

SPEAKING VIBRATIONS 2025 TRANSCRIPT ©

Lyrics and ASL Poetry Written by Jo-Anne Bryan and King Kimbit

Percussive and Contemporary Dance Composed by Carmelle Cachero and Jordan Samonas

Actor(s) names: Jo-Anne Bryan, Carmelle Cachero, King Kimbit, Jordan Samonas

This transcript is to support those who might benefit from reading the script ahead of time to assess whether the show will be accessible for them. Or that it can support them in engaging with the show by understanding more context before, during or after the performance. We ask that you use this script only for the purpose of reviewing the show for your access needs to enjoy the show. It is intended that this script is for your private use only. **Please do not download, share, copy or recreate this script in any way. This script remains the property of the artist and is shared with you in this good faith agreement.**

If you have any questions about transcripts and what you are allowed to do with them you are welcome to contact SpeakingVibrations@gmail.com

Speaking Vibrations is a multi-disciplinary, accessible performance art collective & work in rhythm tap dance, spoken word, ASL song/poetry and contemporary dance, created by Jo-Anne Bryan, Carmelle Cachero, King Kimbit & Jordan Samonas, working under creative direction by Jacqui du Toit and Pamela Witcher, stage and production managed by Kat Wong. We use innovative technology, such as vibrating vests, to enable audiences to experience sound as feeling and vibration.

The tensions between where we're from, where we live and the languages we speak, sign, or have lost, are the stories and songs our work is grounded in. Based on reflections of lived experiences, languages and stories, this work brings together four artists of diverse identities and practices, and disrupts notions of performance art categorization - of who can perform, enjoy and fully experience art.

This play is about four diasporic women, who through finding and communicating with one another, discover their own stories.

Beginning of Script:

Scene 1 – Jo-Anne Solo

Visual Description:

Jo-Anne is an average height Black woman of Caribbean descent. She wears a bright green shirt that flows out from her waist ending just past her hips. The wide sleeves extend outward just past her elbows. She wears green pants and black lace-up shoes. Her dark brown hair is in a short fro with the ends a slightly lighter brown. She communicates in American Sign Language

(ASL), and is Deaf.

Sound Elements:

Carmelle, Jordan and King vocalize parts of this poetry from backstage on microphones.

Text on screen:

The moment I was born
My life is spinning around
Time is spinning quickly before your eyes blink
It is out of my control
I am trying to take control of my life
It is not like I am not appreciative
I am not sure if I like my life
I am not sure what should I do with my life
I need to run away
I am running away from my life

My life is drawn to me
While I am trying to run away
It finally finds me
I am throwing it away
I am seeing flashes of my life
I am looking at my life, my own roots
There is no way that I can escape
It is my life, my roots

My life is drawn back to me
While I am trying to run away
It finally finds me
I am throwing it away
I am seeing flashes of my life
I am looking at my life, I created my own roots
There is no way that I am throwing my roots away
It is my life, my roots

Scene 2 – Carmelle and Jo-Anne Duet

Visual Description:

Carmelle is a short, Filipina woman with long black hair. Her hair falls down in large flowing curls at the ends. She wears a black long sleeve shirt, red, linen wide-legged pants and a matching red sash across her left shoulder ending past her right hip. Some matching red fabric is tied around her wrists. She communicates in rhythm through tap dancing and body percussion. She

often compliments her tap dance with flourishes of her wrists and fingers, extending her arms past her head and flicking her fingers into the air.

Carmelle is doing body percussion and tap dance. Jo-Anne is signing using ASL.

Sound Elements:

Carmelle is tap dancing with elements of body percussion to the movement of Jo-Anne's ASL.

Text on Screen:

IT IS NOT LIKE I DO NOT LIKE MY DREAMS
I AM NOT SURE WHAT I AM SUPPOSED TO DO WITH MY DREAMS
I NEED TO RUN AWAY
I AM RUNNING AWAY FROM MY DREAMS

MY LIFE IS DRAWN BACK TO ME
WHILE I AM TRYING TO RUN AWAY
IT FINALLY FINDS ME
I AM THROWING IT AWAY
I AM SEEING FLASHES OF MY LIFE
I AM LOOKING AT MY LIFE, I CREATED MY OWN ROOTS
THERE IS NO WAY THAT I AM THROWING MY ROOTS AWAY
IT IS MY LIFE, MY ROOTS

Scene 3 – Carmelle Solo

Visual Description:

Carmelle is tap dancing and doing body percussion with flourishes of the arms, hands, and hand gestures inspired by traditional Filipino dance.

Sound Elements:

Tap dancing with body percussion.

Text on Screen:

None

Scene 4 – King Kimbit and Carmelle Duet

Visual Description:

King Kimbit, a Southeast Asian woman with black hair and golden skin, wears a flowing black robe tied at the waist and extending down to above her ankles. The sleeves are oversized and stretch past her fingers. The material is a flowing soft cloth that rolls and flows with her movements on the stage. Her hair is tied up in a high bun at the crown of her head and she

wears dangling earrings. She wears black ankle boots. In the second act her long hair is in a high ponytail, and extends down her back, past her waist. King Kimbit sings and offers spoken-word poetry to communicate throughout the show.

King is whirling, while singing, around Carmelle who is holding a groove: tap dancing and doing body percussion.

Sound Elements:

Tap dancing with body percussion. Vocals.

Text on Screen:

Stolen away from home, never too late to make amendments
We've grown so far away, disconnected, become distant
Try to convince us if we don't know, we won't miss it
The soul is only whole once we go back and visit
We have to go back and get it, wherever we come from
The truth of our roots, from there we can never run
Whether or not you know, what it is will always be
So don't you think it's better if you check on it and see
Check on it and see
Checking my story

Scene 5 – King Kimbit and Jordan Duet

Visual Description:

Jordan Samonas is a short white woman of Greek and English/Irish descent. She wears her long brown hair tied back in a low ponytail. She wears a flowing white halter wrap dress, with white shorts. In the first act, she is barefoot. She uses contemporary dance/movement to communicate. She dances openly around the floor.

King is sitting to the side while singing, wrapped in her blue fabric.

Sound Elements:

King is singing the song in a slow soulful way, drawing out the words that match the movements Jordan is making through her dance. King is singing her song "Away", from the previous scene, but she is improvising it this time.

Text on Screen:

Stolen
away
Home
Never too late
grown far away
disconnected
become distant

soul is only whole
go back and visit

go back and get it
wherever we come from
truth of our roots

check on it and see
check on it and see
check on it and see

Scene 6 – Jo-Anne and Jordan Duet

Visual Description:

Jordan dances and moves to the rhythm and pace of Jo-Anne's signs. They move around each other and perform a visual vernacular duet about connection and disconnection; being the same and being different.

Text on Screen:

None

Scene 7 - Group Scene: Jo-Anne, Jordan, King Kimbit, Carmelle

Visual Description:

All four performers are on stage.

Jo-Anne is standing in the middle. The other three are walking around Jo-Anne in a circle. The four performers make a diagonal formation, and then disperse into a shape like a trapezoid. They eventually walk close to Jo-Anne at centre stage, making a heartbeat gesture with their hands and exit the stage one at a time. This is the end of the first act.

Sound Elements:

Near the end of the scene there is a heartbeat sound effect.

Text on Screen:

None

Scene 7 – Jo-Anne, King, Carmelle

Visual Description:

Carmelle begins this piece alone at centre stage, and develops a groove with tap dance and body percussion. King enters the stage and raps to Carmelle's taps. Eventually Jo-Anne enters the stage and compliments the song with ASL song/poetry. King and Carmelle exit the stage from the sides and Jo-Anne is left on stage.

Sound Elements:

Tap dancing with body percussion. Vocals.

Text on Screen:

I've been drifting in the dust, so home is where I lay my head
There's never really been an "us", it's always just me and myself
The two don't get along, they argue all the time
So I put them in a song, only moment they harmonize

Anyone offer a ride, open the door and hop in
Easy come, easy go, easily forgotten
Spoiled rotten by these strangers, of course I know I'm living dangerous
But never stop to analyze because I'm caught trying to survive

It's not something I can get away from
Or something I'll ever be safe from
But everytime the rain comes
That's when the pain comes
Singing the same song

It's not something I can get away from
Or something I'll ever be safe from
But everytime the rain comes
That's when the pain comes
Singing the same song

Scene 8 – Jo-Anne Solo**Visual Description:**

Jo-Anne performs a visual vernacular solo referencing imagery and the history of enslaved African peoples being trafficked on a ship. This is followed by an ASL song/poetry solo.

Text on Screen:

One world divided into two worlds.
One world- my own family
I was raised into my own family with love, unity, and love
we communicate in our own words
Somehow my family communicates, it becomes unclear
I am not able to catch up
I tried to get their attention, but it is still unclear
I feel disconnected
I walk away from my own family

One world divided into two worlds.
One world- my Deaf community
I feel comfortable in my Deaf community ... belonging, acceptance, and validation
we communicate in our own sign language
Somehow I feel different from the rest of Deaf people
They look at me differently
They look at my black skin
I feel disconnected
I began to look at my own family again

I see my parents struggling to belong
My parents are immigrants to Canada
New country, a new beginning
Somehow, Canadians look at my parents differently
They look at their black skin
Struggling to assimilate in Canada
Just like me, struggling
We are now truly a united family
We communicate in our own way to unite again
We are a family with love, unity and beloved

Two worlds are now one world
My own world, it is a story to be told

Scene 9 – Jo-Anne and King Kimbit

Visual Description:

King joins Jo-Anne on stage and they perform a visual vernacular duet. They transition into a stepping duet called “Ground” where they move around the stage, stomping and create sound with their feet. They then transition into a spoken word and ASL song/poetry duet called “Patience/Understanding”

Sound Elements:

Song and stepping throughout. Vocals.

Text on Screen:

If I speak into the ground, would you hear me now?
Could you feel the vibes from the other side?
If I speak into the ground, would you hear me now?
Could you feel the vibes from the other side?
[Repeating throughout stepping duet]

I’m born into a body they would call normal
It helps me get through a world built with able-looking bodies at the forefront of the game plan
I am grateful for being able to tread that challenge unscathed

But what about the people who aren't so lucky in this lottery
Do I win the race that's made up of claims that scarcity is the reason we can justify taking from each other knowingly or not?

THE RACE ISN'T REAL

The paces we feel
too rushed
But have learned not to trust
That jump in our gut
Ignore when we see the injustice of negligence
It costs nothing to have patience and uncrowd the spaces where we've placed expectations on others without first asking
What's your story?
I am overcoming disabilities I don't LOOK LIKE I have
by first acknowledging they exist
And then instead of seeing something to be fixed
I embrace the beauty that i get to work with

Despite being IGNORED AND DISMISSED by the people ahead of the game too focused on what they have to gain to notice they need us on the bottom in order for them to even have a top to stay on, their successes dependent on my inconsistencies, they wish for me to STAY DOWN, they exist too and that is inevitable

What I CAN DO is focus my time and energy on those who
Give me SUPPORT, are PATIENT, and TRYING TO UNDERSTAND even though they may never,
It is LOVE that drives them to try and I can SUPPORT, be PATIENT, and TRY TO UNDERSTAND myself
As well as anyone else, who might be dealing with other people's ideas of disadvantage

Just like me
We need

Understanding
Patience

Scene 10 – Jordan and Carmelle

Visual Description:

Jordan and Carmelle enter the stage, walking, circling, facing each other and smiling. Jordan, who was before in bare feet is now wearing tap shoes. They begin a rhythm tap dance duet in 7/8 time.

Sound Elements:

Both Jordan and Carmelle are tap dancing and doing body percussion.

Text on Screen:

None

Scene 11 – Jo-Anne, Jordan, King Kimbit, Carmelle**Visual Description:**

Jordan and Carmelle are joined by King and Jo-Anne. They improvise together and then they stand facing the audience to begin their last poem

Sound Elements:

Tap dance, body percussion, vocals.

King performs a spoken word poem while Jo-Anne performs in ASL. Carmelle is tap dancing. Jordan is contemporary dancing.

Text on Screen:

Since I've
Been so far removed
From the language that represents you
How will you recognize when I try to communicate?

Calling out your name
Ain't as simple as it used to be
Or at least that's how I imagine our past in my head

Straight forward gestures
Simplicity at best
Now you rest
In a language I can no longer understand

I wonder which circumstances brought us to this situation
Well, instead of placing blame
I will move ahead more efficiently if I focus on unframing my complacency
To this English, That I've learned to love and to live in

Untangle my tongue with cue cards on the table
I will study my own hands
So I can dismantle language barriers
Plucking from the ground

From the ground up
From the ground up
From the ground up
From the ground up

As I must, As I must, And I must.

Scene 12 – Jo-Anne

Visual Description:

Jo-Anne is standing in the middle of the stage in a spotlight.

End of Transcript.