



VERENA TAY

~ THEATRICAL RESUME ~

verenatay@gmail.com | <http://verenatay.com>

verena@moonshadowstories.com | <http://www.moonshadowstories.com>

+65 91263835

MA in English Literature (National University of Singapore, 1993)

MA in Voice Studies (Central School of Speech and Drama, London, 2005)

For more than 25 years, Verena Tay has acted, directed and written for local English-language theatre in Singapore, working for companies such as The Necessary Stage, ACTION Theatre, TheatreWorks and Practice Theatre. She created various solo and collaborative performances, often based on original, self-written material while she was as an Associate Artist with The Substation (2002–09).

Three collections of her plays have been published: *In the Company of Women: Selected Plays* (Singapore: SNP Editions, 2004), *In the Company of Heroes* (Singapore: Math Paper Press, 2011) and *Victimology* (Singapore: Math Paper Press, 2011). An Honorary Fellow at the renowned International Writing Program, University of Iowa (Aug-Nov 2007), she is now working on her first volume of short stories and debut novel.

Apart from theatre, Verena brings stories vocally and physically alive in her unique fashion. She chooses her storytelling repertoire carefully, adapting folktales with strong characters or creating original tales with a twist. Where possible, she invests her quirky brand of humour, especially in her stories for adults, to delight and encourage her audience to appreciate a different perspective on life.

Together with Kamini Ramachandran with whom she founded MoonShadow Stories in November 2004, Verena has been telling stories at various community venues across Singapore, much to the delight and enjoyment of adults and children. In particular, MoonShadow Stories has done much to push the boundaries of storytelling for adults in Singapore.

A Professional Member and founding member of the Storytelling Association (Singapore), Verena has successfully coached members of the SAS and members of the public to improve their craft of telling stories through various courses, particularly her intermediate level workshop, *Beyond Storytelling 101*, that she has been conducting on a regular basis since 2008.

Outside of theatre and storytelling, Verena has worked in public affairs, marketed books, and edited newsletters and books on teaching and learning issues in higher education. Her interest in performance led her to pursue an MA in Voice Studies (2005) at the Central School of Speech and Drama, London during 2003-04, thereby augmenting her MA in English Literature (1993) from the National University of Singapore. Since 2005, she has taught voice, speech and presentation skills at the National Institute of Education, Nanyang Technological University, National University of Singapore, LaSalle College of the Arts, Nanyang Academy of Fine Arts and other local institutions.

EDUCATION: Academic

- 2003–2004 **M.A. in Voice Studies**, Central School of Speech and Drama, London, UK (Passed: Feb 2005)
 - Thesis: *The Rooted Voice: What It is and How to Cultivate It*
- 1988–1992 **M.A. in English Literature**, National University of Singapore (Conferred: Mar 1993)
 - Thesis: *Migrants' Narratives: The Novels of Salman Rushdie, Timothy Mo & Kazuo Ishiguro*
- 1984–1988 **B.A. Hons. (Second Lower) in English Literature**, National University of Singapore
 - Thesis: Shaw's Argument with Shakespeare: Playwright as Parodist
 - B.A. subjects: English Literature, History, Political Science, Philosophy
- 1982–1983 **G.C.E. 'A' Level**, National Junior College
- 1978–1981 **G.C.E. 'O' Level**, Methodist Girls' School

AFFILIATIONS/AWARDS

- Nov 2011 *Victimology*: Editor's Choice of the Month, (Short Play Writes-Fiction Category), National Critics' Choice (<http://www.nationalcriticschoice.com/>)
- Oct 2011 Lifetime Award 2011, South East Asia Play Write Category, Female Playwriter, National Critics' Choice (<http://www.nationalcriticschoice.com/>)
- 5–15 July 2010 Participated in the 4th Annual LaMaMa Umbria International Playwright Retreat, Italy
- 25 Aug–20 Nov 2007 Honorary Fellow at International Writing Program, University of Iowa, USA
- Since Jan 2007 Member of Play Pen, a writers' support group originally organised by Magdalena (Singapore)
- Since 2006 Member of The Little Red Shop
- 2004–2005 Member of Action Theatre's Playwriting Spa
- 1 Jun 2005 *The Car*, winner of Theatre Idols 2005; ACTION Theatre (Awarded Jury Prize: Best New Play and Audience Choice Award: Best New Play)
- Since 2004 Member of the British Voice Association
- May 2005–Dec 2009 President and founding member of Magdalena (Singapore)
- May 2003–May 2005 Member of Magdalena Singapore
- Since Jan 2003 Member of Singapore Drama Educators Association
- 2002–2009 Associate Artist of The Substation
- 2002–2007 Member of Association of Singapore Actors
- Mar 2001–Jun 2002 Performing artist, supported by the Substation, with free rehearsal and performance space to create and perform new work
- Since 1999 Associated with the Magdalena Project, an international network of women in contemporary theatre
- 10 Dec 1996–9 Oct 1998 Actor-Facilitator/Member of Actors' Ensemble, The Necessary Stage
 - Performed in theatrical productions & helped create original works for TNS.
 - Facilitated TNS' theatre-related school programmes.
- 1992–1994, 2002 Member of TheatreWorks' Writers' Laboratory

DIRECTING

- *The Perfect Shoe*
 - Part of Global Express, theatrical showcase of works by writers participating in the International Writing Program 2007, Theater B, Theater Building, University of Iowa (6 Oct 2007)
 - *Magdalena in the Mix X Setup*, a fundraising event for Magdalena (Singapore), organised by Magdalena (Singapore) and Home Parties at Home Club (29 April 2006)
 - Opening of *artyfakt*, Singapore @ Geylang (3 Sep 2005)
 - Part of *Waiting...Wishing...Wearing...: Some Urban Tales*; a public reading of new works-in-progress & performance of a personal classic (The Substation; 16, 21 & 22 Aug 2003)
 - Grenland Friteater, Porsgrun, Norway (6 Dec 2000)

- The Performance Tent, Paekakariki, New Zealand, as part of International Festival of Women's Performance organised by Magdalena Aotearoa (3 Apr 1999)
- Reworked as *FEETS!* with Sheela Narayanan's help, and performed by Sheela Narayanan as part of *GotToGo: Play Till Dawn* Theatre Carnival (TheatreWorks; 1998)
- The *FEETS!* version of *The Perfect Shoe* was restaged (with Sheela Narayanan as actor, Paul Falzon as director) as part of *Man, Woman, Child* (I Theatre; 2–5 Oct 2003)
- A short monologue performed for *Island Stories* (The Necessary Stage; 1997)
- *3 Women* (solo-performance of *The Perfect Shoe*, *Good Girls Don't Wait* and *Jiving on Java*)
 - Union College, Schenectady, NY, USA (22 Aug 2007)
 - beGallery, High Falls, NY, USA (18 Aug 2007)
 - The Republic Cultural Centre, Republic Polytechnic (2 Aug 2007)
 - Magdalena USA, International Festival of Women in Contemporary Theatre, Providence, Rhode Island, USA (2 Aug 2005)
 - The Substation (30 Jun–1 Jul 2005)
 - Nanyang Academy of Fine Arts (22 April 2005)
- *Medea: One on One* (solo performance)
 - Magdalena Australia's International Festival of Women in Contemporary Theatre—Theme: 'Theatre-Women-Travelling'—Brisbane, Australia (9–10 April 2003)
 - The Substation (11–14 Jul 2002)
- *35@2000* (co-directed with Ferlin Jayatissa, Action Theatre; 1999)
- *Silent Man* as part of *I'd Like to Thank My Mother, My, Myself* (The Necessary Stage; 1998)
- *The Perfect Shoe* and *Looking for Poochie* for *Island Stories* (The Necessary Stage; 1997)
- *Of Friendships Made* (Methodist Girls' School 110th Founder's Day Dinner; 1997)
- *Love Calls* (Action Theatre; 1997)
- Play readings (7 plays: *Singapore River Voices*, *Dead Wrongs*, *Feeding the Armadillo*, *On the Run*, *Hand Me the Phone*, *After Mass*, *From San Jose to San Jose*) for Singapore Press Holdings' Festival of New Writing (TheatreWorks; 1996)
- Play readings (2 plays: *I Don't Want to Lose Me*, *Gel*) for Practice Performing Arts School's playwriting workshop (1996)
- *Freshly Squeezed!* (Action Theatre; 1996; 2 out of 6 ten minute plays: *Compatible*; *Waiting for 165*)
- *Love, Food & Babies* (The Necessary Stage; 1995)
- *The Squeeze II* (Action Theatre; 1995; 3 out of 7 ten minute plays: *Go Look*; *Tell Me About The Guy*; *What Wasn't Said, What Didn't Happen*)
- *Best Foot Forward* (Action Theatre; 1995)
- *Blood & Snow* (TheatreWorks; 1992)
- *Second Home* (Action Theatre; 1991)

PERFORMANCE: Theatrical

- *Bumiputra Cina* (collaboration with Noor Effendy Ibrahim, Shahril Wahid & Rizman Putra; The Substation; 14–16 May 2009)
- *The Perfect Shoe*
 - Part of Global Express, theatrical showcase of works by writers participating in the International Writing Program 2007, Theater B, Theater Building, University of Iowa (6 Oct 2007)
 - *Magdalena in the Mix X Setup*, a fundraising event for Magdalena (Singapore), organised by Magdalena (Singapore) and Home Parties at Home Club (29 April 2006)
 - Opening of *artyfakt*, Singapore @ Geylang (3 Sep 2005)
 - Part of *Waiting...Wishing...Wearing...: Some Urban Tales*; a public reading of new works-in-progress & performance of a personal classic (The Substation; 16, 21 & 22 Aug 2003)
 - Grenland Friteater, Porsgrun, Norway (6 Dec 2000)
 - The Performance Tent, Paekakariki, New Zealand, as part of International Festival of Women's Performance organised by Magdalena Aotearoa (3 Apr 1999)
 - Reworked as *FEETS!* with Sheela Narayanan's help, and performed by Sheela Narayanan as part of *GotToGo: Play Till Dawn* Theatre Carnival (TheatreWorks; 1998)

- The *FEETS!* version of *The Perfect Shoe* was restaged (with Sheela Narayanan as actor, Paul Falzon as director) as part of *Man, Woman, Child* (I Theatre; 2–5 Oct 2003)
- A short monologue performed for *Island Stories* (The Necessary Stage; 1997)
- *3 Women* (solo-performance of *The Perfect Shoe*, *Good Girls Don't Wait* and *Jiving on Java*)
 - Union College, Schenectady, NY, USA (22 Aug 2007)
 - beGallery, High Falls, NY, USA (18 Aug 2007)
 - The Republic Cultural Centre, Republic Polytechnic (2 Aug 2007)
 - Magdalena USA, International Festival of Women in Contemporary Theatre, Providence, Rhode Island, USA (2 Aug 2005)
 - The Substation (30 Jun–1 Jul 2005)
 - Nanyang Academy of Fine Arts (22 April 2005)
- *Between Woman and Man: The Erasure of Verena Tay; 1) Male Instincts, 2) Women Wise* (The Substation/The Little Red Shop; 20–21 Apr 2007)
- *Her S P A C E* (Magdalena (Singapore)/The Substation, part of Septfest 2005; 9 & 10 Sep 2005)
- *Medea: One on One* (solo performance)
 - Magdalena Australia's International Festival of Women in Contemporary Theatre—Theme: 'Theatre-Women-Travelling'—Brisbane, Australia (9–10 April 2003)
 - The Substation (11–14 Jul 2002)
- Reading of *Lysistrata Lah!*
(Organised & directed by Jonathan Lim at the Young Musicians' Society Auditorium; 24 Mar 2003; part of Chorus)
- *Cotton & Jade* (solo performance)
 - Transit III: Theatre, Women, Generation: International Theatre Festival & Meeting', 18–28 Jan 2001 (Odin Teatret/Magdalena Project, Holstebro, Denmark; 28 Jan 2001)
 - Grenland Friteater, Porsgrun, Norway (15 Nov 2000)
 - A solo performance devised in collaboration with Brian Seward (The Substation's Sepfest 2000; 21–24 Sep 2000)
- *Burqa* ('Transit III: Theatre, Women, Generation: International Theatre Festival & Meeting', Odin Teatret, Holstebro, Denmark; 26 Jan 2001)
- *From Blue to Red—MO: DIY* (Grenland Friteater/'Transit III: Theatre, Women, Generation: International Theatre Festival & Meeting', Odin Teatret, Holstebro, Denmark; 24 Jan 2001)
- *I'd Like to Thank My Mother, My Father, Myself* (The Necessary Stage; 1998; solo performance: *Silent Man*)
- *Superfriends at the Hall of Justice* (The Necessary Stage/Singapore Arts Festival 1998)
- *Island Stories* (The Necessary Stage; 1997; 2 solo performances: *Looking for Poochie*; *The Perfect Shoe*)
- *Pillars* (The Necessary Stage/Festival of Asian Performing Arts 1997)
- *Zoom!* (The Necessary Stage; 1997)
- *Standing Tall* (The Necessary Stage; 1997)
- *Lao Jiu* (TheatreWorks/1994 Festival of Perth)
- *Under the Bed* (TheatreWorks; 1993)
- *Macbeth* (Asia In Theatre Research Circus; 1993)
- *Exit* (Action Theatre; 1990)
- *The Caucasian Chalk Circle* (Practice Theatre Ensemble; 1989)
- *The Silly Little Girl & The Funny Old Tree* (Practice Theatre Ensemble/Singapore Drama Festival 1989)
- *Mama Looking For Her Cat* (Practice Theatre Ensemble; 1988)
- *Oedipus* (Varsity Playhouse/Singapore Drama Festival 1987)
- *Dragon's Teeth Gate* (Singapore Arts Festival 1986)

PERFORMANCE: Other Forms

- Television Programme/Video:
 - *A Woman in a Room, Waiting*;

- Short video for *Dance, Tree. Dance*: A multimedia performance that re-works Kuo Pao Kun's *The Silly Little Girl and the Funny Old Tree*; fundraising performance for The Substation, as part of Septfest 2011 (The Substation Theatre; 15–17 Sep 2011)
- Video directed and scripted by Sherman Ong, produced by 13 Little Pictures)
- *The Cook, His Food & The Dishy Nonyas: Episode 4, Nonya Chap Chye & Kueh Talam* (Rice Productions/Arts Central TV, directed by Sherman Ong, first screened: 21 Oct 2001)
- Theatre-in-Education programmes:
 - *The Legend of Bukit Merah: A Fishy Tale* (The Necessary Stage, Jul–Sep 1998, for primary schools)
 - *The Legend of Bukit Merah* (The Necessary Stage, Mar–May & Oct–Nov 1997, for secondary schools)
- Drama-in-Education programme for secondary schools:
 - *Macbeth* (The Necessary Stage, Jul–Sep 1997)

PLAYS: Published

- *Victimology* (Singapore: Math Paper Press/BooksActually, 2011; ISBN: 978-981-07-0167-3)
 - Plays published within: *The Art of Making Curry* (originally entitled: *The Art of Making Chicken Curry*); *The Widow, Mimi & Sonny at the Seventh Month Portal: Where Karmic Credit Ends*.
- *In the Company of Heroes* (Singapore: Math Paper Press/BooksActually, 2011; ISBN: 978-981-08-7782-8)
 - Plays published within: *Bumiputra Cina; The Car; The Lunar Interviews; Right and Left, One More Chance; Queen Sophia and That Dog Buster; Imperfect Family Recipes*.
- *Imperfect Family Recipes*, published in *Tumasik: Contemporary Writing from Singapore* (Singapore: National Arts Council of Singapore; Iowa City: Autumn Hill Books/International Writing Program at the University of Iowa, 2009; edited by Alvin Pang; pp. 160–166)
- 1 Monologue (Excerpt from *Cotton & Jade*) and 3 Short Stories (*The Gravedigger, The Stray Cat, Hair*); Writing sample for the International Writing Program 2007, University of Iowa (<http://www.uiowa.edu/~iwp/WRIT/documents/TayWritingSample.pdf>; last accessed: 26 June 2008)
- *In the Company of Women: Selected Plays* (Singapore: SNP Editions, 2004; ISBN: 981-248-078-1)
 - Plays published within: *Effort & Chance; Jiving on Java; Love, Food & Babies; The Perfect Shoe; Silent Man; Good Girls Don't Wait; Cotton & Jade* (excerpts); *Promises; Mirror, Mirror, Prosperity*.
- *Prosperity*, 10-minute play published in *More Than Half the Sky: Creative Writing by Thirty Singaporean Women* (Singapore: Times Editions, 1998; edited by Leong Liew Geok; pp. 78–83)

PLAYS: Written (Completion vs. Performance Dates)

- *Instant*, short play as part of *Dance, Tree. Dance*
 - *Dance, Tree. Dance*: A multimedia performance that re-works Kuo Pao Kun's *The Silly Little Girl and the Funny Old Tree*; fundraising performance for The Substation, as part of Septfest 2011 (The Substation Theatre; 15–17 Sep 2011)
 - *Instant*: A multimedia collaboration with Bani Hykel, Andy Yang & Rizman Putra
- *Mimi and Sonny at the Seventh Month Portal: When Karmic Credit Ends*, short play written during 24-Hour Playwriting Competition 2011 at Outward Bound Singapore, Pulau Ubin (TheatreWorks; 9–10 Jul 2011)
- *Mirror, Mirror*
 - Unity Secondary School, Singapore Youth Festival entry (Apr 2011)
 - National Junior College, performance by 'Drama in Production' Programme (4 Apr 2011)
 - Coral Secondary School/Act 3 International, Singapore Youth Festival entry (Apr 2009)
The production was awarded a silver medal.
 - National Junior College, Singapore Youth Festival entry (13 May & 11 Jul 2008)
The production was awarded a silver medal.
 - Reworked as *Anna*, also performed for various schools' assemblies (The Necessary Stage, Jan–Feb 1998)
 - A short play performed during various schools' assemblies (The Necessary Stage, Jul–Sep 1997) & for World Health Day (Singapore Association for Mental Health, 10 Oct 1997).
- *The Widow: Inspired by the Characters of Bette Davis*, short play written during 24-Hour Playwriting Competition 2010 at Singapore Yacht Club (TheatreWorks; 24–25 Jul 2010)
- *Right & Left* (Short+Sweet Singapore 2010 Top 40; Play Den, The Arts House; 14–18 Jul 2010)
- *The Rabbit & the Tree*, short play written during the LaMaMa Umbria International Playwright Retreat, Italy (5–15 July 2010)

- *Bumiputra Cina* (collaboration with Noor Effendy Ibrahim, Shahril Wahid & Rizman Putra; The Substation; 14–16 May 2009)
- *Sophie & Buster, Act 1* (Pioneer Secondary School/Act 3 International, Singapore Youth Festival entry; Apr 2009)
 - The production was awarded a gold medal.
- *One More Chance* (National Junior College, Singapore Youth Festival entry; Apr 2009)
 - The play was originally commissioned by TheatreWorks in 2005.
- *Prosperity*
 - Performed as part of *ENCORE: An Evening of Ageless Theatre* (The Necessary Stage's Theatre for Seniors Programme; 13–15 Mar 2009)
 - 10-minute play entered in ACTION Theatre's Ten Minute Play Competition (1994)
- *Love, Food & Babies*
 - Adaptation as part of *Threesome* (Theatresque, The Republic Cultural Centre Studio; 20–21 Feb 2009)
 - St Andrews' Junior College (27–28 Apr 2007)
 - A short full-length play devised with the help of actors (The Necessary Stage, 1995)
- *The Lunar Interviews*
 - Produced as part of Magdalena (Singapore)/The Substation's production of *Blood Binds*; part of W!ld Rice's *Singapore Theatre Festival 2008*; Drama Centre Black Box (23–24 Aug 2008)
 - Public reading (Magdalena (Singapore)/The Substation; 10 Mar 2008)
- *Imperfect Family Recipes*
 - Short+Sweet Singapore 2008 Gala Finals; Esplanade Theatre Studio (27–29 Jun 2008)
 - Short+Sweet Singapore 2008 Top 30; Nanyang Academy of Fine Arts, Campus 3 (19–22 Jun 2008)
- *The Perfect Shoe*
 - Part of Global Express, theatrical showcase of works by writers participating in the International Writing Program 2007, Theater B, Theater Building, University of Iowa (6 Oct 2007)
 - *Magdalena in the Mix X Setup*, a fundraising event for Magdalena (Singapore), organised by Magdalena (Singapore) and Home Parties at Home Club (29 April 2006)
 - Opening of *artyfakt*, Singapore @ Geylang (3 Sep 2005)
 - Part of *Waiting...Wishing...Wearing...: Some Urban Tales*; a public reading of new works-in-progress & performance of a personal classic (The Substation; 16, 21 & 22 Aug 2003)
 - Grenland Friteater, Porsgrun, Norway (6 Dec 2000)
 - The Performance Tent, Paekakariki, New Zealand, as part of International Festival of Women's Performance organised by Magalena Aotearoa (3 Apr 1999)
 - Reworked as *FEETS!* with Sheela Narayanan's help, and performed by Sheela Narayanan as part of *GotToGo: Play Till Dawn* Theatre Carnival (TheatreWorks; 1998)
 - The *FEETS!* version of *The Perfect Shoe* was restaged (with Sheela Narayanan as actor, Paul Falzon as director) as part of *Man, Woman, Child* (I Theatre; 2–5 Oct 2003)
 - A short monologue performed for *Island Stories* (The Necessary Stage; 1997)
- Various projects completed during my participation of the International Writing Program, University of Iowa (25 Aug–20 Nov 2007)
 - Completion of new monologues: *The Lunar Interviews*, *The Watchman*, *Demand & Supply* (Sep–Oct 2007)
 - Participated in the 24-hour writing session (in which 15 playwrights from around the world contribute a scene each for the Global Play Project, organised as part of the IWP's 40th anniversary celebrations) with the writing of the short play, *Imperfect Family Recipes* (7–8 Oct 2007)
 - 3 public international readings the Global Play Project:
 - 10 Oct 2007 (Theater B, Theater Building, University of Iowa, Iowa City, USA)
 - 18 Oct 2007 (Micheal Frayn Space, Hampstead Theatre, London, UK)
 - 12 Nov 2007 (Portland Stage Company, Portland, Maine, USA)
- *3 Women* (self-performance of *The Perfect Shoe*, *Good Girls Don't Wait* and *Jiving on Java*)
 - Union College, Schenectady, NY, USA (22 Aug 2007)
 - beGallery, High Falls, NY, USA (18 Aug 2007)
 - The Republic Cultural Centre, Republic Polytechnic (2 Aug 2007)
 - Magdalena USA, International Festival of Women in Contemporary Theatre, Providence, Rhode Island, USA (2 Aug 2005)
 - The Substation (30 Jun–1 Jul 2005)

- Nanyang Academy of Fine Arts (22 April 2005)
- *The Car*
 - Public reading by professional actors at the New York Theatre Workshop, New York City (19 Nov 2007)
 - Full staging at The Esplanade Theatre Studio as part of double-bill, *The Car and 41 Hours* (ACTION Theatre; 27–30 Jul 2006)
 - *The Car*, second public reading at the Esplanade Concert Hall as part of the final of Theatre Idols 2005, awarded Jury Prize: Best New Play and Audience Choice Award: Best New Play (ACTION Theatre; 1 Jun 2005)
 - Full-length play completed and publicly read under Action Theatre's Playwriting Spa/Theatre Idol programmes, selected to be showcased during the finals of Theatre Idols 2005 (ACTION Theatre; 20 Feb 2005)
- *The Woman* (staging of *The Perfect Shoe* and *Good Girls Don't Wait*; The Fun Stage/Chinese Theatre Exchange Network, Hong Kong Fringe Club Theatre; 17–18 Sep 2004)
- *3 Men Meet 3 Women* (staging of *The Perfect Shoe*, *Good Girls Don't Wait* and *Jiving on Java*; The Substation; 22–24 Jul 2004)
- *Good Girls Don't Wait* and *Jiving on Java*, 2 work-in-progress monologues (publicly read as part of *Waiting...Wishing... Wearing...: Some Urban Tales*; The Substation; 16, 21 & 22 Aug 2003)
- *Effort and Chance*, short play written during 24-Hour Playwriting Competition 2003 at Singapore Turf Club (TheatreWorks; 5–6 Jul 2003)
- *Walls & Corridors*, the first draft of a full-length play created under TheatreWorks' Writers' Lab/Hearing Voices Programme; publicly read on 7 Nov 2002.
- Functioned as script advisor/revised a script, *Drumming Dreams* (renamed *Dreams Rhythm*), for In Source Theatre (May 2002); performed in Singapore (Nov 2002) and Poland (Dec 2002).
- Completed, yet to be produced, scripts for children's plays: *Queen Sophia & That Dog Buster* (1-act version; 2000); *Journeys: 3 Japanese Folk Tales* (full-length 2-act version; 2001); *Queen Sophia & That Dog Buster* (2-act version; 2002)
- *Cinderella Dreams*, a full-length script for a mime performance (Mime Unlimited; 5–8 Sep 2002).
- *Cotton & Jade* (solo performance)
 - Transit III: Theatre, Women, Generation: International Theatre Festival & Meeting', 18–28 Jan 2001 (Odin Teatret/Magdalena Project, Holstebro, Denmark; 28 Jan 2001)
 - Grenland Friteater, Porsgrun, Norway (15 Nov 2000)
 - Devised in collaboration with Brian Seward (The Substation's Sepfest 2000; 21–24 Sep 2000)
- *Peach Boy*, a script that inspired a puppet show for The Necessary Stage's Marine Parade Theatre Festival (The Finger Players, 19–20 Aug 2000)
- *Falling Into Cracks*, a short play (The Open Faces Company/The Necessary Stage's [names changed to protect the innocent] experimental theatre platform; 11 Apr 1999)
- *Silent Man*, a monologue performed for *I'd Like to Thank My Mother, My Father, Myself* (The Necessary Stage; 13, 14, 22, 27 & 28 Aug 1998)
- Script for *The Legend of Bukit Merah: A Fishy Tale*, a Theatre-in-Education programme for primary schools, (The Necessary Stage; Jul–Sep 1998)
- *Doctor, Lawyer or Engineer?*, skit written and performed for a friend's wedding (1998)
- *The Art of Making Chicken Curry*, a short play–Merit Prize Winner (Open Category), 24-Hour Playwriting Contest, Singapore Press Holdings' Festival of New Writing (TheatreWorks; 1996)
- Script for *The Legend of Bukit Merah*, a Theatre-in-Education programme for secondary schools (The Necessary Stage; 1992–1997)
- Skit for *The Space Traveller's Guide to Singapore (Abridged)*, a comedy review (TheatreWorks; 1992/1993)

SCRIPT WRITING: Video

- *Aftermath; The End of the World; Statistic*
 - A series of 3 short video ads for National University of Singapore's 'Save the Earth: Reduce, Reuse, Recycle' Paper Recycling Campaign (Centre for Instructional Technology, National University of Singapore; August 2000).
- *Promise*
 - A script for a short film co-written by Christopher Chew (produced by Christopher Chew & submitted for the Singapore Short Film Contest/Singapore Film Festival 2000).

- *In a World of Your Own; The Amah; Discuss Disgust*
 - A series of 3 short video ads for National University of Singapore's 'Go Green: Keep the Tables Clean' Canteen Tray/Crockery Return Campaign (Christopher Chew/ Centre for Development of Teaching & Learning, National University of Singapore; Feb 1999).
 - Re-screened in NUS canteens during Jul 1999 & Jul 2000.
 - This series of ads was distributed by the Ministry of Environment to all post-secondary educational institutions in Singapore for discretionary screening in March 2000.

SCRIPT WRITING: Commercial

- Scenes for *Fun on Foot*, a heritage-based treasure hunt for Singapore Heritage Festival 2007 (commissioned by Act 3 International Pte Ltd (completed Jul 2007)
- *One More Chance*, a short play commissioned by TheatreWorks (completed Jan 2005)
- *The Timekeepers*, a short play commissioned by Chestnut Drive Secondary School for its Speech Day (April 1997)
- *Oklahoma Showdown*, a commercial skit for Liang Court's 1996 Christmas Celebrations (Diva Entertainment)

WORKSHOPS/COURSES/MENTORSHIPS CONDUCTED: Creative Writing

- *My Story: Crafting Personal Life into Art* (BooksActually; 29 Nov 2011)
- *Perspectives: Seeing New, Writing New* (BooksActually; 15 Nov 2011)
- *My Story: Crafting Personal Life into Art* (BooksActually; 1 Nov 2011)
- *Object Writing* (BooksActually; 4 Oct 2011)
- *My Story: Crafting Personal Life into Art* (BooksActually/Splash Productions Pte Ltd; 16 Sep 2011)
- *Perspectives: Seeing New, Writing New* (BooksActually; 6 Sep 2011)
- Mentor for two writers: Gemma Lee Pereira (prose) & Joanne Tan Mae Shen (playwriting) (Mentor Access Project, National Arts Council (Singapore)/The Arts House; Apr 2011–Apr 2012)
- Part-time lecturer in Dramatic Structure (Playwriting) (Theatre Arts Programme, Faculty of Performing Arts & Integrated Studies, LaSalle College of the Arts; Sep–Oct 2009)
- *Basic Playwriting Workshop* (St Andrews' Junior College)
 - 5, 19, 22 & 26 Aug 2009
 - 6, 13, 20 & 27 Aug 2008
 - 18, 23, 25, 30 May 2007
 - 1 Jun, 11 Jul & 1 Aug 2007

PUBLIC READINGS/TALKS CONDUCTED

- *Writing Life, Staging Life: A Playwright's Perspective*, a talk-cum-reading of my work (National Library, Central Library @ Victoria Street; 12 Nov 2011)
- Reading of work during *Dance Take-Out Series 1* at *BooksActually* (The Arts Fission Company/BooksActually; 10 Nov 2011)
- Reading of published work (Singapore Writers Festival, Festival Pavilion; 22 Oct 2011)
- Reading of new work @ *Speak Out: Of Blood and Roots* (Milani & The Arts House, Earshot Café; 12 Aug 2011)
- Reading of published work (1st Year Theatre Studies students, Anglo-Chinese Junior College; 5 Aug 2011)
- Reading of published work (River Valley High School; 29 Jul 2011)
- Launch of *In the Company of Heroes* (BooksActually @ 9 Yong Siak Street, Tiong Bahru, Singapore; 11 June 2011)
- *The LaMaMa Experience*, dramatized readings of new works developed at the 4th Annual La MaMa International Playwright Retreat (The Room Upstairs @ ACTION Theatre's 42 Waterloo Street; 16 Nov 2010)
- Read excerpt of *Broken* at *subTEXT* (Earshot Café, Arts House; 23 Oct 2010; organised by Yong Shu Hoong)
- Guest speaker at Wordwrights' monthly meeting (Society for Reading & Literacy, Bishan Library; 18 Mar 2009)
- *Dark Things: Dramatised Readings of Stories Not for the Faint Hearted* (The Lab, The Republic Cultural Centre, Republic Polytechnic; 7 Dec 2007)

- Public reading of *The Watchman* at *Late Night Open Mic: Speed Theatre—10 Minute Play Readings* (Word Forward/Singapore Writers Festival 2007; Earshot Café, The Arts House; 2 Dec 2007)
- Various public readings/presentations/discussion sessions as part of my participation in the International Writing Program (University of Iowa) in various parts of the USA (25 Aug–20 Nov 2007)
- *Womanity: Celebrating International Woman's Day*; reading of own work (*Good Girls Don't Wait* and excerpt from *Cotton & Jade*) with other local women in the arts/entertainment fields (NUS Arts Festival 2007; University Cultural Centre Theatre Foyer, National University of Singapore; 8 Mar 2007)
- *Guns and/or Roses: Dome Literary Readings*; reading of own work (*Jiving on Java*) with other Singaporean writers (University Cultural Centre, National University of Singapore; 8 Oct 2004)
- *Playwrights Connect*; combined talk/reading of own work (*Jiving on Java*) with British playwright Kaite O'Reilly (Republic Polytechnic; 2 Sep 2004)
- *Waiting...Wishing...Wearing...: Some Urban Tales*; a public reading of new works-in-progress & performance of a personal classic, *The Perfect Shoe* (The Substation; 16, 21 & 22 Aug 2003)
- *Waiting, Wishing*; a public reading of new works-in-progress (The Substation Open Day, 'Art on the Second Storey'; 21 June 2003)

WORKSHOPS/COURSES/CONFERENCES ATTENDED: Voice/Performance/Directing (Singapore)

- *World Physical Theatre Techniques—Butoh and Suzuki*: Mark Hill (Singapore Drama Educators Association; 2–3 Dec 2010)
- *Advanced Voice Master Class*: Bill Pepper (The Launch Block; 4 Apr 2010)
- *Introduction to Speech and Eurythmy*: Dr Jane Gilmer & Dr Grace Zozobrado-Hahn (Waldorf Steiner Education, Association Singapore; 24 Oct 2009)
- *Elements of Drama: Performance and Teaching*: Dr Prudence Wales (Singapore Drama Educators Association; 10–13 June 2009—a Workforce Development Agency accredited course)
- *Shakespeare & Young Audience*: Tim Crouch (Singapore Drama Educators Association; 14 Mar 2009)
- *Devising Personas: Devising Performance with Hoipolloi & Exploring Exclusive Cities*: Shôn Dale-Jones & Jill Norman (Hoipolloi/Singapore Drama Educators Association; 14–15 Feb 2009)
- *Physical Theatre: From Artistry to Pedagogy*: Dr Jane Gilmer, Edith Podesta & Noorlinah Mohamed (Singapore Drama Educators Association; 26–28 Nov 2008—a Workforce Development Agency accredited course)
- *Asian Intercultural Conference 2008—Theatre Today: Seeking New Paradigms* (Theatre Training & Research Programme; 28 May–1 Jun 2008)
- *The Sound Voice*: Shelagh Davies (Alexandra Hospital; 26–27 May 2008)
- *No Audience, No Echo*: Tim Crouch (The Esplanade; 6 May 2008)
- *Suzuki Training/Viewpoints*: Shelly Quick (World-in-Theatre; 13, 17, 20, 24, 27 & 31 Jan 2008)
- *Workshop for Actors: ImageWork Training & Chekhov Technique*: David Zinder (Theatre Training & Research Programme; 14–15 Jul 2007)
- *Workshop for Actors and Directors*: Lee Breuer & Maude Mitchell of Mabou Mines (National Arts Council (Singapore)/Theatre Training & Research Programme; Singapore Arts Festival 2007; 22 & 24 Jun 2007)
- *Exploring Our Physical and Emotional Selves Through Art, Drama and Movement Therapy*: Caroline Essame & Heidi Powles (CREATE: Creative Arts, Therapy and Training; 20 May 2007)
- *The Language of Memory*: Cristina Castrillo & Bruna Gusberti of Teatro delle Radici (The Substation/Magdalena (Singapore); 7–8 May 2007)
- *Voicing Shakespeare*: Nora Samosir (Singapore Drama Educators Association; 20–23 Nov 2006)
- *Kecak*: Luh Luwih of Bali (*Crossroads 2006: International Women's Theatre Festival/Magdalena* (Singapore); 13–14 Jul 2006)
- Private singing lessons: Joanna Wong of Chinese Theatre Circle (May–Jun 2005)
- Private singing lessons: Thomas Manhart (Dec 2004–May 2005)
- Physical training with Elizabeth de Roza (Nov 2004–Mar 2005)
- *Physical & Vocal Training*: Ang Gey Pin & Elizabeth de Roza (Jul–Aug 2004)
- *Visual Language*: Ramesh Meyyappan (Association of Singapore Actor; 2–3 Aug 2004)

- *Freeing the Voice and Introduction to Voice Production*: Nora Samosir & Noorlinah Mohamed (Singapore Drama Educators Association; 29–31 Mar & 5–7 Apr 2004)
- *Strengthening Connections Through Playback Theatre*: Beverly Hosking (Academy of Human Development/Fei Yue Family Service Centre (Choa Chu Kang); 29–31 Mar 2004)
- *Voice Lessons*: Leow Puay Tin (special arrangement for 6 hours of voice lessons; Apr–May 2003)
- *Dance Master Class*: Lin Yuan Shang (Compagnie Eolipile/The Substation; 1 Jun 2002)
- *The Voice that Sparkles–Speech & Pronunciation*: Rebecca Low (Singapore Institute of Management; 26 Jan 2002)
- *The Voice that Sparkles–Voice*: Rebecca Low (Singapore Institute of Management; 19 Jan 2002)
- *Workshop for Professional Voice Users*: Prof P.W. Alberti & Ms Sarah Lovell (Dept of Otolaryngology, National University Hospital; 15 Dec 2001)
- *Workshop for Performers*: Sardono W. Kusumo (Practice Performing Arts School; 2, 3, 9 & 10 Nov 2001)
- *Shau & Yoga for Actors*: Jayanta Meetei Chongtham (Practice Performing Arts School; 8–15 Sep 2001)
- *Alexander Technique*: Niamh Dowling (Drama Box/Singapore Art Museum; 21 Jul 2001)
- *Movement & Voice Workshop*: Grzegorz Bral (Drama Box/The Substation; Apr 2001)
- *Making the Text Live/Giving the Body a Voice: Intensive Work for the Actor*: Robert Draffin (The Theatre Practice; May 2000)
- *Lab Work–Physical Training & Improvisation*: Koh Leng Leng (Jan–Jun 2000)
- *The Feldenkrais Method–Awareness Through Movement*: Bob Feldman (The Substation; Oct–Nov 1999)
- *Integrated Dance & Vocal Technique*: Maxine Hepner (Dance Dimension Project; Nov–Dec 1998)
- *Physical Theatre & Mime*: David Glass (Act 3/National Youth Council; Apr 1998)
- *Introduction to Decroux-style Mime/Awareness of the Spine*: Thomas Leabhart (The Necessary Stage; May 1997)
- *Le Coq-inspired Movement & Mask Work*: Jean Ng (The Necessary Stage; Mar–May 1997)
- *Advanced Acting Workshop*: Michael Simpson (Practice Performing Arts School; Mar 1997)
- *Movement & Percussion*: Robert Jones (The Necessary Stage; Feb 1997)
- *Movement Master Class*: Paul Sadot (Action Theatre; Oct–Nov 1994)
- *Movement*: Molissa Fenley (TheatreWorks; Oct 1994)
- *Directing*: Penny Casdagli (TheatreWorks; Aug 1994)
- *Movement*: Gregory Nash (TheatreWorks; Jun–Jul 1994)
- *Voice*: Mel Churcher (TheatreWorks; Mar 1994)
- *Movement*: Blake Brooker & Denise Clarke (TheatreWorks; Jun 1993)
- *Acting*: Georges Bigot (TheatreWorks/French Embassy; Aug 1992)
- *From the Outside In & Advanced Improvisation*: Russell Boyce (The Necessary Stage; Jun 1992)
- *Acting Masterclass*: Volker Quandt (Act 3; Feb 1992)
- *The Actor and His Method*: Ivan Heng (TheatreWork,; Jan 1992)
- *Basic Mime*: Christina Sergeant (The Substation; Sep–Nov 1991)
- *Directing*: Simon McBurney (TheatreWorks; Aug–Sep 1991)
- *Acting*: Julia Bardsley (TheatreWorks; Feb 1991)
- *Directing*: Kuo Pao Kun; (Practice Performing Arts School; Mar–Sep 1989)
- *Grotowskian Training*: Liu Jing Min (Practice Performing Arts School; Late 1987)
- *Acting*: Kuo Pao Kun (Practice Performing Arts School; Mar–Aug 1987)

WORKSHOPS/COURSES ATTENDED: Writing/Playwriting (Singapore)

- *Making Up Stories*: Roger Jenkins (Singapore Writers Festival 2011; 26 Oct 2011)
- *The Essential Questions of Picture Books*: Pooja Makhijani (Mentor Access Project 2011/The Arts House; 13 Aug 2011)

- *Letters to the City*: Miriam Nash & Kash Cheong (Lit Up Singapore 2011 Festival: The City Limits/Word Forward; 19 Jul 2011)
- *Writing with Letters*: Miriam Nash (BooksActually/The British Council; 15 & 29 Jun 2011)
- *Hippotomonstrososquipedaleophobia*: Kei Miller (The British Council/The Arts House; 31 May 2011)
- *Writing the City*: Tiffany Murray (The British Council; 11–12 Sep 2010)
- *City of Four Million Storeys: Characters and Place in Intimate Relationship*: Patrick Gale & Suchen Christine Lim (The British Council; 20–21 Feb 2010)
- *The Art of Story: How to Design, Create & Write Commercial, Bestselling Fiction*: Rob Parnell (National Book Development Council of Singapore; 13 Nov 2009)
- *Secrets of the 10-minute Play*: Dean Lundquist (Magdalena (Singapore); 11 & 18 Sep 2009)
- *Playwriting Master Class*: Jonathan Dorf (Wordwrights/Society for Reading & Literacy; 15 Aug 2009)
- *Speaking the Group Mind: Collaborative Playwriting*: Joan Holden (Drama Box, Blanc Space New Play Season 2009; The Hall @ The Arts House; 26 Jul–8 Aug 2009)
- *Creative Writing*: Emmy Horstkamp (National Book Development Council of Singapore; 8 Mar 2008)
- *Short+Sweet Writing Workshop*: Michael Huxley (Short+Sweet Singapore; 15 & 17 Feb 2008)
- *Jumpstarting Your Script–Playwriting Master Class*: Kaite O'Reilly (Magdalena Singapore/The Substation; 10 & 12 Sep 2004)
- *Playwriting Workshop*: Desmond Sim (TheatreWorks, as part of TheatreWorks' Writers' Lab/'Hearing Voices' Project; Jun–Jul 2002)
- *Playwriting*: Noel Grieg (The Necessary Stage; Mar 1997)
- *TCS Drama Scriptwriting (Beginners)*: Linda Hamner (Television Corporation of Singapore; Apr–Jun 1996)
- *Writing For Children Through Improvisation*: Bruce Keller (Practice Theatre Ensemble; Feb 1996)
- *Playwriting*: John Clifford (TheatreWorks; Jun 1994)
- *Playwriting*: David Britton (TheatreWorks; Jul 1992)

RESIDENCIES/FESTIVALS/WORKSHOPS/SEMINARS/CLASSES ATTENDED (OUTSIDE SINGAPORE)

- *Under the Banyan Tree: Darwin Storytelling Festival* (part of the Darwin Festival; 12–15 Aug 2010).
 - *Wisdom of the Elders: Honouring Our Senior Citizens* (Casuarina Library; 12 Aug 2010)
 - *The Tamarind Tree Storytelling Session* (Casuarina Library; 12 Aug 2010)
 - *Spirits of the Night: Storytelling Concert* (Casuarina Library; 13 Aug 2010)
 - *Under the Banyan Tree: A Storytelling Show for the Family* (Tree of Knowledge, Festival Park, Darwin Civic Centre; 14 Aug 2010)
- LaMaMa Umbria International Playwright Retreat, Italy (5–15 July 2010)
- Work-sharing session, discussing my playwriting and the arts in Singapore (Eth-Noh-Tec, San Francisco, USA; 8 June 2010)
- Honorary Fellow, International Writing Program (University of Iowa, 25 Aug–20 Nov 2007)
 - 31 Aug 2007, 2 pm: Featured on Iowa Public Radio's *Talk of Iowa* programme (hosted by Ben Kieffer) on WSUI AM910, along with other IWP writers
 - Sep–Oct 2007: Completion of 2 essays ('You Are What You Eat: A Dietary Contemplation of Identity', 'Dead Ends, U-turns & Fresh Starts: Little Ironies of Death in Diaspora'), 1 short story (*Broken*), 1 experimentation of prose/poetry/play (*The Lunar Interviews*), 2 short monologues (*The Watchman*, *Demand & Supply*)
 - 21 Sep 2007: Participated in the Iowa City Public Library Panel Discussion on the topic of "Writing in an Age of Migration, Diaspora and Exile" (<http://www.uiowa.edu/~iwp/EVEN/documents/TayF.doc>)
 - 1 & 5 Oct 2007: Guest speaker at a module on Singapore Literature at the University of Iowa conducted by Peter Nazareth, renowned scholar on postcolonial literature
 - 6 Oct 2007: Performed *The Perfect Shoe* as part of Global Express, actors' readings of a medley of writings by IWP playwrights and prose writers
 - 7-8 Oct 2007: Participated in the 24-hour writing session (in which 15 playwrights from around the world contribute a scene each for the Global Play Project, organised as part of the IWP's 40th anniversary celebrations) with the contribution of the short play, *Imperfect Family Recipes*.
 - 10 Oct 2007: 1st inaugural public reading of the Global Play Project (Theater B, Theater Building, University of Iowa, Iowa City)
 - 18 Oct 2007: 2nd public reading of the Global Play Project (Micheal Frayn Space, Hampstead Theatre, London, UK)

- 22 Oct 2007: Featured in the International Literature Today module (conducted by Christopher Merrill and Natasa Durovicova) at the University of Iowa, along with other IWP writers
- 24 Oct 2007: Was one of three IWP writers invited to read personal work at a reception that the US Bank, a major IWP sponsor, organized on behalf of the IWP writers
- 28 Oct 2007: Public screening of my 1999/2000 short film, *Promise*
- 2 Nov 2007: Reading of own work as part of the series of readings by IWP writers at Shambaugh House, Iowa City, along with a fellow IWP writer
- 7 Nov 2007: Guest speaker at the meeting of the West Branch Lion's Club, Iowa; gave an overview of Singapore history and culture and read some of my fiction
- 11 Nov 2007: Participated in dialogue session between IWP (4 writers, 1 administrator) and Santa Fe residents (2 poets, 2 administrators) about writing and the arts in our respective communities (Conference Room, Hotel St Francis, Santa Fe, New Mexico)
- 12 Nov 2007: 3rd public reading of the Global Play Project (Portland Stage Company, Portland, Maine, USA)
- 13 Nov 2007: Read my monologues and shared about my writing philosophy with 2 classes of creative writing students at the Institute of American Indian Arts, Santa Fe, New Mexico
- 15 Nov 2007: Conducted a voice workshop for students of McMinn High School, New Orleans, Louisiana
- 16 Nov 2007: Shared voice work and Malay folksongs with members and affiliates of Arts Spot Productions, New Orleans, Louisiana during their weekly training session at the New Orleans Center for the Arts
- 16 Nov 2007: Storytelling for adults at the Lakeview Baptist Church, New Orleans
- 19 Nov 2007: Reading by professional actors of *The Car* at the New York Theatre Workshop, New York City, co-organised by IWP and NYTW
- Cultural exchange in New York State (18–22 Aug 2007)
 - 18 Aug 2007, 2 pm: Storytelling for children, Stone Ridge Library, Stone Ridge, NY
 - 18 Aug 2007, 7.30 pm: Performance of *3 Women*, beGallery, High Falls, NY
 - 20 Aug 2007: Storytelling for youngsters, Boys & Girls Clubs of Albany, Albany, NY
 - 21 Aug 2007: Storytelling for adults, Storytellers' Circle @ Wordsmith's Studio, Schenectady, NY
 - 22 Aug 2007: Performance of *3 Women*, Union College, Schenectady, NY
- *International Festival of Women in Contemporary Theatre* (Magdalena USA; Providence, Rhode Island, USA; 31 Jul–6 Aug 2005)
 - 1–3 Aug 2005: Participated in 'Articulating Syntax' Workshop by Margaret Cameron (Australia)
 - 2 Aug 2005: Performed *3 Women* at RITE
 - 3 Aug 2005: Participated in 'The Magdalena Project: Past, Present & Future' Panel Discussion
 - 4–5 Aug 2005: Participated in 'Weaving Words' Workshop by Gilly Adams (Wales)
- Private singing lessons: John Tucker (Jan–Jul 2004; London)
- Private singing lessons: Howard Milner (Mar–Jun 2004; London)
- *Making the Body All Eyes: Psychophysical Awareness for Performers*, a beginners' intensive introductory workshop: Phillip B. Zarrilli (Theatre Training Initiative, London; 20–22 Feb 2004)
- *International Festival of Women in Contemporary Theatre* (Theme: 'Theatre-Women-Travelling') (Magdalena Australia; Brisbane Powerhouse Centre for Live Arts; 6–16 Apr 2003)
 - 9–10 Apr 2003: Performed *Medea: One on One*
 - 14–15 Apr 2003: Participated in 'Body Voice' Workshop conducted by Helen Sharp (Australia)
 - 15 Apr 2003: Helped organised the presentation of the outcome of *Performing Words 2003: Singapore* workshop
 - 16 Apr 2003: Participated in the final installation of *Water(wars)* initiated by Jill Greenhalgh & Michael Brookes (Wales)
- *Transit III: Theatre, Women, Generation: International Theatre Festival & Meeting* (Odin Teatret/Magdalena Project; Holstebro, Denmark; 18–28 Jan 2001)
 - 19–22 Jan 2001: Participated in 'Singing and Speaking Voices' Workshop conducted by Brigitte Cirila (Belgium) and Julia Varley (Denmark)
 - 19–22 Jan 2001: Participated in 'Life Behind a Mask' Workshop on mask and puppetry conducted by Deborah Hunt (New Zealand/Puerto Rico) and Marie-Josée Ordener (France)
 - 24 Jan 2001: Performed in Grenland Friteater's production of *From Blue to Red–MO: DIY*
 - 25 Jan 2001: Participated in panel discussion on the topic of 'Pedagogy'
 - 26 Jan 2001: Performed in *BURQA*, a public performance resulting from 'Life Behind a Mask' Workshop
 - 28 Jan 2001: Showcased solo performance, *Cotton & Jade*

- Cultural exchange with Grenland Friteater of Porsgrun, Norway (Nov 2000–Jan 2001)
 - 6–24 Nov 2000: Attended 'Crossing Borders: An International Workshop for Actors', a physical acting workshop conducted by Geddy Aniksdal (Grenland Friteater), with help from Gilly Adams of Wales
 - 15 Nov 2000: Showcased solo performance, *Cotton & Jade*
 - 6 Dec 2000: Showcased solo performance, *The Perfect Shoe*
- *International Festival of Women's Performance* (Magdalena Aotearoa; Wellington, 21–29 Mar 1999, & Paekakariki, 1–3 Apr 1999)
 - 22 Mar 1999: Gave a talk entitled 'Why We Do What We Do: Female Theatre Practitioners in Singapore' at a forum at the City Cinema, Wellington
 - 22–24 Mar 1999: 'Physical Theatre & Voice' Workshop: Geddy Aniksdal (Grenland Friteater, Norway)
 - 25–27 Mar 1999: 'Consciousness of the Body' Workshop: Jolanta Krukowska (Akademia Ruchu, Poland)
 - 2–3 Apr 1999: 'Environmental Costume' Workshop: Pacific Sisters (New Zealand)
 - 3 Apr 1999: Performed *The Perfect Shoe*, at the Performance Tent, Paekakariki
- XI Session of the International School of Theatre Anthropology (Montemor-o-Novo/Lisbon, Portugal; Sep 1998).

PRODUCTION EXPERIENCE: Theatre

- Co-producer, *Blood Binds*, Magdalena (Singapore)/The Substation's production as part of Wild Rice's *Singapore Theatre Festival 2008*; Drama Centre Black Box (21–24 Aug 2008)
- Administrator of *Play Pen*, Magdalena (Singapore)'s playwriting support group (Jan 2007–Dec 2010)
- Artistic Director of *Crossroads 2006: A Meeting with the Magdalena Project in Asia*, an International Women's Theatre Festival (Magdalena (Singapore)/The Substation; 9–15 Jul 2006)
- Organiser of *Jumpstarting Your Script–Playwriting Masterclass* by Kaite O'Reilly (Magdalena Singapore/The Substation; 10 & 12 Sep 2004)
- Co-organiser of *Women's Open Space*, a sharing of personal work by women in the performing arts (Magdalena Singapore/The Substation; 16 Aug 2003)
- Producer for *Waiting...Wishing...Wearing...: Some Urban Tales*; a public reading of new works-in-progress & performance of a personal classic, *The Perfect Shoe* (The Substation; 16, 21 & 22 Aug 2003)
- Co-organiser, with The Substation, of *Performing Words 2003: Singapore* (17–29 Mar 2003), an international workshop of collaboration among Singaporean and foreign women, under the auspices of the Magdalena Project, (Mar 2001–Apr 2003)
 - The workshop showcase was presented at the Substation's Guinness Theatre on 29 Mar 2003 and at Magdalena Australia's International Festival of Women in Contemporary Theatre (Theme: 'Theatre-Women-Travelling') Festival in Brisbane (6–16 Apr 2003) on 15 Apr 2003.
- Producer for personal solo performances
 - *Cotton & Jade* (2000, 2001)
 - *Medea: One on One* (2002, 2003)
 - *3 Women* (2005, 2007)
- Researcher for *Walking Into Doors* (The Necessary Stage; 1998)
- Researcher for *Superfriends at the Hall of Justice* (The Necessary Stage/Singapore Arts Festival 1998)
- Resource Kit Coordinator for *M1 Youth Connection Theatre Festival for Young People* (The Necessary Stage; Mar 1998)
- Production Manager/Researcher for *Blue Remembered Hills* (The Necessary Stage; 1992)
- Coordinator of volunteers for launch of The Substation (May–Sep 1990)
- Stage Manager for *3 Children* (TheatreWorks; 1988)
- Prompted for *Emily of Emerald Hill* (Ministry of Community Development; 1986)