

**Eugene - Interviewer**

**Speaker - Participant**

**Eugene**

So just get the ball rolling. But before Split theatre like, what kind of prior experience did you have in theatre?

**Speaker**

Right before Split, I don't really have like professional theatre experience. The only experience I had was actually from the production side. So I was doing backstage production side, interning at SRT. Yeah, that was as close of a theater experience that I had. So like not really on stage, and way before that, I was doing my NS. And before that, I was just in drama club and stuff like that. So I kind of like had that drama experience. So that was mostly how I was before I joined Split theatre.

**Eugene**

What kind of acting styles were you more familiar with drama club? Was it more naturalist?

**Speaker**

Oh, yeah. In fact, when I was like, I was in secondary school and JC I only was really exposed to Stanislavski, Method Acting Yeah. So like, that was the only kind of, I would say, methods of acting that I was exposed to. Yeah, actually, it was just that. Yeah.

**Eugene**

So that's all you've kind of known before. How long have you known split?

**Speaker**

Well, I mean, to be honest, I don't know whether you feel the same way. Because COVID dismissed a lot of timelines. I just, I don't even know, like, what year was it? So I think it was last year if I remember things correctly. Okay. Yeah.

**Eugene**

Last year. Alright. So have you watched any of that stuff before?

**Speaker**

No. So, I was on the channel, telegram group, Channel News Theatre. Yes. And they put up a notice that there was an open call. And I was like, why not? So I just signed up. And then that's how I knew about split.

**Eugene**

Oh, okay. So you're going into this, like, completely fresh.

**Speaker**

Yes. I just heard it was open call. And they were looking for, like they were they were looking to put up a show. So I was like, Okay, I was like, why not? Just take my shot?

**Eugene**

Okay. So what we thought this Work on the Self process is going to be like? So you expected it to be some sort of show?

**Speaker**

Because for Work on the Self , it will be different because I was in Hands Up before that. Yeah, so I knew how the process was and stuff. And then talking Darryl also, he told us that it was a documentation on how the process is like, so, it's very similar to how we did devising for Hands Up, but it will be more in-depth. We'll go we'll dive deep into it a lot more.

So that's why that's why I went in. I mean, we also weren't promised a show for this, in fact. I mean, it was not guaranteed. I mean, he said it, it'd be great if we had a show but it was not guarantee. It was more about the process, the documentation of his, in that sense training methods, and his techniques and stuff. So we went in with the idea of an ensemble training. Not we, I lah.

**Eugene**

Okay. The whole idea of ensemble training. Okay, so what do you understand about about Darryl's process in general terms?

**Speaker**

Yeah. So I think this question is always very interesting. Like, in fact, whenever Darryl tells us put up some reflections and stuff. It's always very hard to generalize it for a public audience to describe the experience because I feel that, at least from my understanding, it's really about a journey of the self. He guides you on how you want your journey to be.

And he doesn't really express things in words explicitly, it's always about how you feel and it's about that moment. And there are really times where you really just don't have the words yet to encapsulate, how does it feel?

So I feel that it's always a self-process, like when, for example, there are times where we will doing our processing, and he will like, I like that. And he goes, I think I want this.

And to be honest, there is no way I could... and I will go, you know what, I understand. But when I say I understand, I don't mean that I understand what you're saying. Right? I understand from my point of view, what you just gave me. So you give me something. And and I interpret this as my own perception, my own thoughts. And I always tell him that I'm not sure--because this is always uncertain -- but I'm not sure whether we are in the same page here. But I definitely have an interpretation, and I'll run with it. Right?

So, which is why I always say it's very hard to generalize. I mean, this is just for me, I always find it very personal, I always find it very hard to generalize my journey, because

I feel that in some aspects of this journey itself, you need to have a very... it trains you to be more accountable for your own journey and for your own movement.

Because he doesn't have the answers. He doesn't have the answers. Neither do you. I feel like even for me, I sometimes in this process, I dig up more questions than answers, then I have. And it's really about moving into places uncomfortable places where you think it's comfortable.

And I just think that that's why in the general process, I only can describe how it allows me to do that. And what I mean by that, is that, you know, he'll really make it a space where when you are ready, then you go in. If you're not, don't go in, he won't force you. Right? Although he can push you.

But let's say you're uncomfortable, you won't hit it. So I'm not I'm not sure whether you were there during a session where we had this Giving and Take and think we will. And with Darryl it's always with that.. which is why I always tell this to a lot of people, I said Darryl is the most patient man in the world.

Because no doubt, whenever you have a training session, you have certain objectives that you want to meet, right? But I feel like he will always catch himself because he will realize that okay, I am now, it feels like I'm guiding someone to a certain objective I want, right?

But because this is such an individualized process, and he wants to keep it that way, he will be like, okay, you do what you want. So, when when this happens, sometimes I feel like there are moments in time where we just want to follow right there. There are days where you don't just want to follow and when he says things like that, it does feel a bit like, oh fuck, what do I do? I don't know what to do.

And I think that's where it really pushes me I mean, at the start that was how I felt because I just wanted to follow right but then with the training it really... everyday I'm just like, okay, when there's a moment like this, I'm like okay, I push myself. What do I want? I listen more closely to myself, I think there are moments like this, where it really makes me go like, Okay, what do you want as a person? What do you want? What are you going for? Why are you stuck in this moment like this? This is where I start listening to myself. So which why I think the title Work on the Self is so so fitting, right? Because it's really about trying to understand why there's some moments where, okay, I stopped. It's not about seeking for an answer. It's about understanding what questions you have inside of you. And understanding what kind of answers you want to find. And you might not even reach a conclusion. I feel.

## **Eugene**

Interesting, okay, so, I mean, going back to the idea of like, Work on the Self, right you because you mentioned like this is why it's called Work on the Self. And, but also because this is like Split Theatre, right. So how do you feel the relationship between an actor and the self

## **Speaker**

So most of the time, I feel that how has it helped me acting, right?

Okay, I may be getting this all wrong, and this doesn't have to be on the record but Darryl can hear this and correct me if he wants. But I think there's this thing, there's this inside and outside thing. And I feel like it's about coming up... when we have associations, when we have memories, and when I think about a certain memory, we definitely act differently to the memory, because we are a different person from where we are back then.

But the basic the foundation of it is that it will be a genuine response. Because it is something that has happened, you don't have to imagine it right. And it's something that has happened to you. So when I employ this technique to other productions that I'm acting in, it helps a lot because it helps me associate part of who I am, to the piece that I'm doing.

And what that allows me to do is that it allows me to steal some of the aspects of who I am as a person into whatever the character I'm supposed to play. And this is very evident in the Work on the Self. Because I feel like when we are working on ourselves, we don't work in a vacuum. Right? We, I mean, we are social people, we are social creatures. And there's this thing where Darryl tells us about channeling, right. So the idea of channeling here is that. So we work on our selves. And I think that there's there are some parts of our association where we go like, Okay, I feel a bit stuck.

So there was this one point in time, like a specific example, there was one point in time I was repeating my score, I was repeating my own associations, and honestly, repetition, sometimes, it will feel very boring. So Darryl came to me and then we did it one more time, but he says, okay, go and do it and perform it to someone else. So, when I did that, when I performed to someone else, what helps me is that, I had this association, and it was about this person in my life.

And when I started performing to the other person-- and he was not the same as the idea I had. But in my head, he that person was the person in my association, so it got stronger because I had someone to steal it from, in that sense. And that person started to perform obviously on in his own way, in his own form. But I took whatever struck me, and I didn't know that that would have struck me before. You know, that's what I mean by stealing.

So when it became the relationship between the actor and myself, that was how I feel about it. So I have a character, because as an actor, I need to have that character. So I have that character. And this character is usually void, right? Until the actor puts in something. So I have the basis, I have the foundation. So, this is my repeated score, basically. And I have myself, which is who I am and what happens is, during these processes my basic first layer, before I play with my other co-actors, I steal from myself first, right? I steal from myself there, there are moments where I go, okay, you know

what, I had this moment in my life too. Right? And I took that, and I put in a layer. It's like a new layer in that character story. I feel like that's how it helps my relationship between like, myself and like my actor self, I guess.

### **Eugene**

Oh, okay. Yeah, very fascinating. So I guess this is all in the process of kind of working on like the score that y'all have developed over the past 10 weeks, right. I noticed a couple of rehearsals, there are also other activities that are not directly related to the score. Yeah, so like, Are there any of those activities you could briefly describe or which of those stood out to you the most?

### **Speaker**

I think there's always this activity that there doesn't have to be together with the score, which is the whole giving and receiving--not sure whether you were there-- but like basically we stood and then we just kind of give and receive. Darryl has performed this activity many many times. And it my own perception is that I don't feel like we got it. I don't feel like I got it. "Got it" meaning like I feel like I haven't...I feel like every time I do it, there's always something new. That's why mean by I haven't really got it right.

I feel like there's actually more things to take out from the exercise. But basically, in that exercise, I feel like what it allows us to do is, actually when we first started, and he told us about the idea of giving, so he gave a very specific example.

Darryl is always about specific example, because I think, which is why I think, I think he has made me into someone that cannot generalize things anymore. Because he will say, specific, I'm like, Oh my god, I can't do it because I think I see some value in that.

Because when we generalize stuff, we, we start to, we start, for lack of a better word, right now, I think we start to miss out certain nuances of the event, of why we do certain things, we start to categorize in a very broad category. So it's easier to remember for a brain, but it's not necessarily satisfying for the heart, you know, because the heart feels what it wants, and when you generalize it, the heart goes, "Huh? So this is just sadness?" Like, it's not very satisfied. That's how I can put it.

But basically, when he showed us the moment of giving, and when we first did it, I did it with a very, in Darryl's words, very theatre-like, very stereotypical theatre-like giving.

So like, I will stand and I'll just look in the person's eyes, literally, like, for lack of a better word right now, it's like artificially giving. So I will really give my audience like, **this is giving**. I stand still and I give my attention to you-- that's giving.

But I think that we unpacked it, and by the next exercise, I realized that the artificialness of myself is actually me, right? I'm actually a little bit of myself that I realized that I'm actually quite a control freak. I want to take control of certain things in my life. I feel uncomfortable in the arbitrary.

So for example, like this whole giving and receiving exercise, I feel the most comfortable when it's like, oh okay, staring at you means giving, if you don't stare at my soul means that you're afraid to give, right? I take very, almost literal cues to giving. But in a day to day life... and that's where I learned something about myself, right?

But, and then he goes, but you know, when we give, we don't usually do that, you know, it's not a matter of correct or wrong. I feel like in that moment, I just realized that was just part of myself, why I proceeded to give in such a manner. So that was my way of giving, right? That was my way of giving. And I started to go, Okay, I need to resign, I need to resign, because I also got a lot of feedback from the people in the space. So the moment I feel like you're not giving me I will walk away.

And that's not resigning to giving, the whole idea of giving and receiving. And what it allows me to do is that now, it allows me to steal more freely from things, and I start to be a little bit more relaxed with the things that come to me.

So and this is an realization that I've come to know is that because I'm in my early 20s. And it feels like, I'm in a process of my life where I'm trying to get everything that I can. But after this, I feel like I'm coming to a resignation that I may not be able to take everything in my life. There's just no way. I mean, that's what makes it unique to like...

Recently, someone in her 40s told me that there was one way that you can get the full picture of the world. And I think that what makes it beautiful, because it's almost like you take that piece of the world. And then you run with it. And that's what makes it uniquely yours. And when we piece that with different people, we create something even nicer.

So that's where I feel like I started to know something about myself. I feel like I might have digressed from the question, but my point is that I think these are the exercises where it allows us to be a little bit more human allows us to be a little bit more like, "Okay, I have to just be myself."

And when you discuss with other people around you, that's when you notice that Okay, okay. You start to question actually, that's for me, my process was I started to question. Hmm, why do I do it in such a way that or why do I give in such a way? And when we understand this and we start to do our score, there are things that change.

It's almost like you realize a habit of yours. And you judge for yourself, whether it's something that you like, or you don't like about yourself, and it's bound to kind of do some change. I cannot describe the changes. It's just hard to describe. So, but it's bound to change how you start to move in space and everything and how you interact with people actually.

### **Eugene**

I think I think through that, like, not only you give the description about, like the activities, but you also kind of like, explain what you learned about yourself, like through the entire process, right. So just to change up a little bit over here, right. Okay. So rather than just

questions now, I'm just gonna throw at you like some words. Just tell me briefly what kind of like ideas concepts memories association to that comes to mind. Alright. Okay. First word, wholehearted.

### **Speaker**

Wholehearted? Well, I feel like wholehearted is something that I think is the hardest to achieve. I always remember the moment I had a discussion with Darryl about the whole process and stuff. And we were talking about how it is always so difficult to... I always tell him, I tried to come in Split with a blank slate of mind. The key word here is "try" because I think that as you move along in the world, you move to places, people always talk about mindfulness these days, it's about, you know, trying to be extremely focused on what you do.

But I feel like that is so so hard to get. But we are humans. These factors that has happened one hour ago, one minute ago, 10 years ago, right, your traumas and everything, it can just affect you right there in the moment. And I feel like, whenever I enter in the space of Split, I want to give my wholeheart. But sometimes your body's just not ready for it. You know, and so there are days where I just feel shit, because it almost feels like I didn't give my all.

And and it's really hard. Because what happens is you feel like, you feel like, that's not part of you. But I think that when you're in Split, I realized that I had to steal from those moments too. That's when I realized that I could steal from those moments too.

Because I think the fact that you feel that way, the fact that you feel unproductive, right? I actually had this realization where I doing Split, I remember thinking that oh my god, I'm not myself right now. I'm not whatever. And I explored that.

And I realized that they came from a trauma that I had way before the end, to really kind of like, put it in, like to what TLDR right? Yeah, long story short, I realized that it was something to do with that, in my past where it was, like, my mom was just really drilling me on, for exams and stuff. And like how, like, I wasn't forgiven if I don't get a certain, certain grade, right.

And that's kind of like a conditioned behavior, where it's like, it's almost like, I find it so funny that I had to fault myself for this for wholeheartedness. Because when wholeheartedness requires you to be very forgiving of yourself to reach that. I don't know, that makes sense. But, you know it's almost two forces that almost contradicts each other, but it kind of also makes sense. In the process of trying to be wholeheartedness, you have to really forgive yourself that, okay, this is who I am and whatever, but you also cannot go like to a point where you don't try, right? You don't take account for your responsibility.

But at the same time when that happens, you have to like, oh, when you forgive them, maybe that part that small fleeting or when is wholeheartedness So when when you give

me the word wholeheartedness, I would say it's fleeting. It's almost you don't know when you have it, but you have it when you know you have it.

## **Eugene**

Next word, risk,

## **Speaker**

Risk. Well, every single time I think every single time you're in that space, it's about taking the risk and when I when when you said risk, I always thought of accountability as well, is to take account for your risk. There is this exercise where we do four corners. So the whole idea is to really, I mean, in my perception, it was to externalize how we should be doing our movements. Because there's this, the moment we cross, we should all aim for the square. If one person would across in the same square, you definitely hit each other. So the idea here is that you keep aiming for that no matter what you keep aiming for it externalizing, the fact that we need to, we need to in our own parts, we need to keep on focusing on ourselves, right?

It's only in the moment of jump, where we switch, and we do that physicality of not keeping each other is where we steal, right? So it's like, you keep working on yourself to the point where, oh, my god, that is actually myself too. Then you take. So you and that other person, that entity shares that same X, and you leave as yourself. Right.

So I feel like there are a lot of moments where we externalize this. And there are moments, I think it can be to do with being scared that I'm not going to be fast enough, right? Because which is why there's also the importance of listening as well which is why I think, which is why I say that this work on the self is not a vacuum, it's not something in the vacuum is not just in your head, it's also about listening to other people.

Because when we do that run, there are some people that run faster, there are some people that jump higher. There are some people that like some people, like they're like five feet, again, I'm exaggerating, but like five feet away from like, the X, but he can jump to the X like and you're like I only can jump like two feet. Right? So I think when I mean take account, and this is something very hard to do is that, you know what, that's me and hold on till you jump. And whatever it is like, it was a slip, whether it we didn't jump at the right time. I think that that was the risk that was taken.

I think in some sense, it's interesting, because every time we do it-- I remember there was there was one time I thought about it, I was like, is it? Are we aiming? Right? Are we aiming to have a perfect moment, when we jump? No.

Because the moments when, for example, someone avoids me, someone don't want to take thing, right? I took into account that I still took that risk. And that was the outcome of that risk. In fact, it's almost like in life, right? You take risk.

No one says when you take risk, it's always a good outcome. But that's when I learned that I need to take account of my risk. Right. And those days where I definitely had to



have those moments where I didn't take that risk. Why? Right, and I question myself, "Why did I not take that risk?"

I think when you said risk, that was what I thought of, I have to take account of the reasons why I take risks. Whatever outcomes that comes. I start to steal, like, I start to wonder, like, why, why, why is this and that's where I think you've learned more about yourself. But you have to there's some point where you take responsibility of it. Because if you don't, if you don't, what happens is, and that could be part of yourself, but you don't realize.

I know, there were moments where I did in the first few parts, we're like, okay, that one not my fault what, right? I got jump, that kind of thing, right? There are moments like this, when you start to realize maybe a thing or two about yourself as well. I feel like there was actually I learned that for myself, I realized that I'm actually quite competitive in that sense. I'm actually quite competitive in nature.

And I start to think about why and that gave me a whole exploration of stuff. Right? And it actually made me go like, you know what, this is not you know this, I start to realize that I don't like that part of myself. I don't like that aspect of myself.

And I go okay, I want to do something about it. I feel like there's always still that part of me. I feel like you know that part has always has its pros and cons. It's something like a double edged sword, but there are parts of it where I'm like, you know, I want to throw it away, I really just want to like, take it away and through my process, I definitely did change in some way how I see things, or at least now I'm more aware when I have these moments like that.

### **Eugene**

Alright, something related. Authenticity,

### **Speaker**

So, this reminds me of a question that Darryl asked me, "Must memories be always be sad?"

Okay, this is not a direct quote, but that's the whole gist of it, like must memory always be sad? Right. And this was an interesting exploration at the first start of the process.

Does authenticity means that we have to be always be sad about it? And I feel like no, that's when I realized that there are some quirky parts of myself that I like. And those are parts of me. Okay, if I were to put it in some way, right. There are a lot of times where I go for therapy, and then my therapist will ask me, okay, why things that you like about yourself? Right? And always find a hard to tell her. Even interviews, they'll ask, what do you think are your strengths, right? It's so hard, right? Because it's not in our culture to brag about oneself.

But I think there was this moment where I thought about it and I realized that you know, what I'm going to take account for that. So I usually reply in a way that I go, like, I can't really say what my strengths are, I can tell you what people say about me, right? So it's like the most humbling way of saying your strength.

But I think that I started to go like, not strengths, right? It's what I like, what I like, essentially. So what do I like, I can go very simply hobbies first. And I think that when you do that, when you go like, this is what I like, this is what I hate. Why do you hate what you want, what you like what you want?

And then you say, oh, like, why do I like music? How it makes me feel? There were there was these days that it makes me feel like that. I feel like those associations that is the most authentic, I think authenticity is when it really happens. And you understand how the process is, okay, you know what, that is it?

There are moments where I had a problem with myself and authenticity at some point. And it was funny. So I had this comment, where I remember for from *Hands Up*, is it I make very performative actions. So, I don't go like, deep. And then when we did the whole documentation process of that, there was this exploration that I had, which was like...

No, I definitely use performative as a defensive mechanism at times, because I, so that I don't have to really go into it. But at the same time, I realized that I love the performativity which is why I do it, right. And there was this association to remember where I was actually, like, when I was a kid, I like to then on top of, on my, on my parents bed, and I pretend it's my stage and I start seeing like, high school musical songs, if you are a high school musical fan that's great; so I'd engage myself and I realized that was part of myself, right?

Like, and that was authenticity too. Right? Don't get me wrong, I think when we when we say that it's still like, in the way whatever. When I did my piece and performative manner, although it was a defensive mechanism, it's still authentic in that nature. I just didn't explore deeply enough why it was that authentic. Hmm.

And then when, when it comes to, and that's why now my pieces have have started to been layered. Last time, it's more of like, I just, I just slapped the performative blanket over my associations, but now I realized that some of them, the authentic layer is in the performative layer itself. And I start to start to move in it.

So it's, it's not a blanket anymore. It's part of it. So it integrates with whatever I feel, and I feel like that is what authenticity is.

**Eugene**  
Self

**Speaker**

Self is so hard, very hard. It's very hard, because I feel that. And I realized in this process of it is that I had to... So in my whole blog, I always talk about unlearning, and learning. And I feel that our self... we...which is why I always say it's not a vacuum, because from the day we were born, from the days we were babies, we had to be taken care of.

So whatever it is, we are already like being nurtured in some way, from our parents, from our culture, from whoever interacts with us, whatever experience we go for, when you're young, you had no choice, but to go through these aspects.

So it's when I grew up, when I start to make a choice, right, I start to make a choice, whether I want to continue with this condition, like the ones that I was conditioned for. And I start to think, whether it's something that I want. And I start to question a lot, and it's not... And I feel like this is where, I mean, this is my definition of life crisis.

Like it's where you feel like you are at a point where your identity is confusing itself. I mean, to bring a little bit of disassociation of self is that we see our studying personality psychology, and then you talk about how, like in the 20s, you always have this moment in life where you have real confusion versus identity.

And it's really how I feel about the self myself, actually, right now. Because I have so many roles that I've uptake throughout my 20 years of-- I don't say, I've lived life, right, but it's a life that I have lived. So I have so many roles that I've experienced, so many things that I've know, and I know that there are some rules that I hate. Example, right now as a role of a student I hate it right.

There's some parts of it, where I go, like, I don't understand, and it's not something I want, and why do I not want it? But back then I was able to do it really well. And why am I conditioning myself to move forward with it? Why am I going with the resistance? So there are these moments of the self where I feel like, I'm not truly myself.

So whenever you whenever you say to itself, I always feel like you're not really yourself. But you have to be able to be brave and courageous enough. Which is why split is such a nice space, it really gives you that space to go...it's like almost like a pause-time machine where it's like, it's like, okay, the things around you right now don't matter, there is a space for you to delve something deep inside, to just talk about it.

Whether it's gonna to affect whatever is outside? I don't know, I honestly don't know. But you discover more, you're more aware. It may. Is this--not always a good thing-- which is why it's always so hard to talk about the emotion of it; it may bring you to depression, like it isn't like depression in the sense like lead you to some kind of life crisis? Or it might lead you to like, go like, Oh, you know what, fuck it, I'm gonna do something else with it take a risk.

And I think it really depends. It really depends on on how you take it. But that's who we are. That what we are as humans, there's never a right-- In fact, I feel like the condition

of good is actually conditioned. I'm always trying to find something good out of it. And, and I'm starting to realize that you know what, I'm not gonna... I don't like that. But I don't like that part where I don't resign to things that are bad, too.

**Eugene**

Yeah. All right. Okay, then, just picking up but when you said and thinking of journaling,

**Speaker**

Journaling. Journaling is it's always a very, for lack of a better word, I would say it's a very therapeutic process. I don't know why I took the word and I turned into a question like, what is journaling? For me, it's always like, I feel like I'm always talking to myself.

So when I did journaling first, I realized this part of myself, which is that I actually really hate talking to myself, I actually hate going back into moments. In fact, I learned this about myself, which is that my dad always tells me that if you don't learn from your mistakes, right, if you don't learn from your mistakes, then what's the point of making the mistake?

And this is where I start to question. Is it entirely wrong to not understand a mistake? What if that wasn't a mistake? That was an identity of some sort. But I remember, I'm so conditioned by this, because I realized that, I mean, I'm a lot better now I'm able to, I'm able to face it. But back in the day, with journaling, I had this association, where I have like -- okay, I'm exaggerating-- I have 1000 Diaries, right? I have so many diaries. And they're like, I fill up one page, I'm like, Okay, I'm gonna start a new diary now. And then, like, I change another book. And it's just like, another new start.

I don't like to keep track of it. So I don't like to keep a consistent note of who I am. And when I started doing that, I realized that I think that's when I realized the condition that this condition of being good, is actually ingrained in me. Because when I start journaling, and I see what I've responded the day before, I realized I don't like it, you know. And as I start to face it, I start to ask myself why. And journaling becomes very much like a mirror of a mirror for me, which I hate looking at. And I still need it. And it allows me to be brave, I guess, in some way to kind of face it. Journaling is a mirror to me, basically.

**Eugene**

Okay. Score.

**Speaker**

Score. Well, actually, my first association with it was actually a football match that I watched two days ago. It was because I'm a fan of Manchester United. So I watched the match between Manchester United and West Ham, they were doing like this cup thing, basically. And then they got kicked out by one goal, like devastated anyway, I think when I remember when I when I think of score, I think of a nice tie to things that we have hoped before.

So actually, from the start of before the process, even in *Hands Up* and this documentation process, Darryl will tell us, okay, what is one thing you want to focus on? Right? So this is without thinking, you go, Okay, I want to go for this topic, right? And then he goes, Okay, stick with it. And then we have to do, there are days where you feel like, because you feel a certain thing about this week, right? So you have a certain thing that is just like almost unrelated to the event. But because he provides such a structure, which is also like the importance of the score. I honestly have no idea what is the importance of it yet. I haven't really understand the larger significance of it yet.

But I feel it-- which is why I say it's like a glue--I feel like scores are like glues. Because what happens is, it allows us to, when I feel that in a week, and it's I feel like it's different from my score, I go back to my score first. Then I let this affect it.

So it's the whole stealing thing again, it's kind of like the concept of the stealing thing. They could be totally unrelated. But the moment that they link, they link, right, so I take score like a link, like a glue.

I've been thinking about this a lot, and I always wonder, because when people want to come to watch for Split shows -- and I love the podcast that you and Shu did. And it was like, wherever you going to Split you don't know what to fucking expect. And then I think Shu said she took a notebook to write halfway and she was like, ah-fuck this shit I can't, I can't continue with it. I think it was.

And I always tell like, I always tell people that, You know, I tried to like tame their expectations in that sense, but I realized I shouldn't really lah, just let them go in and have fun, whatever fun you might take out of it. Or no fun.

And I always remember that review that we had about our first Hands Up and in like, TLDR the guy basically said, I just feel like they're just people acting in space.

And whenever it's that I feel like, that's where I felt more significance in the whole idea of actor and audience relationship. Because that's actually when we form a score. When you come into space, and which is why the performing to others is so important, because if, which is why I always want to remind myself that this is not a vacuum, this is definitely not a vacuum, when we're in space when we're on stage, when we're performing-- I think that I wasn't able to do that in my first performance, but when I did my first performance, it was all within myself, I didn't really steal from the audience.

It will be so different. If I stole from the audience, for example, like there are moments where I mean, I'm just hypothetically thinking about it right now-- But if, let's say I had a moment where the audience shifts in the seat, and that caused me to feel even more for associations, right? Because I hang on to my associations, I run. And then I started this intensively, okay, I take it from it, suddenly, a new scores form, it becomes a glue, it becomes a link. I don't know how the audience feel, because the audience has to hold their space. But, which is why it's interesting when, in Split, we talked about this idea of

resign. And, and as audiences, I mean, I think, it also changed my perception of how I go as an audience.

I think, when you go for theatre shows, as audiences, because of the marketing, we have expectations. But nowadays, I tend to go in and I go, like, I'm going to resign as an audience, because-- resign as audience, meaning I will take whatever in. And if affects me, affects me. So I hold on tightly to who I am as a person.

And when I see moments like this, oh, my god, I know, I think of association, that kind of thing. And I think that forms that score, that forms that whole, like, actually, the audience is actually playing with us as well, we are actually moving together.

And I think that's what's beautiful, because it's always a lot more powerful when we perform as an ensemble as well. And when people come in to watch us, it's also a different vibe. I think there are days where we do feel like we want to just close up ourselves in whatever, which is why Split is always like, uncomfortable and comfortable. Because it's almost like those days where you feel like closing yourself, you're kind of forced to open it. Okay, not forced lah. Because you kind of have to be willing to do that, have that courage to go, okay, you know what, I'm just going to do it. But I think that's what score is. Score means, wherever I go, with whoever flows with me that interacts with my direction. What I know about myself, and hopefully what that person knows about themselves too.

### **Eugene**

Cool. All right. So I'm just gonna jump on a word you've said: ensemble

### **Speaker**

I always see ensemble as like... how would I say... Right, so my first thought was actually imaginary friends. I was thinking like, ensemble as imaginary friends, because I feel like when you have imaginary friends, they always have its own personality. And they have their own way of doing things.

But the imaginary friends comes out from something that's within yourself. So when it's an ensemble, I always feel like it's always my imaginary friends, because they will do who they are, they will do who they are.

But the moment I see something that's like, Hey, why's my imaginary friend doing this? Oh, my God. Is it trying to remind me of something, you know? And it empowers me in that way. So we see my ensemble is as like imaginary friends; how we channel through each other. Talking about that, I think way before that whenever we do an ensemble work Who's that? Oh, my God, I forgot his name for a while -- DARRYL! Oh, my God.

Darryl always said that, to steal. I I think last time, I think I was guilty of it. I did this whole like. You know, it's like the whole rhythm, like it's very theatrical right; like someone clap clap, then you'll just hit at the emphasis spot.

And I think that you start to realize that he doesn't like that. He actually absolutely hates that. Like, it sounds nice. But it almost feels like we're forcing it out. Or like it's like a habit that we go into. And so if you go move, you move deeper into stealing. It's really when you are like, Hey, that really empowered something inside me.

So it's like it's almost like an internal clap. It's not an external clap. I'm not performing to something. It's something within. And when you do that, It's the most kind of like genuine clap that you will have. And I think that that's what matters. Ensemble is like those imaginary friends that that claps at those moments and goes like, hey, there's something to go for.

There's something that you learn about yourself or unlearn or you hate. And I feel like that's when you know more about like, know more about yourself. Yeah.

### **Eugene**

Okay. I will jump on like a word that you've been constantly referring to: Stealing.

### **Speaker**

Stealing. Yes. So stealing is interesting because... So, the moment you said stealing? I just remember this one incident.

I was taking a run at Marina Barrage. I was just taking a run. And there were moments. I remember, there were moments I feel like I can't run anymore.

And when I was running, I was just having so much like, like thoughts about myself and things that I was thinking of like issues, I was thinking of.

And there was this bicycle and this jogger that just went by. And then they just went by, they just went by, and they just dropped by. And it was funny, because that's what I think stealing was because all of a sudden, I get a new sense of energy. I almost had like a new idea of, okay, how do I want to do this run? How do I want? How am I going to proceed?

Okay, so I'll give a more specific example. Because it almost sounds like I'm saying nothing, right? Like, basically, I was running. And I was telling myself, you know what I need? I need to complete this.

So as I was basically associating to my university degree, I need to complete my university degree. And I was running. And I was like, You know what, I'm going to run this.

I'm going to run this complete loop. I run, run, run, run, run and I realized, right, so there was a bridge. And I thought that after this bridge was a loop to turn in. But it wasn't, it was a long way all the way to Kallang.

And I was like No, I cannot stop. I cannot stop because this is something that I've committed so I cannot stop. Until I run run, I saw cars parked at the side of the road, obviously to avoid free parking.

I start to wonder, like, Wah, these assholes. It doesn't doesn't matter to me, right?

But like, like, like, Wow, these guys. Oh, my God, like, just trying to avoid parking like, well, like so. I mean, I'll top my head. I was just like, cheapo everything, you know, the bad words coming out.

That I just took a moment, and I thought, a car is supposed to be parked in a carpark right. That's what everyone says. But right now they put on the side of road, they are not affecting the width of the cars, because it's at night, there was no other cars, situation change.

When I was running, I realized that, hey, you know what? I don't think I'm ready to take that long route. I don't think I'm ready. I feel like there was something behind it. I couldn't see. Then there was when like, a cyclist went by. I think he went the wrong direction.

Like genuinely, he was just like, No, it is not the way to go. So. And I just don't know why. It's just like, yeah, why is it, why is it I cannot, like, maybe this is a signal that, you know, this is a wrong way to go.

When I remember when I told Darryl about this, and I said something like this car, you know, that fucking person that stopped at the side of the road and that cyclists that turned back, probably didn't know that I had all these thoughts, but they probably changed my life.

But I stole from them, I stole from them. I stole from them. And I actually turned back. And it was weird, because I realized that I still committed to my running, I committed, I still read, I still run in some way. I still put in the effort to turn back to make that to make that movement. And for me, that is what stealing is at times. So that's one example of stealing, right? One example that allows you to explore a moment where you think you are stuck.

But it gives you something, an alternative. It presents you with options. It presents you with perspectives. And I think that that's one part of the story. There's also another part of stealing where for example, hypothetically cuz I don't have the moment before, but hypothetically, let's say if I was stuck in a room, and that bicycle, let's say, he realized that he was wrong, he stopped. And he was like, aiya, fuck it, move.

It could have emphasize sort of trauma that you're feeling. So you have went in. And I think that that's what it is, I think I think,

I think now stealing becomes a very neutral term for me. I mean, the word stealing has the connotation of crime, right? And is always bad.



But I think that when you steal, you really allow yourself to be in the world, you really, you really allow yourself to be in the world, because you really allow yourself to go, you know what, I'm going to let everything affect me,

I still remember this. And this brings me to a memory of Sarah Kaye. She shared this poem, and she talked, I don't know the exact lines. But the idea here is, why do we work life with our hands close like this? If we work with our hands like this, we're not able to catch the good stuff. So put your hands out like that. But when you put your hands out like that, when you catch the good stuff, you get to the big ones, too.

And I think that's the idea of like resigning for me, this idea of stealing as well. Because if I do this, I'm not going to get anything. I'm going to live in a vacuum. I'm going to live in whatever I believe that was me. When I do this, allow chances to explore what touches my hand that sensation when the object touch. Now, do I like that? Or do I don't like that? And I let go, I take it if I want. So I think that's what stealing is for me.

### **Eugene**

Okay, all right. Last Word: Hesitation.

### **Speaker**

Hesitation. I love hesitation because hesitation is when Darryl likes to go like okay, do. Then we hesitate, right? Then he go, Eh, why you hesitate? Then that's when you realize that? Okay, I need to do something about it.

But I think I have a new form realizations of hesitations. I think hesitation is where you realize, okay, for me, this is my own experience, I feel like hesitation is when you realize that, oh, this could be a conditioned response that I always have. I was always having.

When someone gives me a clue like, for example, even like, as we're doing this memory associations, and you give me a clue.

And sometimes I hesitate. And I go like, you know what, I think hesitation is sometimes a mark of mark of transformation, it's a mark of transformation. Because when you hesitate-- as I realized in my own process-- is when I hesitate, I realize that before my hesitation my response that I had, right, obviously, I know what the response was, I realized it was an instinct, it was something that I could have been taught to do, condition to do. But when I have the hesitation, it goes to show that okay, I don't necessarily like this or, there was something I like about it and I want to change it, right?

Hesitation allows you to go there. It's when you allow your presence to come in to whatever you've been doing through to go, "Hey, nice to meet you, we're going to talk about how we're going to proceed forward" and that's when your presence self of really either they let the past go or they move on. They have a new consensus and at least that's my image of what hesitation is right?

### **Eugene**

Okay, okay. So that was a very interesting insight into what you brought out of the Work on the Self. Also because like interviewing like, your fellow friends, they also come up with very different associations to these words and I think like that's really building a good sense of like what's all this about?

Here? I guess like just to shift the tone a little bit like because this whole time I've been hearing more of like how you are discovering yourself and discovering like your role in this process. What was Darryl's role like this process? What do you see his role is in this entire process?

### **Speaker**

I always see Darryl as a guide. It's I feel like Darryl is like the lighthouse. Okay. And he's the lighthouse that rotates like the light that rotates. Okay, sorry, I realized there was some issues with it.

I'm not trying to say that he's like God-figure anything. I feel like we are all lighthouses. Our associations of our lives are always like kind of like lighthouses. And we are like people in the lighthouse looking for things out in the vast oceans.

And what happens is, I'm one lighthouse. I rotate. And he's another lighthouse. And he rotates. And what he does is because now there's two sources of light, I'm able to see more things.

And he guides me to go like, Oh, actually, that was an area you didn't cover. Okay, then I shift my focus. So I feel like Darryl is the lighthouse. But he's a very interesting lighthouse, because he's a lighthouse that actually helps to bring in more lighthouses.

And when you've more lights, all of a sudden, you are able to see something that you've never seen before. And when I think what's beautiful is that I think before Darryl I feel like I was a lighthouse that has light, there was just not moving.

You know, I had a focus because there was who I am. And what Split, or like he kind of created a space where he was like, okay, like-- lighthouses can move, your lights can move. And then we allow ourselves to move because we were scared of that certain vast area.

And when we do that, and he enabled us to move our lighthouses. Okay, that sounds so wrong, but okay, I'm not gonna go there.

And then you, you start to-- it becomes a little bit more clearer. You can see the darkness that so cliché, but it's like, you can see what you haven't seen. I think I don't want to say darkness. Because could be could be light, it could be dark, I don't know; it could be what you see, but it's what you couldn't see and you see it.

And in some way, I wouldn't say you will expand your lighthouse, I think my light will always be there, my light will always be there, because that's what I can see. But when I

have different kinds of lights, why I say we don't operate in a vacuum, we see things and when they overlap, and even when the lights overlap, and then they make like this overlap and which is like even lighter. Like those are moments of claps. You know, those are more claps. And when you will like, okay, I can take it. And that's me the lighthouse taking what I see, but whoever is in that lighthouse, they can see a total freaking different thing. You know what I mean?

So, I think that's what Darryl is. Orche-- not say orchestrating, but like, building this really nice space. And bringing people in, to be able to do that. And now when I, um, I mean, I start to be able to go like, with the assumption, it's like, when I go outside now and I do other stuff, I've my light, but I know that I can finally move it, you know? And it's like, I start to go in places where I'm like, okay, that could be interesting for me to do. Yeah.

### **Eugene**

Okay, cool. So, I guess that was a very clear metaphor. I mean, in some senses, like from outside looking in, it's just like, Okay, this is like a director or like a director-actor relationship, but I guess it's really more more dynamic in the sort of sense like, in my mind seeing the lighthouses moving around like in the sea.

I sort of like the connotation, which is okay, very interesting. But now to flip that on its head, were there any hesitations or reservations that you had about this process? Or like, things that you still can't quite grapple your head around? It's like, No, I don't think so or something like that.

### **Speaker**

100%. Okay, so, there's a few things to address about this reservations about the whole process is that Darryl obviously it's, it's on the Work on the Self.

And I'm not gonna lie I and, and, and I still remember-- okay, how am I supposed to phrase this... basically, like, marketing standpoint, right? It's like, okay, what does it do for the largest significance of society?

I'm gonna be honest. I don't know how the fuck does it do a lot of significance to a larger society. I don't know. Because I mean, that's like saying, like, oh, being myself is going to bring good to the world. No, I don't think so. I feel like I don't know how this will impact me to impact the larger society. I really cannot see that way. I don't know how does it do good.

You know, I'm having this process where I'm like, I don't know whether this does good because I know certain things about myself, I've learnt certain things about myself, do I go to the trajectory of good? I don't know. I just know things about myself.

So it's always hard to say whether this process is good. Right? I can only tell you how I experienced it-- that specific incidents that I've had. Right, you can judge for yourself, whether it's good or not, you know what I mean?

It definitely had some changes to my life. I definitely think that I move differently now. I interact differently now. But whether that has impacted a greater change, I don't know. I start to not expect things from it. That's what I have that reservation about the process of, of working on the Self.

I don't know whether that would be -- I cannot say that it makes you a better person, because I feel like, there are some moments where I learn about myself. And I'm like, You know what, this is a disgusting thing about myself. But I felt like I kind of like it you know that kind of thing. But is it?

Yeah, so there are moments like that, where I'm like, Well, I have that reservation.

And I think one more thing about it. I think at the start of the process-- I think I definitely overcame that a little bit. But at the start of the process, when Darryl was the director at first, I think it's very easy to go, to want to cater to what he wants.

You start to suspect, or you start to guess what he wants from you, and you do it in that way. But when you do it in a way, that's when I think you the whole process off.

And I also think that-- this is this is this is a personal opinion-- but Darryl, we hear this, we can have a discussion: I don't think this is a process for everyone. I think anyone can do it, I think if you want to try to do it, but I don't think it's process for everyone. Because it really, it really requires you to take accountability of how you feel and how you move. And that when you come into this space, it's just a space for you to discover.

And when you don't take the initiative to go like, Okay, I want to do it. It's hard because the answers are not provided, the answers **can't** be provided, because they're literally within part of yourself.

So those are the things that I think, are my biggest reservation, in that sense of reservation about the program is really how to say that it's good. Because, I really don't know, because I feel like it's a different process for everyone. Whatever I felt in that space. It's so different for everyone. And we cannot get to optimized like... dadada... Process A! "Okay, Process A is the best. So everyone, we should aim for this process." You know, like, we should go through this trajectory as well.

There's none of that. And I think that's what speaks... which is why it makes it so human, I feel. It makes it super human because I don't have the same process as another person that's going through this process.

But it definitely helps. It gives you some kind of guidelines, it gives you some kind of space to do it where, honestly, some spaces don't provide.

**Eugene**

Okay, so I guess like to wrap everything up? Will the work on yourself continue for you? Why are you going to continue on as a facilitator? Are you going to go on with second version of this?

**Speaker**

So yeah, I think, I think definitely continuing. I mean, we're working towards a show till December.

And I'm also interested in trying to become a facilitator. I feel like as a facilitator, the only difficult part is really trying to be the lighthouse and just be that lighthouse, you know, and then get like other lighthouses come in. And it's not about going inside someone's lighthouse, and saying, eh, point this way, point that way point.

So like, yeah, I think that relationship is something I hope to explore. The reason why I want to do this was actually because I'm teaching now. And I I teach kids to scoff at exams, which is funny because like back then -- I have come to realization that exams things, I didn't really like it.

And I want to understand how I can do that nurturing in that way. Like, how you accept someone for who he is, and expand on the potential that he likes he wants and that's it and resigned to that.

Obviously as a kid, I think you don't really have a good understanding but you definitely know that okay, I'm happy doing this, right? I'm not happy doing that. I'm upset when I was doing that.

So I think those things matter and I think that being a facilitator will let me do the listening a lot more. He's helped me with that. So it's something I hope to explore as well.

**Eugene**

Cool. All right. Nice. It's been a very enlightening conversation with you. There's certainly a lot of things that I've taken away from this. Thank you for your time.