

随心所欲  
(不正经)



Wah So Serious



家，是永远的避风港  
到底是谁呢？快回家吧  
我 是 想家  
如果有一天我走了，  
你还会记得我吗？  
老实说 回家  
我也 也很想家

# 随风 As With the Wind

2025.11.28 - 29  
Fri 8 pm | Sat 3 pm & 8pm  
42 滑铁卢街黑箱剧场  
42 Waterloo Street Black Box

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暴走青年剧社成立于2024年，是以新加坡作为创作基地的独立艺术团体。我们致力透过剧场分享微小而亲密的故事，继而探讨人类存在的多面向及复杂性。

The Runaway Kids is an independent theatre collective based in Singapore that was established in 2024. We strive to tell small, intimate theatrical stories about the complexities of the human experience.



# 随风 As With the Wind

一对冤家姐妹、一些埋葬的记忆、一堆无法言喻的痛楚。她们一边回顾过去，又一边争吵不断。到底她们会渐行渐远，抑或为爱而重修旧好？一个关于家庭及身份的动人故事……一些我们无法切割的连结。

Two estranged sisters. Buried memories. Unspoken pain. As they face the past, they must decide: will conflict tear them apart, or will love reunite them? A moving story about family, identity, and the ties that never let go.





## Words from the Creator...

For most of my adult years thus far, I have always been wrestling with what my dharma — my place in the grander scheme of things — is.

While I have chosen the path of theatre practice and management, I absolutely loathe calling myself a theatre practitioner for several reasons: imposter syndrome, envy, and an aversion towards attaching my identity to just one, albeit major, part of my life.

I would very much prefer not to define myself by my profession. I get wildly uncomfortable when people commend me for "chasing my dreams". I do not think walking the "unconventional path" is a badge of honour. I find that putting myself out there can quite painful. I feel painfully inadequate as compared to industry peers who are infinitely more talented and skilled than I am. Sometimes I think being an arts practitioner is pure stupidity, sometimes I think it stems from a failure to fit in elsewhere, and sometimes I think it is nothing more than a response to the ego's need for validation.

Don't get me wrong: I love what I do — perhaps that's the reason why I'm still here for now. I could have left years ago, like many others I know. The conflicting feelings are always there within me, stronger in some days than others.

As I developed *As With the Wind* with Daisy and Yolanda, it became clearer to me that the piece is a reflection of these sentiments — Two sisters attempting to reclaim their identities and defining home in their own terms, while wrestling with the illogicality of their choices, the privilege of being able to choose, and the inability to free themselves from emotional baggage.

I thought perhaps I was searching for answers when constructing the piece, seeking a resolution to my inner confusion. But it is during the piece's development where the contradictions emerged stronger than ever; declaring that I don't give a flying fuck about whether people like the piece or not while still concerned about its readability, declaring that I don't care if no one comes to watch while still attempting to market it, declaring that I don't give a shit about the bare set while still seeking ways to make the performance space more aesthetically pleasing with a meagre budget.

Maybe that's what home is to me. Not a physical space, but a mental one that gives me the liberty to stop worrying, the freedom to not give a shit and just fucking be. And perhaps this piece is about the desire to achieve these ideals — while also commemorating those of us who, despite the futility, continue to forge ahead.



## 主创的话...

到现在为止大半个成年人生里，我一直挣扎厘清自己的「法（Dharma）」是什么——在这世界里面，我的位置及意义到底是什么？

尽管选择走上戏剧创作和艺术管理的道路，但我却厌恶被称为「戏剧工作者」。原因众多：冒牌者心态、厌倦感，还有打从心里抗拒把整个人生都定义在同一个身份上——哪怕无可否认，这是我生命中很重要的一部分。

我不想用职业来定义自己。每次听到别人说我在「追梦」的时候，我都浑身不自在。我不认为走「非主流的路」有什么光荣，将自己暴露到公众前并不容易。我还时常觉得自己不够好，尤其跟那些更有天分及本事的同行比较。有时候我觉得做艺术就是傻；有时候又觉得……也许我在别的地方混不下去，才继续「搞」艺术；有时候又想，或者这一切不过为了满足那点卑微的自尊心。

但话说回来，我仍必须承认——我非常热爱我做的事。也许这就是我还没有离开的原因——毕竟离开也是一种勇敢的选择。这种矛盾的感觉一直都在，只是有些日子比较强烈。

在跟 Daisy 和 Yolanda 创作《随风》的过程中，我越来越清楚这部作品其实就是这些情绪的写照——两姐妹想重新找回自己的身份，用自己的方式去定义「家」，却同时跟自己的选择、选择的荒谬、选择的特权，还有那些永远甩不掉的情感拉扯。

起初我以为能够从创作中寻找答案，解决内心的纷扰。结果反而越做越乱——一边口口声声说「我才不在乎别人喜不喜欢」，一边又担心作品能否被看懂；一边说「不管有没有人来看我都无所谓」，又一边拼命宣传；一边说「我不在乎舞台多简陋」，又一边想尽办法让空间在有限预算下更具美感。

也许，「家」对我来说就是这样——并非一个具体的空间，而是种能让我不再在乎、不再顾虑、可以随心所欲地活着的状态。一个我不需要迎合及取悦别人的地方。

也许，作品其实表达这份渴望，亦纪念那些尽管徒劳，却仍砥砺前行的我们。







## 蔡齐优 Choy Chee Yew

### 故事概念 Story Concept

蔡齐优是一位新加坡剧场表演者、剧作家兼艺术管理人，曾在跨文化戏剧学院接受专业训练。他致力于创作原创的新加坡作品，发掘被忽视的声音，并探讨社会中的文化规范。同时，他也希望深入钻研表演训练，尤其是梅耶荷德的生物力学、铃木忠志演员训练法、观点及勒寇训练法。

作为新生代剧作家，他在2022年和2023年两次荣获剧艺工作坊24小时剧本创作比赛三等奖。目前，他是42新剧中心剧作家专业发展驻地计划的驻地剧作家。

Choy Chee Yew is a Singaporean theatre performer, playwright, and arts manager who trained professionally at the Intercultural Theatre Institute. He aspires to continue creating original Singaporean works that speak for the voiceless and question cultural norms in society. He also intends to deepen his training, particularly in the fields of Biomechanics (Meyerhold), Suzuki Method of Actor Training, Viewpoints, and Lecoq Technique.

He is also an emerging playwright who has won third prize twice (2022, 2023) for the 24-Hour Playwriting Competition by T: > Works. Currently, he is a resident playwright under Centre 42's Playwrights Professional Development Residency.



## 鄭錦瑤 Cheng Kam Yiu

### 创作演员/宣传设计 Actor-creator/Promotion Design

来自香港的剧场工作者。2023年由跨文化戏剧学院毕业，获陈济民教育基金奖学金；完成香港邓树荣戏剧工作室专业形体戏剧青少年培训计划。目前跟随湘灵音乐社学习南音，並担任由资深剧场艺术家吴伟硕(梵谷)带领的心体一技演员训练的助教。参与作品：汇流带青年艺术家跨学科实验室《廊道》、吾是人剧场《I'm finally in love with the world》、湘灵音乐社 X 刘晓义《如是我闻：万物静默》。个人创作：吃掉荒原《回归许可 一归去来》、毕业个人作《燎原》。

她关心人存在的意义及身份认同的流动性，有志创作出跨越文化及地域边界，具普世价值的作品。

A theatre practitioner from Hong Kong. She graduated from ITI in 2023 with the support of the Tan Chay Bing Education Fund Scholarship. She also completed the Professional Physical Theatre Youth Training Programme at TSW Theatre Studio. She is currently studying Nanyin with the Siong Leng Musical Association and assisting Andy Ng Wai Shek for "the Vibrated-Self" Actor's Training Program. Her works include InterFlux Interdisciplinary Artist Collaborative Lab "Corridor", Wushiren Theatre "I'm finally in love with the World", SLMA X Liu Xiao Yi "The Silence of All Things: Thus Have I Heard". Her solo creations include "Re: Entry Permit - A Poem on Departure" and "The Fiery Land".

Cheng cares about the human-meaning of existence and the fluidity of identities. She aspires to create meaningful works with universal values that would cross the cultural and regional boundaries.





## 赵晓晴 Daisy Zhao Xiaoping

创作演员 Actor-creator

赵晓晴(Daisy)是一位戏剧实践者、教育者与引导师，致力于让戏剧走进更多人的生活。她毕业于跨文化戏剧学院，接受当代表演方法与传统戏剧形式的系统训练，形成她多元的艺术实践方式。作为好久不见一人一故事剧团的创团成员之一，她与团队通过演出与工作坊，让真实的生命故事被聆听，让人们在戏剧的共鸣中重新相遇。她也运用偶戏赋予故事新的生命与呼吸。作为教育者，晓晴以戏剧为桥梁，以独特的教育方式激发创造力、共情力与合作的火花。

怀着对跨领域艺术探索的热忱，她在日常之中探寻意义，致力于创造有探讨性的当代戏剧，追寻跨文化的理解与连结。

Daisy is a theatre practitioner, educator, and facilitator dedicated to making theatre more accessible to all. She graduated from the Intercultural Theatre Institute, where she trained in contemporary acting methods and traditional theatre forms, shaping her diverse artistic approach. Daisy is also a founding member of Long Time No See Playback Theatre, a collective that produces performances and conducts workshops to hold space for real-life stories and create meaningful community experiences. She works extensively with puppetry to bring stories to life. As an educator, Daisy develops unique approaches to inspire creativity, empathy, and collaboration.

With a passion for interdisciplinary exploration, Daisy seeks to uncover meaning in the everyday, create impactful contemporary theatre, and engage with interculturalism through the arts.



## 韩馨乐 Pearl Han

舞台监督 Stage Manager

馨乐自2023年从南洋艺术学院 (NAFA) 毕业以来，一直活跃于戏剧界。她一边从事自由职业，一边不断学习，其他时间也从事兼职工作。她的作品包括《Scatch-Easy: Devising Theatre》、《Underground: the Summoning》、《The Netflix Stranger Things: the Encounter》、《女生喧哗 2 / Female Voices 2》和《冒犯观众 / Offending the Audience》。

除了表演之外，馨乐还在多个节目中担任过任字幕员、助理教师、记录员、带领员、志愿者、引座员和前台工作人员。这部作品将是她作为舞台监督的第一个项目。

Pearl has been around in the theatre industry since her graduation in 2023 from NAFA. While freelancing and continuous learning along the way, she works part-time at other times. Her works include performances in "Scatch-Easy: Devising Theatre", "Underground: the Summoning", "The Netflix Stranger Things: the Encounter", "Female Voices / 女生喧哗2", and "Offending the Audience".

Besides performing, Pearl has also taken up roles as a Surtitlist, Assistant Teacher, Scriber, Facilitator, Volunteers, Usher, and FOH at various programmes. This production will be her first project as a Stage Manager.



## 工作人员名单

### Team List

监制、故事概念 — 蔡齐优

Producer, Story Concept - Choy Chee Yew

创作演员 — 郑锦瑶、赵晓晴

Actor-creator - Cheng Kam Yiu,  
Daisy Zhao Xiaqing

舞台监督、服装设计 — 韩馨乐

Stage Manager, Costume Design - Pearl Han

灯光技术员 — Manish Pinto

Lighting Operator - Manish Pinto

字幕员 — 叶浩境

Surtitles Operator - Vincent Yap

宣传设计 — 郑锦瑶

Promotional Artwork - Cheng Kam Yiu





特别鸣谢...

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