

FUENTES: And so, when you came back, to, to, to Providence, where were you living?

SOARES: Well, I went to live with them for a little while.

FUENTES: And that was—

SOARES: And, huh?

FUENTES: Where was that?

SOARES: That was, that was on Cypress Street. Because they had moved from Fox Point over to Carrington Avenue, that was '57 to '59 when I was in high school. And then, the city came through and knocked all those houses down, University Heights and all that jazz, and so they had to leave. So, they went over and bought a house in Cypress Street. And that's where I live now. Where I went eventually after Brown to take care of my mother, who had Alzheimer's. So that's where I was staying with them for a little while and, and then I was doing live-in work, off and on and then I decided to get my own apartment. Well, I was working on getting it, and I got my own apartment in Pawtucket and then, at some point that's when I decided to go—oh, I, you know, oh my God! The stuff that went—the stuff that you, you know, nurses going through, live-in work. I, I had, I got a one day job one time and it was up in Lincoln, around that area. And I was also doing, it was around the Apartheid time and I was going to do a reading of poems that I had gotten from South Africa with a slide show that somebody that had been down there, let me copy their slides. And I was doing this thing that I wanted to, like go around and do this slide show and talk to people about what was happening in South Africa.

So, I was, in, you know, I took care of this man, it was supposed to be like, like, like four days or something. And, and, I was—this was actually after I started to go to school, I remember that. This is the, this is, and this was happening when I was started the live-in work, you know, coming home and being with them, you know, and this is one of the things that happened. Is that this—I was practicing my poems! I don't know why I'm talking soft, but I was. you know, because I was talking soft and I was in the kitchen, practicing the poem. And every, you know, every hour I would get up and go check this man and do what I had to do with him. And I would hear, when I was in the kitchen, I would hear this, creaking, creaking going around. Creaking down the stairs, creaking

around the door outside the kitchen, and stuff. So, anyway, the next day before I had a chance, and I left, left my coat there and I, you know, that's when I had a car at that time. And the next day the agency called me and told me not to go back. And I said, 'Why?' And they said, 'Well, they don't want you to go back.' And I said, 'Why?' I mean, I was really, I did more then I was supposed to do. And she said, 'Well, I don't know.' So, eventually, I, you know, I got back to this agency, and I said, 'Listen, you have to tell me why they didn't want me to go back there.' Oh, oh, oh! I said, I called them back and I said, 'I forgot my coat and I need to get my coat.' And she said, 'They don't want you there.' So, eventually I said—and I went back there, went over there, and I said to the woman, in, in the, that came to the door, I said, 'I want my coat.' She said, 'I don't know where your coat is and they don't want you to come in the house.' Now, I didn't know well enough, here's still programmed when I'm young, from when I'm young, about everybody else is right and you're wrong and you don't have any rights to ask anything. I should have just gone, I should have just called the police and said, would you, you meet me at this house and tell them to go in there and get my coat. Because, they're holding my coat. And, but, I was also in school, at CCRI, up in Lincoln, too. And I was on a tight time schedule and all of that. Well, I finally asked the agency, I said—and I told her all of that—and I said, 'You've got to tell me.' She said, they said, the woman said I was chanting, alright? She's looking at a brown-skinned woman, who is in a room whispering, over and over again, she—it was her house, did she open the door of the room and say, 'Are you chanting?' Or something?

You know, but I got that, through all the nurse's aid things, you would be surprised at how I would—one woman said to me, she was, it was—She used to wait until a certain time to watch television. And, but, it was like, she had to sit there for an hour and a half after supper staring into space. She didn't want to talk to me, she never talked to me, fine. And, you know, I always felt I had these interesting things to tell people, like an idiot, you know, so. And one day I finally said to her, 'You know, you don't have to wait until eight o'clock.' Now, this woman had seen me, she looked at my face and all this, you know, she knew who I was, and I'd been there a few months. She, I said, 'You don't have to wait until eight o'clock,' or whatever time it was that she watched, I said, 'You know, in the mean time, there's a real cute show, and it's called—I'm forgetting the name of the show, what's the show? "The Bill Cosby Show," you know, "The Cosby Show." And I said, 'It's got all these cute little kids and everything.' And she looked at me, she looked right in my face and she said, 'It's got niggers in it. I don't watch nothing with niggers in it.' (Pause). I, you know? I walked away and went in the bathroom, I couldn't stop crying. I was a *grown-up*, I was in m late fifties, I couldn't stop crying for a half an hour and I kept saying, 'You're a grown-up, stop crying.' And I think it was because I was being so nice to her, that I was open and vulnerable.

And no one had actually, you know, I mean I had had people, you know, little racism things going on and discrimination, and I saw it and stuff, but that went right through me. And I kept looking at my face, in the mirror, and I'm like, can't you see that I'm brown? Why would you say that to me? You know, I mean that's just, I'm not going to go into all the stuff that's just, I mean, I, over on the East Side, over here, if you only knew. I mean I said that I had the privilege of being denigrated by la crème de la crème, you know. I

took care of people on the East Side—families whose names are, you know, are, are on these buildings, you know. I'll tell you, I mean, I didn't come here to talk about these people and I'm not necessarily sticking up for them and, and, and, you know, one woman was on the Historical or Heritage Society, on of them, and, and left the books a mess, when she got out. Who treated me like a dog. Who treated me like a dog. Well, she screwed up her kids, too.

FUENTES: What would she do?

SOARES: She just, she was just denigrating. The way she talked to me, (In a British accent) 'No, that isn't the way that you put the pillow on the bed, turn it around. You know. Well, weren't you trained properly?' You know, oh, man! Anything she could think of to say, to say, you know, and she was still an alcoholic. I was there because she was being an alcoholic and she was still an alcoholic. She was still sneaking out, she was still doing, you know. And I mean it was, it was just, I don't even want to get into that one. And there was another woman down on Prospect Street. This one, she was a Brown, this one had married into the Brown Family. She was in the Coralis (Spelling?) family, after which that street, the Coralis, the first, actually the first in the country, the first, automatic elevator in the country is in the Brown admission. Did you know that?

FUENTES: No.

SOARES: The Brown admission office. They don't, they can't use it, but you look up the next time you go over there, look up, and you'll see this thing that rises up, okay? Her family, that was her, her grandfather, that, that made that, it was at the world's fair. And so you walk through the East Side when you were a kid and through, through all of here and you think there must be these very, very cultured people living in all these— (Laughs). And some of them were incredibly—had great integrity, and generally those were the ones that were the friendliest, you know? (Laughs). And, and, the ones that had, you know, respect of other human beings. But there were some that just went awry. And they, and they, (In a British accent) 'Life was a party,' everything was drink, get drunk, you know, and give away half the money. And so there was another one of these that lived down the street and it was a battle, because her husband had heart attacks and had high blood pressure, right? High blood pressure. And she would, make me, I was there for a short time, maybe three or four months or something, and she insisted that I bake him these little canned hams. I said, 'There's too much salt in it.' (In a British accent) 'Well, that's what he wants and that's what we always have, we always have it on Sundays, and he wants and he's going to have it.' You know, now I was there, you know, I was supposed to not even be making this heavy stuff. Because I was just there at a certain period, for a certain period of time, you know, just to be like, helping him out and helping, whatever. This woman had me doing her housework, which I wasn't supposed to do. And I needed that job desperately. I needed that job.

She would say things to me when I would sit down and read and I was at school so I was kind of doing some homework, you know, she wanted to know (In a British accent) 'What I was reading,' you know. And then she'd say things like, you know, that's, you're not

supposed to be sitting there, that I was supposed to be doing all this other work and I say, 'Well that's not what I was hired to do. And, (In a British accent) 'Well, you know, if it wasn't for us, if it wasn't for me, you wouldn't have those books you're reading.' I said, 'If it wasn't for Senator Pell, I wouldn't have these books. Because I'm on a Pell Scholarship and that's how I got these books.' She hated me. One day it was pouring down rain and she said, you—came with her cane—and hit me with the cane and told me to go outside to see if her gutters were leaking. The gutters were overflowing with rain it was so pouring down. I said, 'Well, you know, you can't tell right now, you have to wait 'till afterwards, and I'll go out right after the rain.' I needed this job. 'You go out now.' And I had to go out. I said, 'Well, I've got to put something on, 'Well, just go out there.' I had to go outside with no clothes on in the pouring down rain to see if her gutters were leaking. And I came back and the look on her face was one of such smug satisfaction that she had sent me out there.

FUENTES: Why do you think she was like that to you?

SOARES: She was angry at herself and she was getting back—she was getting at me. It could have been any other person like me there. She was getting—I was in college, I, one day I said to her, 'Did you ever go to college?' Turned her face, didn't want to talk to me. No. She was too busy having a party, she was too busy having a party. And her daughters went to college and her daughters couldn't talk with her, they had a problem with her. They had problems. But she could get back at me. She could pick on me and it was, you know. So, I mean a lot of it, you know, I don't know, education coming back to, to whatever.

FUENTES: Did you, did you work when you were younger, like, in high school or anything?

SOARES: No, I didn't do anything except go to school and go home. I mean you would think that that would be the time that you allow your child to start getting a sense of responsibility, and, you know, all of that. No, I don't know, why it never occurred to anybody to let me, let me do anything.

I mean I was the only one in Nathan Bishop Junior High School English class when we had to write play. You know, I, I wasn't in all the cliques, because I always felt that I didn't know as much as everybody else. So, there was one group and they wrote the play and they were going to do this, do this play and everything, and I wasn't in it, you know. And, and they did it in class and it was fun to watch them and then the teacher said, 'There was only one thing wrong with that play. Does anybody know?' How did I know, I don't know, what did I, how do, how do kids pick these things up? Or, maybe, I saw a format or something. Maybe she gave us a format, or, and that may make sense, you know. And, and I said it had two climaxes. It did, it had two climaxes. These kids, the smart, you know, that I thought was smarter than me, that wrote the play, they didn't know it had two climaxes. You know, you just wonder where, where you're supposed to end up and what kind of contribution your supposed to give, in, in life, you know, so? I don't know.

FUENTES: When you were growing up were you're, were you're friends from the neighborhood? Or did you—or from school? Or did you socialize much with other kids?

SOARES: We're talking, like see, elementary school, I was at boarding school, that other school, and then I went to boarding school and then I came back to Fox Point and I never was allowed to go out. But, you know, I knew that there were other Cape Verdean kids and if I was allowed to go to somebody's house, it was usually like somebody's house, whose, (pause) you know, like who was close to the family. Like my father's friend's house and his mother was, eventually my brother's godmother. You know, and then we lived in a big yard on John Street, so once in a while they would let the girls come over and then, they'd have cook-outs. My uncle had cook-outs all the time. And, you know, they were, kids, the parents were from the church—Sheldon Street Church. They did let me take tennis one summer, up there where, oh, I don't know is it a math building, that's right behind, the Johnson and Wales? Is it Johnson and Wales dormitory on the corner of Waterman? Waterman and Brook Street, there's a big white building, you know, there's a bank over there.

FUENTES: Yes. I think that's a Brown dorm.

SOARES: Now, it's a Brown dorm, okay, they bought it from Johnson and Wales, okay. So right behind that going to Brook street, there's a big, building, I don't know what the building is, I can't see it in my head. Fake, some fake construction, cement or something, you know, I don't know if it's marble, you know, some kind of building. Well, on that spot, right behind the hotel. See, that used to be a hotel. That was a high-class hotel. As a matter of fact, my grandmother's cousin who had come over in the late 1800's with her, worked as a kitchen—he worked in the kitchen there. And I felt so bad for that man, because he used to come down to our house on 59 John Street and he used to sit there—he couldn't speak English—and on his day off he would sit there like a little mouse in a chair looking out. He never went out in the backyard, there was a big, beautiful backyard and he'd just look out the window. His son was overseas, back in the islands or in Portugal, somewhere, they, and I don't know if he was still connected to his wife, maybe not. And I tried to ask a few questions and I'd never get any answers. This Eduardo deGracia. My grandmother's middle name, deGracia.

So, anyway, behind that, when I was junior high school, I think, in junior high school, in the summer time, there were, there was a tennis court that used to belong to the hotel but now belonged to, who, I don't know, it was a clay court, and I learned how to play tennis. But, you know, if you're not supposed to win, if you're always supposed to believe that you're wrong, you don't win. Because I remembered, we started playing and I was getting them, we were doing doubles and I was getting them. And then a ball—and I was like, I kept thinking, I'm not supposed to win, alright? And then one came and I could've, slammed it right over, slammed it right over the net about half an inch. It was right there and I knew I had it and I just stood there and let it go.

I don't know what that's supposed to mean. You don't do that unless you think you're not supposed to win, you know? I don't know, but, you know. I'm healthy, what can I say? (Laughs) I'm healthy and every once and a while I go out dancing, and do the jig.

FUENTES: Where do you go dancing?

SOARES: Well, I have, you know, I like, we have friends, I have, we, I want to say we, who, you know, do kind of just country music, I don't mean Country Western music or American Country music, but its like what's fiddling and what, what the European stuff has evolved into here with the people and there's. You know, the guys at, the music director at, I forget his name, at Trinity and they have a group and Rachel, I forget his name, why am I forgetting his name? I have no reason to, he's really great. And there's a group that plays and there's another little group that plays. I'm more into world music and, you know, Afro-pop, you know, African pop music, you know, then I am into American popular music. I'm not into American popular music that well. So, you know we do—well, you know, it's not really square dancing but, you know, circles and whatnot and all that kind of thing and, which, I say, because, I'm seeing, I've been seeing a chiropractor, who's a naturopath and she's actually healing me. Actually, I discovered her through my mother, I had to find somebody for my mother. And I took my mother to—my mother had Alzheimer's—took her to this place and, and a woman was working there it's a place—Tree of Life, and, and there was a woman working there. We went to see this doctor, a naturopath, and I was telling her about my mother having fallen and, and, and I knew something was wrong with her and no chiropractor would take her. And I, you know, my brother had a car so we would go around, and she said, 'Well, I'm a chiropractor.' And she said, 'Come, you know, to me and I'll take her and I'll be very careful.' And, and I took her and I got to make this long story short, but my mother at that time was not remembering what was going on in the morning. And she hadn't spoken for a little while. Once in a while she'd say something but she hadn't spoken. She had stopped talking it was, you know, for well over a month. And, and the doctor, you know, did it, you know, an adjustment on her, and when my mother went to stand up, and she didn't want to stand up, because every time she stood but she had a stabbing pain. And we got her to stand up, and when she stood up, she realized that that she didn't have that stabbing pain. And when she realized it, she was looking at Dr. Joanne's face, she was looking up and my mother said, 'Very nice!' We were like, wow! So, two weeks later—and my mother wasn't remembering what was happening in the morning—two weeks later we were sitting in the waiting room, waiting to see Dr. Joanne. Dr. Joanne came out, and she looked across the waiting room and she said, 'Hi, Dorothy!' to my mother and my mother looked up at her and my mother said, 'Very nice!'

So, she had held that in her mind, all that time. And I, and I got chills, you know, I said, well, we're supposed to be here, she helped my mother and she's helped me. So, I had a lot of things, I'm not going to go into that into detail, a lot of things wrong with me that I don't have wrong with me now. And they were things that at that age, those are the things that start deteriorating. And you go on a downhill, I'm coming out much better. So, I well, this is a connection with dancing, and you know, being able to jump around and all kinds of stuff. And, some, you know, it's still not all the way healed.

But, you know, I find that, you know, I wish that there was more traditional Cape Verdean music, because it is very sentimental, it's very beautiful and once in a while you do find these old men that do still play that traditional kind of music. And, you know, here, here I go again, once I bought all these records when I was here and I took them to L.A. with me. So, when I came home, my father was paying to bring all my stuff back and I was afraid to talk to him and tell him, there are things that really, that are important, that I want to bring back. So, I left a lot of stuff there. You know, so, I mean, so, you got to go with Buddhism. You gotta say, well, it's nothing but material, it's a material world, material disattachments. That's what I'm going now, I'm getting rid of a lot of stuff. I thought, maybe I'd use this for this, and maybe I'd use that for that. And I'm like, well, I'm looking at a whole bunch of maybes, I'm sick of looking at them, sick of looking at them. If anything's got really strong potential to be, then it'll be, it'll be, it'll be.

FUENTES: Did you listen to Cape Verdean music growing up? Was that in the house, or?

SOARES: It wasn't in the house and they didn't listen to it. They were into jazz and Cape Verdean was, was *gui*, oh, those old *guis*, you know? And that's what a lot, a lot of the Cape Verdean kids my age used to laugh at all those old folks and call them old fogies, you know. They used to always laugh at this man who used to say to them, you know, '*Fe*—he'd say to them, he'd say to the kids if they were bad, he said—'*Fe* you hadda the brain you'da be the danger.' So, then they would laugh at him all the time. The people, you know, when the people had television's they'd say, you know, they used to call them 'T.B.' 'You going to watch the T.B.?' You know, so all of that was, get rid of all that old stuff, you know? And yet, when, when we did go to—I did, my father did have a best friend that played in a Cape Verdean band. So, once in a while when there was a special event, you know, we went to that. And, and there were Cape Verdeans like Vickie Vieira and her brother—Flash Vieira, whose sons were—I must be getting tired because I can't even, what's the kid's names? It's awful, they were big stars. (Singing) 'Hearts of fire...' Tavares Brothers, the Tavares Brothers. That was their father, and their aunt, and they, and they put out a CD too. You know, they, they, she sang and they had a group. You know, so, we did—my uncle never went to these, these things—he was always working and doing stuff, my father, once in a while. But we didn't listen to it in the house. We didn't, we were traditional Cape Verdean in that—jazz people.

FUENTES: You said you were tired?

SOARES: Well, I'm just thinking because I couldn't remember their name, I said I must be tired.

FUENTES: Okay. Because I don't want to get you—

SOARES: No, I'd rather just tell you everything that I can tell you. You know, I'm aware that I'm blabbing a lot. But you know, I think that there's a connection in life. Now, I don't, you know, who does it help, when you say these things? I, I don't know.

The connection with looking—I'm the one that has to look at my life, I don't have to answer to anybody anymore. I'm not going to write an autobiography, who's, who cares? But, you know, it's just, I don't know. I just still wish that there was something that I could do, like, in—there was some younger people sometimes that I work with, who keep asking me questions. And they're getting all this stuff that I'm telling them and their understanding that it's knowledge, that's coming, coming and common sense maybe, whatever, but it's come from an evolution of having looked at things. And they're, and they're clocking it and they're using it. And then there's others who don't want to hear it, who don't want to hear a thing. I can't say anything in a rehearsal because, you know, then it shows that that director didn't know what he was doing. And he didn't, you know, and I mean but anyway, but I okay, but so what, okay? Go ahead.

FUENTES: Oh, no, I...Let's see...I guess, are there any other parts about, you know, growing up in Fox Point that you remember, that you want to talk about? Any specific locations, or people, or?

SOARES: Oh, this is the original, why am I giving you the original?

FUENTES: What's that do you have?

SOARES: That's just a resume. Growing up in Fox Point, growing up in Fox Point. I don't have such terrific memories. I mean I know the street because I went looking around when I was supposed, supposed to be at church.

FUENTES: So, you would skip church?

SOARES: I would skip church, so that I could explore the area. I'm a traveler. I'm a traveler. When I was in Nicaragua, I went to Costa Rica. And I went to the beach and I started walking down the beach and I thought, you know, if I keep walking, I could walk all the way to Panama. But, then, I think there's a bad guy down there—I couldn't think of the guy's name but I guess it was Noriega. But, I was walking down the beach, and, 'cause I had my bikini and I had my backpack, I said, I had my stuff. And, and it was, it was wonderful because, it started raining and everything. And I, you know, I'm an adventurer, I'll go anywhere and I was, there's, there's the water and there's a length of beach, a width of beach and then there's a bunch of like palm trees that go down and then behind that, you know, that's the beginning of, there's a little path, but behind that's the jungle, so some of it's cleared out and houses are on stilts up there and so there're little goats and things and sometimes there's just trees and they called that the jungle. And then there's another house and anything. And all these trees were going down, and they were being blown down and they were hitting the beach all the way to the ground and coming back up, you know. And I was like, Jeez, this looks like that movie, there was a movie with Bette Davis in it. I said God, that looks like, that looks just like that movie, "Hurricane," the name of it was "Hurricane." So, at some point I thought, it's getting too cold or something and I said, well, I might as well go back. So, I took a long walk and I walked all the way back—well, that was Hurricane Hugo. That was starting, that was getting closer and closer. So, and actually I left two days later because I said, 'Oh, the

hurricane's coming, I'd better get back to the United States.' And, and Hugo came through and, and devastated everything and, you know.

But, you know, speaking of things that are meant to be, when I was in Costa Rica that and being a traveler, I went to every tourist site that I could find, you know, to go to, and, and I take buses and I hitchhike and all that jazz. And, I went to this place that was supposed to—was no bigger than this room, I guess. And I don't know how big this room is, like thirty by, I don't know, twenty-five, or something. And, it was *las ruinas* and it was the ruins of this church, this church for the blessed Virgin. And there was nothing—you know, just, just a few walls left, and a few stone benches and there was all grass on the inside. So, I got there in the morning, I had found this—how to get there by bus early in the morning and I thought I would spend a lot of time there. And it was—that was it. So, I sat there for an hour or so and I thought, well, why don't I just walk around this little town? So, I'm walking around this little town and I notice in the distance this dome starts to appear. And I'm think, Jeez that looks like a cathedral or something, you know. And I kept walking towards it and it got larger and larger and larger. And I stopped and I looked in my stuff—there was nothing about this in any of the travel information. And I thought, well, Jesus, something that big. So, I went down there. Well, this place was *phenomenal*. When you walked in the back of the church, off to the right and to the left there were, you know, two walkways down to two altars. The floor was total inlay on the whole cathedral. And you walked down to the front and I think there was another two altars on either side. I mean this was a—for Central America? This was a phenomenal cathedral. And it had, there was, you know, Catholic cathedral—well, they're all Catholic, there was not a place that did not have a painting on it. There was stained glass window's, there was gold inlay. The altar was ornate—off the top of my head I can't remember what the name this, this—but I have pictures of it. And it was, and the name, it was for the Blessed Virgin, one of her names was the name of the cathedral.

Well, while I was at the altar, I went up and knelt at the altar. And I was looking around, you know, I mean, and I went and sat, you know, in every little altar and had all my little meditations and all that stuff, you know, getting some spirit. And while I was at the main altar, I noticed that people were coming through the altar gate and going to this doorway to the side, you know. When you go inside the altar, in, in there are doorways, you know, and they usually go off to where the priest comes out, and, you know, and goes backstage, or whatever they call that. And where the priest gets dressed and the altar boys help him get dressed and he comes out and does the mass and all that. And on the other side maybe the same thing, you know. But what ever. So, but this one side, I noticed that people were going. And wasn't maybe a lot of people, but there were people, enough people coming and going, and, and you know, at one point then there was a line. And I was there a long time, but I was like, I was too scared, I was too scared to be bold, you know.

And, you know, I finally decided I was going to go, and if somebody said anything to me, you know, I don't know, I'd say something. So, I went in there and I think that there was a little bit of a line by that time, and I walked, when I walked into the room, there were all of these glass cases, I guess, like Victorian, china cases. And there were all these

trophies in there. And I looked at all the—there were sports trophies, there were trophies that were given like as, to the mayor, or political leaders, on the walls. I was like, why did they? Well, I don't know why they brought these things in there. But, I saw these people coming up from downstairs and I was like, should I go down, or not? So, anyway I decided to go down and I went down the stairs and it was this little room. And it was enough space to walk in, maybe 10 people could stand there. It was a little, and then there was a little, little like, wrought iron, square, it must have been like, maybe ten feet by four feet deep, four, five feet deep or something. And against the wall, on the wall there was an open, like a little grotto in the wall and there was a picture, a statue of the Virgin Mary in there. And, you know, I was scared to. So, anyway, by that time, I was alone, and I got a little closer and I was looking at it and I was reading in Spanish and I had studied a little Spanish to get there, and so Spanish is backwards, you know. And, so, I'm reading along and it was like, it was on this spot in the such-and-such year that there appeared to this girl, the name of the girl, the Blessed Virgin Mary. And I tell you, the hair on the back of my neck went (rolls tongue), I got like these chills all the way through me! I said, oh my God! The Blessed Virgin appeared to this girl on this very same spot. Whether it was in her mind or whatever, something phenomenal had happened here. And that's why they built this huge thing and all these trophies and this stuff is here.

So, way later on, well, you know, I went back to Costa Rica, I mean back to San Jose and went to my friend, was in this other place and she said, now I never heard of that. When I came back to the United States, we knew a girl, the activist community, knew a girl that's from Costa—that's from that that *town*. She was from that *town*. I didn't know it until I talked to her, because I asked her, I said, 'Maria, I went to this place.' She said, 'Oh, that's where I'm from.' I was like, 'Oh, my, God, there's a—this place, this phenomenal cathedral. But it's not in any brochures.' And she said, 'No, they don't put it on the brochure,' she said, 'They say if you're meant to be there, then you will be there.' And I thought, well, my God! I'm doing something right, something right, you know. That was like in, when I was in Chicago, after Brown, and I went for two years to try to get the master's in theater. Alright? It didn't work out. They were really awful, don't ever send your kids to the theater school, I don't care. They, well, you know, I'm not going to go into that, but, well, I was told—when you get a teacher who's teaching a lot of masters students, get a bunch of acting students sitting around a table and this teacher, is saying, you know, my buddy, who was the acting, this acting teacher, this director is looking at these kids and saying, you know, he's saying that 'we get paid to watch bad theater.' And, it, that wasn't the worst of it, you know what I mean? But, anyway, I decided to quit the school. And—

FUENTES: Which school was that?

SOARES: That was the, the theater school. It started off at the Goodman, with the Goodman theater, but it didn't, they weren't making, the theater school wasn't making enough money, or doing something. And they were at the art museum, that's where they started a long time ago in the twenties, and so they put them out, and, and so there were some teachers from the Goodman that still go over and teach there. And that was actually the only teacher that I got an 'A' from, and it was the hardest course, because it was

dramaturgy, which nobody wanted to do in the first semester. And I said, well, it's just dramaturgy, you know, and I did it. And I had this protocol, which is about three or four, three inches high, you know, this book, this book with all these pictures and all this stuff and everything. Okay, but, but a big note went up, you know, I was chastised for doing dramaturgy in the first semester, because, you know, no student is supposed to do dramaturgy in the first semester. And I said, well, I'm a drama, a directing, student but that doesn't make a difference and nobody else wanted to do it, they were scared. And, oh, man, so, so anyway, that was theater school. But anyway, so I left them and I was trying to stay in Chicago, maybe for the next year to see if I could get acting work, or something, to make back the money that I had spent, you know, to live there and all this stuff.

And, so, at some point I realized that there was a Buddhist-Christian conference going on. And I decided that I, you know, I was like, I gotta get close to some spiritual people and so I went and volunteered to do that. And I, you know, yes, I was doing that—and I remember seeing some people from the school, you know, that I met, ran into on the street, and, you know, we all know that, well, I'm trying to think of which thing to say first. The Dali Lama was there and so was Richard Gere, who was good friends with the Dali Lama at that time. And so I ran into these people from the theater school and, I was talking to them and telling them what I was doing, you know, I was volunteering in the Buddhist-Christian Conference and, and—

FUENTES: Where was the conference?

SOARES: Huh?

FUENTES: Where was the conference?

SOARES: It was in Chicago.

FUENTES: Okay, sorry.

SOARES: And, and it could have been '97, '96 or '97. And so when I told them a that I was doing that they said did you meet, did, did you meet Richard Gere? (Laughs) I said, 'No, but I did meet the Dali Lama,' you know? One day I found myself in this place, in this, you know, I had it in my mind that I was supposed to go to this place. And, and, the way he was speaking and I went and, you know—he's a fun man. Laughing all the time and just as charming and friendly and down to earth, and well, you know, I didn't have any more film left. I asked someone to take a picture and it didn't click. And I was like, to take a picture with the Dali Lama, well, it just wasn't meant to be. But, after that awful experience, I said, you know what? I came to Chicago to meet the Dali Lama. That's why I went to Chicago, you know. All that money lost, who cares, who cares, who cares? So, that's, you know, my little, if it's meant to be, it's meant to be. (Pause).

FUENTES: Well, I think you've answered all my questions. Is there—anything else you want to talk about?

SOARES: No, this is, I mean this is just, this is just resume, I know I didn't come here as an actress, but, you know. Just some of the stuff that I did when I was out there, in, in theater.

FUENTES: You talked a little bit about, about activism that you were involved in? Like, what, what kinds of, of activism?

SOARES: Well, you know, a little bit of stuff—I wasn't as bold as some of the other people. I did actually try to get arrested when, Senator Pell had his office upstairs from the, no Senator Chaffee, Senator Chaffee, the father, had his office upstairs, you know, not the one that just turned into, a Democrat. And I'm not surprised. We went and sat in his office to demonstrate—anti-war, anti-nuclear, anti-war. You know, but, we tried to get arrested but they didn't arrest us. Listen to this—they, just, they just had the T.V. cameras there, you know, when they, they sat down, they let us sit there all day, when they waited until the S.W.A.T. team came from Boston, okay? And the S.W.A.T. team came and we just sat on the ground, you know, we just sat on the floor and they came and they dragged us out and here's all the TV cameras and they just threw us out, (laughs), on the sidewalk, you know. We didn't get a chance to say anything deep, or whatever, they just, you know, threw us out. And, but, you know, you know, but Phil Edmunds and, you know, Joyce Katzberg, and, and Jim Tull, there's a whole bunch of whatever. There's some people called—Joyce, Joyce Katzberg, she's still down—goes across from the, you know her? Across from the court house, and there's a big obelisk which they had moved, okay, they had moved from the other part of this plaza up to this end. And she's there every Saturday, from one to two. And, she's, you know, also a singer and she writes songs and activist stuff. Well, they, they did a lot more stuff, you know. I mean when I was at Amos House they used to go down to Electric Boat and, you know, leaflet, you know, when the workers came, and they'd all 'Get a job!' You know, all that boloney. And, or, or we'd go up to Electric Boat—to Groton and participate, and, sometimes I would do a poem and, or, you know, but we'd—there were walks, there were, you know, anti-nuclear walks up in New Hampshire. I remember going up there, I forget the name of that place, too. A lot happens when you, when you go through everything, you know, and Alzheimer's, you think, you know. But those, those kids did a lot—they, they were in it a lot longer than I am, was and then because I went to school and then I took care of my mom then—they were still actively doing lots more stuff. I mean Joyce actually went up to the A.C.I. for a year, because they went, she and Susan Schmitt and about three guys went down and cut open the fence at the Groton, Connecticut, Groton, I mean sorry, down in South County in Rhode Island, Electric Boat and went on the site.

FUENTES: What's Electric Boat?

SOARES: Electric Boat makes nuclear submarines. And, so, we would make parts here in Providence, I mean down there around Wickford, at Electric Boat, and—I don't know if we still do or not, and then send them to Groton and then Groton would put them [Track 37] together so we would go down when they would open up—they'd have a they're gonna do, launch another boat, you know, and, and go there and walk and

demonstrate and everything. Also, marches here for the homeless, demonstrating, walking through the, you know, doing stuff at the State House, you know. There was a vigil that used to be at the mall, not at the mall, we used to call it the mall, on, on, what is now back again to be a street, Westminster Street, they had it in front of Shepherd's Clock, under the Shepherd's Clock. There was a vigil that Joyce, and, and all the people had that I would go to, when I wasn't doing, when I was off from live-in work. You know, there, was—I did take part in, in, Divest, Rhode Island, Divest, for a while—

FUENTES: What's that?

SOARES: That is, Divest, this group, Carol, oh, my God, I know her so well! Joe Newsome and Carol—Bragg. Joe Newsome was from the Pond Street Baptist Church. Carol Bragg, Friends Service Community, committee, American Friends Service Committee. And she was working with them for a long time. She does a lot of activist works and a lot of different—well, they, it was Divest from South Africa. And they did a lot of work, I mean, they got funding to have an African, show, cable show and then they would have bit of news on it and then some entertainment. And then they actually maxed out their credit cards by having an African Conference down here at the First Baptist Church. Nobody would give them funding, they brought ambassadors from, from different African countries in. Randall Robinson was here, he, I forget, exactly what his title is, but he knows a lot about, his work takes him into knowing a lot about what's happening in Africa in the industry and all of that stuff. And he was telling us, you know, there's all kind of oil in Africa, we don't, you know, and nobody wants, the United States doesn't want to do that because they don't want to give the Africans that power, you know. There was, there was—nobody in this state, the governor, did not come to meet these African ambassadors, the mayor did not come to meet the African ambassadors. Yeah, yeah, so. And I was, I was fortunate to read a, do some of my African poetry, and stuff that I, Hugh Masekela, and, sing some songs. However, the student from Brown, that was supposed to be there early to start recording, tape recording, was there late! Came after I did. So, is that potential destiny or what, I don't know.

But, whenever, so, I mean like, here's a, you know, I would do—if anybody wanted me to do something for free I would do it. You know...(looking at resume) well, I mean all of these, most of these are for free. Just community stuff, and community stuff, at the museums, Rhode Island Coalition for Affirmative Action for Youth and I did a short, you know, 2004, you know I did a short talk and did my original poem on slavery in Rhode Island. And I have a, I have a twenty minute poem that I wrote, on, on riots that were right down the street from where I'm living now. Only on North Main Street. And, you know, I went, I am Cape Verdean, but when I first came to live here, with my mother, I lived over in that neighborhood. And I remember, the Bates Street playground, I remember all the African Americans, there were Cape Verdeans over there too, you know, over there in the Univers—what is now University Heights. A bunch of them. And there were Native Americans. And there were riots because, you know, slavery had been over a little while, and, and a lot of the slaves were taking jobs from the white laborers. Okay, so, there and in 1924, 1930, I mean 1824, and 1830 and, and some of the riots, and they walked masses, across the bridge, up to the State House, State House wasn't there.

You know, there was, so I did all the research on that, and they, wrote a poem of what I, what was, what I could figure out from the research and who was in it. The first one was a courts thing and it wasn't, that, that needs to be all by itself, but they didn't say anything about, the people—too much about the people, the black people whose homes and stuff were, you know. So, I filled all that in, you know, people screaming and running through the night, what of them? Who died in freight, you know, where's the record for them? [Track 38] You know what I mean, so, so anyway that's part of what I think is my activist work, although nobody seems to be interested in it.

You know, I, I did work with the, in 2004, I did work with the, the Newport, there was Hist—what I call a “Consortium of the Historical Societies in Rhode Island.” And they got me write, they gave me some books to look at and I did some research so I wrote and I directed and performed in a play that I called *Plantation Complex: A Harvesting of Souls*. It was actually a series of scenes and I couldn't get anybody interested in doing it. Some Brown students finally—and I, you know, it was insane. And I sent fliers out and all this stuff and I played all the white men. I played the white men because there were no white men showing up. And I said this is really weird, this is weird, but, but you know each, we did it three times and each time there were about two-hundred people. That's pretty big for something—because people were starting to get interested in slavery in Rhode Island. So, I mean, that kind of stuff I would like to do. That I would like to do—use my talents for activist work. You know, you know, I've done some other things, oh, I don't know there's a whole list of stuff, I don't want to go off—I mean, I've worked at Rites and Reason and I've worked at the Perishable Theater. And I've worked at, the Black Rep Theater. And but those, those were all theater, well the Rites and Reasons did have something that was called “Heart to Heart,” which is about people—Black and Brown Women in heart trouble, you know. Which you can only get these roles playing the mother of antiquity and coming from the spirit world and informing people and wearing all these gorgeous purple robes, you know, you can only get that in a community theater, I guess. But, that was activist in a sense of helping people with health—you know, there was one, a adoption organization that had dinner and wanted me to come do a poem...and all this other stuff.

FUENTES: Do you have any of your poetry here?

SOARES: No, I didn't think—

FUENTES: Oh, no, that's okay I didn't ask.

SOARES: No, and I don't know off the top of my—None of this stuff is, I mean—you know, what I would do? I mean when I was in ju—junior high school, what am I talking about, when I was in coll—in, in Lincoln, the first part of the C.C.R.I., you know, I would do, like—I, you know, researched and designed and directed, you know, this thing, and, and actually did it for the—it was a piece and I actually did it for the Society of Friends. I did it at Hampshire College and also, in, in their New England Yearly Meeting, and then I also did it at St. Paul's Episcopal Church in Wickford and it was called “Native Americans, African Americans, and American Quakers,” it was a

“quintcentennial celebration of love stories, poetry, songs” and stuff, so, I, you know, I had some poems that I got from Joy Harjo, Langston Hughes and stuff from Chief Seattle and then I also did some of my original stuff and—but it was, you know, just on the injustices of all that and what the history was and—I love documentaries! You know, I think that you’re—I really would love to do like, what, what I call, ‘entertaining education.’ That, I would love to be able to be doing something like, you know. You know, so I did something, you know, for the Rhode Island Indian Counsel and the Rhode Island State Counsel Churches which was called “Turtle Island: the Next Five Hundred Years.” And I gave some, what I call sacred messages, they were, poems and stuff that I, that I found. And, you know I didn’t mention my name of, the name of my solo-performance of the South African stuff was called “Mie Bue y Africa (spelling?).” It means, ‘Come back Africa,’ it was Black South African poetry—song and slides, and, and—I worked, I did a show from the Rhode Island Working Women, it was called “Real Women, Real Jobs, Real Clothes: A Most Unusual Fashion Show,” you know, and I, and I did a piece from “In White America,” Sojourner Truth and I did that. There’s, there’s, there’s, you know, there’s other stuff that, you know, I don’t have to keep talking about all that stuff.

‘Cause some of it’s just like repetition of—oh, this was very interesting. This was very interesting. Is that Joyce Katzberg called me one day, she said, and what year was this? She said—this is 1991—she said, and this, I was at, I guess I had started school. She said, ‘The Rape Crisis Center is doing a piece called “Healing Pieces” and it’s artworks by survivors of sexual abuse.’ And, she said, ‘Some of these people have written pieces but they’re afraid to do them—they’re not ready—to be in public speaking their pieces, and I just wondered if you maybe would want to volunteer to read their pieces for them. And there’s a couple little one-act plays readings and stuff.’ I said, ‘I would love to do that, I would love to, I feel bad for people, that this happens to.

So, I go and I, the first day that we’re there, we’re all sitting around, you know, in a little circle and we’re all in, you know, these victims and, the counselors and some of us were theater people. And, so, we’re going around in a circle giving our names. Now, they started close to me but they were going around in the other direction, so I had all this time to think. And I remember that I had been raped by these seven guys and I remembered not being able to tell my father, not being able to tell my mother. And I remembered I said, well, what the heck, and then I thought, maybe I should say something, then I’m like, please, wait a minute, you know, these poor people have just been raped recently, you know, it’s more important to them. And I just came here to read this stuff so, I’m just gonna, you know, just say who I am, and all this stuff.

So, and it came to me, and said, I’m just going to say I’m Sylvia Ann Soares and I’m an actress and I just came here to read some things. So, and it came to me to say my name and I couldn’t talk. I could not talk. As it was coming around to me, I started to get a headache. I started to get a headache. And I thought my head was going to blow-up. And I mean, I was literally questioning the possibility—I said, well, you know, I know my head can’t blow-up but maybe the blood vessels are going to burst. I’ve never felt this way before. What is it? It was bigger, it was pressure and pressure and pressure. And, it

got to me and I couldn't talk. I couldn't talk. And I thought, I'm going to have to talk to this woman after because I think there's something happening with me with this rape thing. And the minute I thought that, my head relaxed. And then I said what my name was, and I said, you know, I'm happy to come and read, so on and so forth. So, after that I came to speak with her. And told her what happened and she said, 'Well, you've got to come to this Rape Crisis Center.' And I said I don't have any money, I can't come. She said, 'Well, you come, and you make whatever donation you can make.' And I was in school at the time and so they met at a night that I had class. But, I did get a chance to go a couple of times and I did get a chance to get a little bit different view and, and to start, and, and, you know, it was pretty helpful and I did—Oh, I should've brought my rape poem, because I wrote a rape poem. I wrote a rape poem, and, you know. And, and in it there was, there's a couple of lines that, you know, from something I saw, and I said, and maybe I'm misquoting myself right now, but I said that, you know, there were these lines, these lines on the girl's door, door of the girl's bathroom at Brown, so I guess I was going to Brown, and, which said something about, and I'm paraphrasing, you know, 'they say that you can never get you're virginity back, but that's not true.' And, and it was especially meaningful to me, because, you know, you can, you can find yourself, you know, because when I was raped my virginity was taken. So, you can shed that stuff eventually and find who you are again—your true spirit and you find you're purity. Because when I went through alcohol recovery, I found out, you know, I, I say when I went through alcohol recovery...I realized that...That there was somebody there who stopped—as I said, I'm the mother, the father and the little girl. And the little girl who started drinking at, at fifteen in high school. And I think I--that they would agree with me, you know, scientist or these people who do all this work, that when you start drinking and doing drugs and you continue—when, when the minute you start, the minute you say, 'Okay, this is good and this is how I'm going to function,' then you enter a state of arrested development. Because you can not process completely psychologically and emotionally and intellectually your experiences, you know. So, you know, once I came out of it and I started, there is, there are still things that happen that I go, are you kidding me? I'm not, I don't think like that anymore! You know? So, when I saw that in the bathroom of Brown, I said, yes—I don't know who this girl was but I said, yes. So, I put it in my rape poem. And got, you know, got, but anyway. I mean, I can read these poems some other time, you know, if you want.

FUENTES: Yes, I would love to hear them if you could send them to me somehow.

SOARES: Yes, yes, you know, Rhode Island Black Heritage Awareness Day. Doing, always wanting to do awareness poems and read stuff like that and everything. And, and, you know, when I was in theater in the late sixties in New York, it was in the Black Theater Movement, you know, so I mean—and I was lucky I was in the second cast of Imamu Baraka's *Slave Ship* at Bullions. I mean, the Negro Ensemble Company, I went on tour with them in *The River Niger*. There were, you know, I worked at the Public Theater—way before Oscar Eustace got there and when, when Joseph Papp, I used to call him, 'Hey, Broadway Joe!' When he, he brought that building for a dollar, from the, I mean from the city and put plays in there. And, it was, one called *Black Terra* that I was in, about a revolutionary group. So, there's all these, there's all these—I have a moon in

Aquarius, so there's always been this humanitarian streak and this rebel streak in me and all this, you know, so that, that, you know, I'm still wanting to do something that's—helps humanity. And now, now I'm saying, oh, my house gets fixed. 'Cause, the city, city came in and they're like doing this lead program in my house 'cause I'm an old lady and there were all these violations. Well, violations on the outside, really. So, I go, okay, Capricorn in the fourth house, gotta get the house fixed, maybe there's still, maybe there's something that I can do, whatever, but. I don't know, you know.

I did a little bit of television, did a little bit of television. And, you know, and a little bit of extra work these past couple of years and that's what I'm hoping, that is, that, you know, I can make a little bit of extra money doing. But, but, there's, you know, I'm a brown-skinned, grey haired woman, so what is there for you to do? What is there for you to do? Not nothing in Rhode Island that's for sure. (Laughs) There's not that much. But, I'm going to see, I've got four years, seventy is gonna be—the time when I'm getting rid of a lot of stuff—because I'm getting rid of a lot of stuff now. But, I don't know, I mean I'm, I'm wide awake, and I've got a lot of energy and I'm really smart and I've got a lot of creative ideas and I'm sure there were many people—hey, you know, I look at slavery, and I go, I bet there were a lot of smart, creative people who had to go under the whip a number of times, so, you know. I'm very lucky that I'm healthy. We'll see, we'll see, we'll see, what's going to happen. We'll see, what's going to happen. I don't know what else to say.

FUENTES: No that's great, you, you said a lot.

SOARES: I wish I could tell you more, about, about—I mean I didn't actually, physically go to the Boy's Club, you know? And I, I mean I knew that they all went and I knew that they were, you know, there were some nice boys and there were some shitty boys. You know? There were some women who grew up and got decent jobs and some became families, mothers and families and. And, you know, certainly I will tell you that emotionally, I, it really, yes, you know, I, I am definitely not happy to be, to say the least with the inequity in the social structure. And that it, seems that it's always, and this is a world and ageless thing and I don't know when it's going to stop. That, for the most part, most of those who have monetary power, you know, are more concerned with that, then they are with making things equal for everyone. Now, they can't, probably won't ever be equal, I don't mean that everybody all have five dollars and thirty-five cents, I don't mean that way and there's some people don't want that! But, you know, when it gets too, what's happening now and gets to, has been happening, is that always, people are exploited, the poor people are—I was just watching, I'm sorry this has nothing to do with the—

FUENTES: It's okay.

SOARES: You know, I was watching a, a movie last night called *Drowned Out*. A documentary about the Narmada, I believe dam in the on the Narmada River, Mother Narmada River in central India last night. And the Indians wanted to put 3,000 dams in this staircase fashion along this river and pool all this water, and, and give it to Northern

India, which, you know—and it turns out, eventually that it wasn't even—not Northern to the North to this desert land where these poor, it wasn't even going to get through, it was going to stop at the cities and never even get there anyway. But, this focused on one family and this group of villagers who eventually became activists. But, it was just, just watching their lives on how they were living in paradise, it was an exquisitely gorgeous place and they had been there for twelve generations working, living, their, their floors was the earth. Working the land. Doing their festivals. That's what they did they had their healer, that was they're, how those souls were evolving. No criminals, do you understand what I'm saying?

FUENTES: Yes.

SOARES: Until now, and all of these villages were being drowned and all these people thrown into the slums, in the cities, you know. So, so when I look at Fox Point and I see, you know, Wickenden Street is suddenly this hot, hotsy-totsy place to go to. It's a little, you know—and it isn't even as cool as the places that I've been to, in New York and L.A., you know what I'm saying? But, but, you know, I look at somebody's house—somebody used to live in that. Poor people used to live in that house. And I know them, you know? And now it's this Japanese restaurant, you know, you know, stuff like that. And you see all the house that get taken and, and, and bought from these poor people, for a low price, knowing full well, that the, this buyer knows full well that they're going to restore this house and then it's going to be worth a million dollars and more as time goes on. That's, that's evil, that's evil.

So, you know, I love history. I mean this room is exquisite. Do you understand what I'm saying? And, and I value all, you know, and to know that someone did the craftsmanship in this, in this furniture is very important to me. And at the same time, I can also say, you know, John Brown was a bastard, you know? (Laughs) So, there's a lot of, you know, mixed feelings and they can all live side-by-side because they're all realities with what happened to Fox Point. And I go there now and I—it's a charming place. When I came back from Chicago, I saw even more how charming this city, this area of the city is. How—what my word for it was delicate, the architecture—'cause Chicago is 'hog butchers of the world,' you know, it's these massive buildings. Everything's wide and big and all that stuff. And when I came back here, the courthouse was so delicately etched, all these, you know, you know. So, there's, there's a lot of history that's changed, I mean things have been changed. And the lies that they told to people about how they were going to come back and live in this area for, for less rent. I mean, for, for rent that they could afford. They were going to fix up Benefit Street. Because there were people living on Benefit Street. There were all the—and, you know, there was Armenian guy down there, there was like this Armenian who had a sandwich shop and all this stuff. And, and I mean people had a little communities and groups that they interacted and stuff. You know, I never went to those places but I heard about them and I knew that they were there.

And, and also I was away in the sixties, so I didn't know all this stuff was going on until I got back. I was in, you know, I left in '65, we went over seas to the German officer's

clubs and enlisted men's clubs and preformed. Went to, went to D.C. was in a, a theater group. Which eventually, some people got famous out of the theater group—Susan Sarandon, you know. I ended up being, you know, when we left I ended up being housemates with her and her, at the time her husband, Chris, that's where she got her name, Sarandon. Michael Christofer who wrote *Witches of Eastwick* and gee, that, you know. And, you know, so, I was off doing other things and this whole transformation was happening. Houses were being torn down and people were being, people were deciding—they, they were deciding way back in, before the '65, the Heritage Society, Rhode Island Heritage Society, I guess that they were going to buy up these houses and redo this thing. Well, it's honorable to redo it but when you kick people out like that, it's, it's dishonor, but they've been dishonorable for eons. So, anyway, but—

FUENTES: So, was it a big change when you came back?

SOARES: (Pause) Oh, yes. (Pause)

FUENTES: Yes. Did you're, how did your family leave? Did they, were they not able to pay the rent that was going up, or?

SOARES: No, they had left—my grandmother was passed on by that time. My uncle stayed—I don't know when he passed away but he passed away, it had to be in the nineties because, I told him I as going to Brown next year. And, so, I went to Brown in 1993. And so it could have been '92 when he passed away. But he was still on John Street and we sold the house. It's a historical house. I had emotional ties to that house. But, because, they never had a will, and there was all this—I said, 'Look, alright, let's sell this!' So, somebody now lives in a historical house, alright. I guess, is it going to make my soul's journey any worse because I don't live in a historical house? No! You, know? My soul's doing fine. Or me, because, I am the soul. But, my parents, in the '57, they had moved over to Carrington Avenue in their own apartment. And then when those changes were happening, with University Heights, they knocked down the house that I, we were living in. I wasn't in town then, I had left by the time they knocked—excuse me. And they put up Martin Luther King Junior High School and the road behind it is where the house was. That's when my parents went over further north and bought a house on Cypress Street. So, that's the house I'm in now, so, that's how they moved over. And as I said, my uncle, he eventually passed away, in Fox Point. (Pause)

No, no they weren't put out. And, and the other people that I know actually, you know, there was one woman who owned a house and I forget—they sold her house, that's—well, I can't even remember what she paid, what they gave her for the house. But, I know that it was like a quarter of what it was going to be worth. It wasn't like they—I knew people, we visited people that lived down on, well that's Pratt Street, so that's over there. Yes, it was just—well, the laundry wasn't there. The laundry wasn't there. Bond Bread Bakery was gone. We used to breathe that, smell that bread everyday. I know I'll never eat white processed bread, you know, but, you know the sentimental tastes that you have change when you start getting information. Information. There was a little playground

that was down there on, on Brook Street. I don't think I played in it that much. So, I mean, I saw these things but I was always like an outsider, I was like an outsider.

FUENTES: That's such an, an interesting perspective though.

SOARES: Well, it is. It is. Well, (in an Irish accent) it ain't over, 'til it's over. You know, I mean I say I wake up every morning like a Fool, you know. I don't know if you know the Tarot card, you know, there's a little image, you know, the Tarot and he has this little bag on his shoulder, ready to go, let's go, what's going to happen today? And I wake up in the morning and I go...okay, let's see how this is going to go today. Because, I automatically wake up like, (gasps), oh, I'm going to do something and then I go...but, so there's a lot of introspection, you know and it's not deep or dark. Well, I have a deep, dark side because I look deeply. And look into the unknown side. But, you know, there's the, there's the—you know, the minute something happens that it's cool with me then, (snaps) then, I'm, it's like I'm here again, you know? So, it's, it's kind of just learning how to work with your psyche and, and pass through the things and let certain things go and, and find the what really is important. I'm very lucky, I'm very lucky to be this healthy. You know, and, so if there's anything that is potentially going to happen, that I can, you know, rise to the occasion.

FUENTES: Good. Well, I, I want to thank you for giving me all this time and information and stories.

SOARES: Well, I wish I had more to give you.

FUENTES: I—you gave me a lot! That's a lot of really wonderful, really insightful information, stories. I really appreciate it. Is there anything else you want to say?

SOARES: Well, I always think of things when I go home, but I.

FUENTES: Well, if you, you can call me up too.

SOARES: I mean I can't, because I'm trying to hold it in to the Cape Verdean experience, and, but I can't. I, you know a little, funny little thing, you know, my aunt's saying that those people that come over now, they don't know how to speak Creole. (Laughs) You know, because it's all a dialect and the dialect shifts and every island has their own dialect. And, and, and she's like, they, 'No! No, they don't know how to speak Creole. They don't know how to speak Creole.' You know, so. It's, it's the whole shifting of the cultures and, and that's of interest to watch. And now people, you know, people relating to, the one's who were here before as different kinds of people and stuff and then. And, and I'm sure you've heard, no, oh no. Well, I do remember, when I did come home, when they had the first Cape Verdean festival down at India Point. And it was very sweet. There were like, maybe eight or nine booths, or something and it was food and everyone casually walked around. We all knew each other. And you know, went and got food here, food there. And bought a little this and bought a little that and sat in the grass

and, and as the years went on, it's like so big now. You don't, have you, this you're first year?

FUENTES: No, I just—

SOARES: It's, it's so big, I think that—

FUENTES: When is it?

SOARES: July, it depends. July fifth is the Cape Verdean Independence Day and I think they're having it at Roger Williams Park at tempo to music and it's—But it's there's masses, because there's throngs of immigrants now. And there's lots of them, out in Pawtucket. You know. And, yes, I mean it's just. But, I don't know. I don't know what else to say, I always, I don't know what else to say. Because I—

FUENTES: You said a lot. Truly.

SOARES: That relates to Cape Verdeans, that is. You know, I.

FUENTES: Anything else, I mean, you don't have to limit yourself. (Pause) If not it's okay.

SOARES: I can't. Well, there's stuff there but I keep trying to think of something that's important and interesting and... I can't think of anything, you know, that's important, you know, I mean—

FUENTES: No, that's okay, I mean, this, this is a really great interview and I really appreciate all the time you've given me. So, I guess I'll stop the guy?

SOARES: Bye. (Laughs and waves at the recorder).

FUENTES: Bye.