

**WILD
RICE**

WRITTEN BY
J. B. PRIESTLEY

DIRECTED BY
GLEN GOEI



2 – 25 MARCH 2023
THE NGEEN ANN KONGSI THEATRE @ WILD RICE

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TAKE OUR POST-SHOW SURVEY



SYNOPSIS

In a comfortable middle-class home, a family sits down to a celebratory dinner. But their evening is cut short by the unexpected arrival of an Inspector. He brings news of the tragic death of a young woman.

As the Inspector investigates, tensions escalate – threatening to shatter the very foundations on which entire lives and identities have been built. What crime has been committed here? Who is guilty? And who isn't?

Written with startling prescience by J.B. Priestley in 1945, *An Inspector Calls* is more relevant than ever today. A riveting clash of murder and morality, class and conscience, Priestley's classic play asks its characters – and today's audiences – to take a good, hard look at the troubling disparities in the world brought about by power, privilege and poverty.

MESSAGE FROM THE DIRECTOR



This show has been several years in the making, and I am deeply grateful that we are finally able to share it with you.

We had originally announced this production of *An Inspector Calls* for Wild Rice's 2020 season. I was raring to go – J.B. Priestley's enduring masterpiece has always been one of my favourite plays, and I was really looking forward to working with my team to reinvent this classic for Singapore audiences.

Alas, as you all know, the pandemic scuppered our best-laid plans. Reluctantly, we shelved the show, turning our attention instead to surviving, to adapting to a new world order.

Finally, three turbulent years later, we decided to revisit this production – only to find that Priestley's play, this endlessly fascinating psychological thriller with a social conscience, has become all the more relevant today. It was subversive then, when he wrote it in the early 1940s, and it is still subversive now, especially after the pandemic has sharpened the inequities between the haves and the have-nots, between those who have the power and privilege in society and those who don't.

In its most powerful moments, *An Inspector Calls* challenges us to take a good, hard look at ourselves and the society in which we live. It asks us to really consider what we owe one another – to think about how even the smallest of our actions can have an outsized impact on those less fortunate than us.

That can be tricky for us to do. We now live in a digital age, with social media prioritising the self, the individual, above all else. At the same time, the constant deluge of (mis)information that we are subjected to winds up desensitising us to the pain and suffering of others. As a result, it is often so much 'easier' to choose comfort over compassion, hubris over humanity.

We hope this show serves as a reminder that we can only make meaningful progress if we clear the road ahead for everyone – not just take the path of least resistance to ourselves.

My heartfelt gratitude goes out to the entire company of *An Inspector Calls*, everyone on stage and off, who has made it possible for this show to go on at last. We can only make the theatre that we do, tell the stories that matter, because of you.

To everyone in the audience today: thank you, on behalf of Wild Rice, for joining us at the theatre. We hope you enjoy the show!

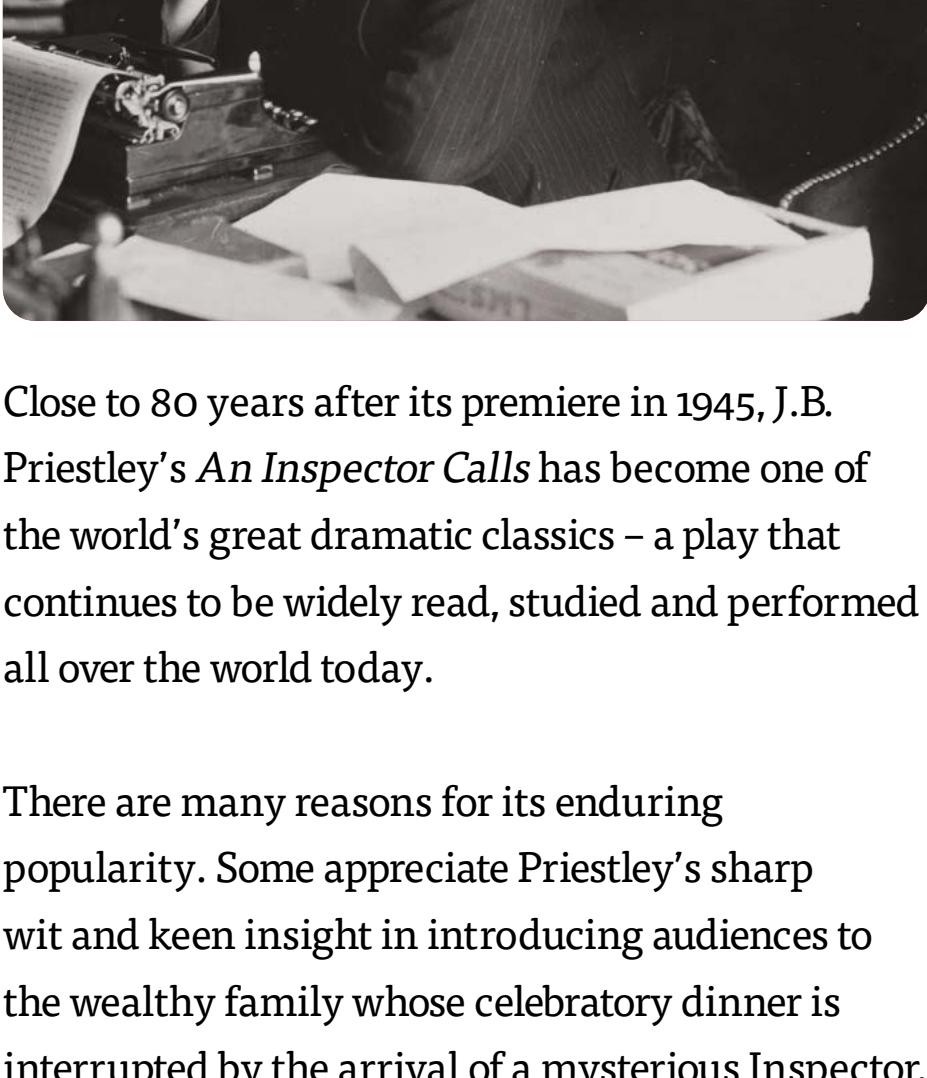
GLEN GOEI

Co-Artistic Director, Wild Rice

CALL OF DUTY

Part murder mystery, part morality play, *An Inspector Calls* challenges us to think about our moral duties and obligations to one another. What inspired J.B. Priestley to write this psychological thriller with a social conscience? Read on to find out!

BY SHAWNE WANG



Close to 80 years after its premiere in 1945, J.B. Priestley's *An Inspector Calls* has become one of the world's great dramatic classics – a play that continues to be widely read, studied and performed all over the world today.

There are many reasons for its enduring popularity. Some appreciate Priestley's sharp wit and keen insight in introducing audiences to the wealthy family whose celebratory dinner is interrupted by the arrival of a mysterious Inspector.

Others find the intriguing beginnings of a turn towards post-modern or absurdist theatre in Priestley's play, which daringly experiments with form, genre and the concept of time within the conventional structure of a drawing-room drama.

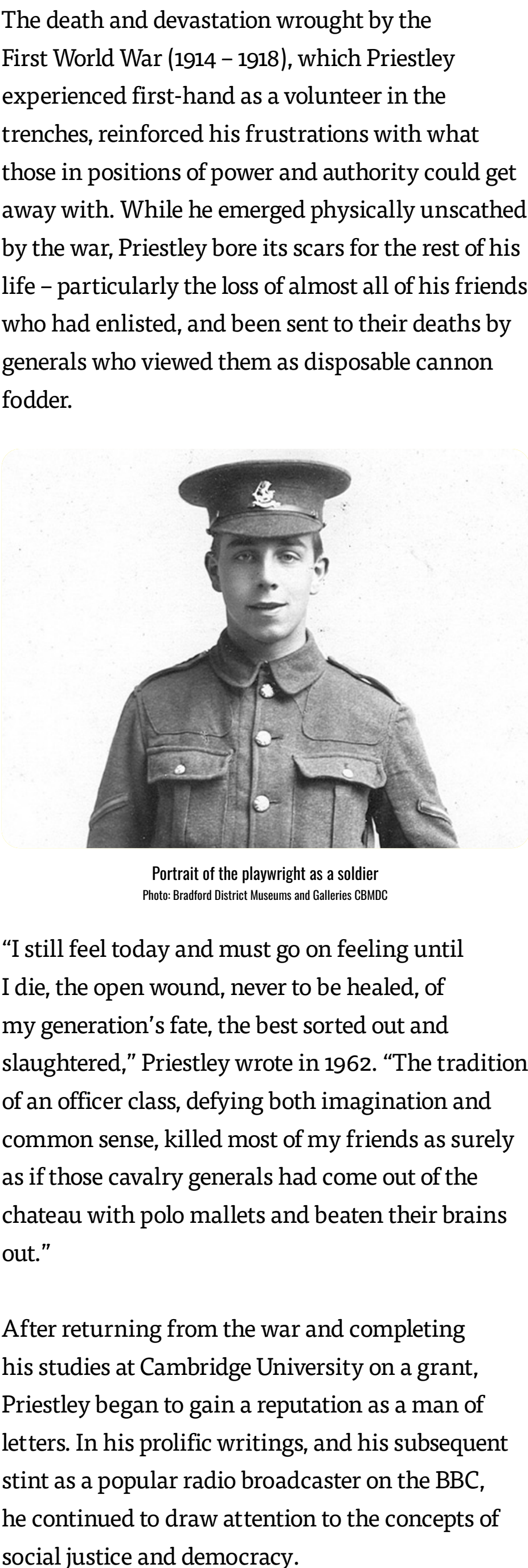
But, above all, *An Inspector Calls* remains deeply relevant because of the timelessness of the themes it explores. Through the Inspector's interrogations of one affluent family, Priestley challenged audiences then and now to think about issues like class, privilege, power, morality and social responsibility.

What inspired Priestley to write so powerfully about what we all, as individuals, owe one another?

How did he come to believe, so passionately, that the best way forward is for us each to take better care of others – especially those who are less able to take care of themselves?

Priestley's life-long empathy for the less fortunate was shaped by his own experiences growing up in Bradford in West Yorkshire, England. He saw for himself the ravages of rapid, unchecked industrialisation. Within the span of just a few decades, Bradford had gone from being a rural market town in the early 1800s, to a populous city teeming with coal mines and textile mills. This meant the creation of a growing underclass of people who worked long hours for low pay, barely surviving in squalid conditions, while the rich got richer and inequalities deepened.

"I have tried to make myself – and other people – aware of the harsh economic realities of our time," Priestley wrote in 1949. "Having been brought up on the edge of it, I knew what life was like 'back o' the mill' ... I watched the smoke thicken and the millionaires who made it ride away. I saw broken old women creep back to the mills, and young men wither because there was no work for them to do and nobody wanted them. I saw the saddest waste of all, the waste of human life."

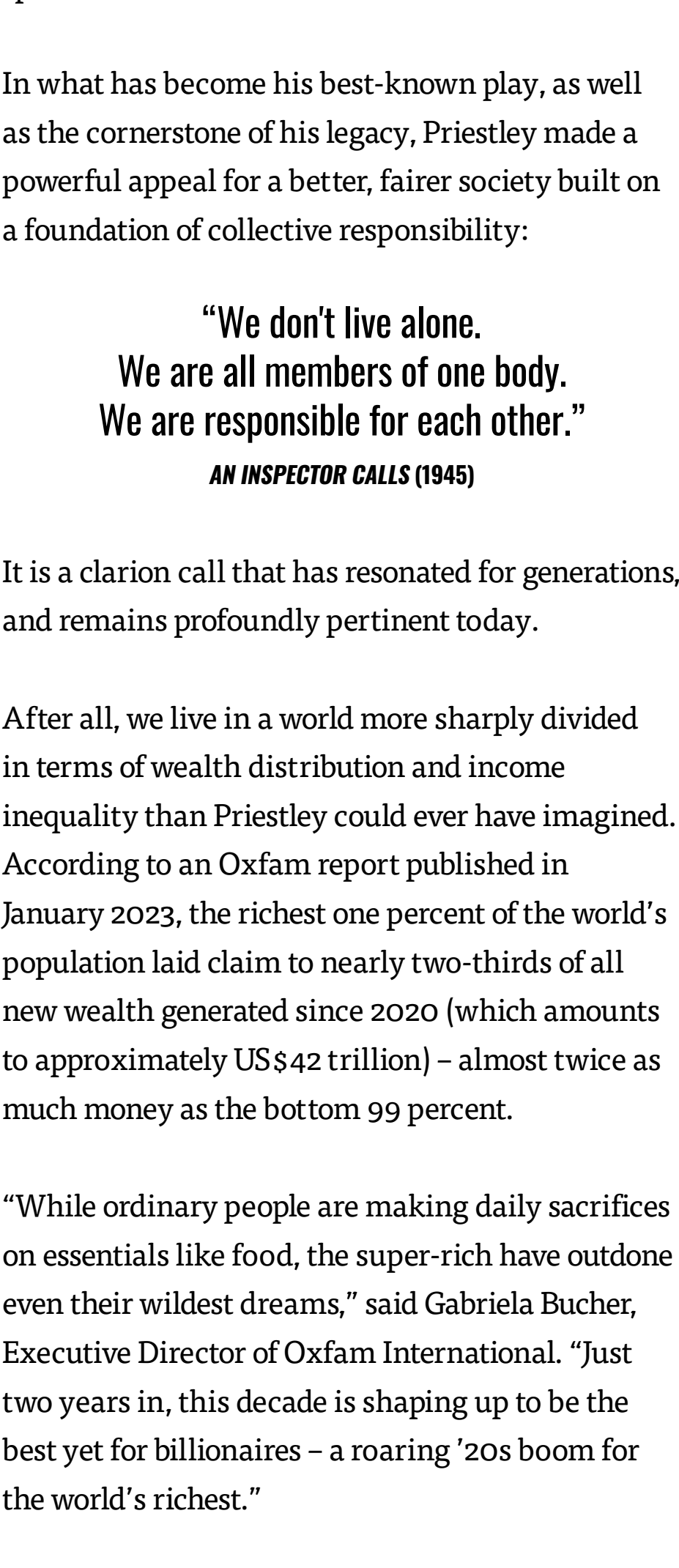


Jonathan Priestley (in apron) serving meals to students in 1907

Photo: Science Museum Group Collection

At the same time, the concepts of social responsibility and public spiritedness – of helping others, especially the less privileged – were driven home, quite literally, by Priestley's father. As the headmaster of Green Lane Elementary School in Bradford, Jonathan Priestley was at the forefront of improving the health and wellbeing of children across the county. In 1907, Green Lane became the first school in the United Kingdom to offer free school meals to needy students.

The death and devastation wrought by the First World War (1914 – 1918), which Priestley experienced first-hand as a volunteer in the trenches, reinforced his frustrations with what those in positions of power and authority could get away with. While he emerged physically unscathed by the war, Priestley bore its scars for the rest of his life – particularly the loss of almost all of his friends who had enlisted, and been sent to their deaths by generals who viewed them as disposable cannon fodder.



Portrait of the playwright as a soldier

Photo: Bradford District Museums and Galleries CBMDC

"I still feel today and must go on feeling until I die, the open wound, never to be healed, of my generation's fate, the best sorted out and slaughtered," Priestley wrote in 1962. "The tradition of an officer class, defying both imagination and common sense, killed most of my friends as surely as if those cavalry generals had come out of the chateau with polo mallets and beaten their brains out."

After returning from the war and completing his studies at Cambridge University on a grant, Priestley began to gain a reputation as a man of letters. In his prolific writings, and his subsequent stint as a popular radio broadcaster on the BBC, he continued to draw attention to the concepts of social justice and democracy.

"One must stop thinking in terms of property and power and begin thinking in terms of community and creation," he said in one of his broadcasts in July 1940. "Property is the old-fashioned way of thinking of a country as a thing, and a collection of things in that thing, all owned by certain people and constituting property; instead of thinking of a country as the home of a living society with the community itself as the first test."

Priestley as the host of *Postscripts*, a hugely popular wartime broadcast on the BBC

Photo: BBC

All of these concerns – the importance of each of us taking care of one another, of appreciating the intrinsic value of other human beings – came to the fore when Priestley wrote *An Inspector Calls* in the space of a week in the autumn of 1944.

In what has become his best-known play, as well as the cornerstone of his legacy, Priestley made a powerful appeal for a better, fairer society built on a foundation of collective responsibility:

**"We don't live alone.
We are all members of one body.
We are responsible for each other."**

***AN INSPECTOR CALLS* (1945)**

It is a clarion call that has resonated for generations, and remains profoundly pertinent today.

After all, we live in a world more sharply divided in terms of wealth distribution and income inequality than Priestley could ever have imagined. According to an Oxfam report published in January 2023, the richest one percent of the world's population laid claim to nearly two-thirds of all new wealth generated since 2020 (which amounts to approximately US\$42 trillion) – almost twice as much money as the bottom 99 percent.

"While ordinary people are making daily sacrifices on essentials like food, the super-rich have outdone even their wildest dreams," said Gabriela Bucher, Executive Director of Oxfam International. "Just two years in, this decade is shaping up to be the best yet for billionaires – a roaring '20s boom for the world's richest."

These stark socioeconomic truths serve to remind us that the questions Priestley asked throughout his life, the same questions that haunt and underpin *An Inspector Calls*, matter more than ever before.

What happens when the accumulation of wealth and comfort takes precedence over the preservation of human life and dignity? Can we really make meaningful progress as a society, as a civilisation, if we prize the individual over the common good? What does it say about us if we live in a way that leaves the most vulnerable among us behind?

And, if we don't learn the lesson of Priestley's masterpiece, will we – as the Inspector himself posits in the play – have to one day be "taught it in fire and blood and anguish"?

CAST



GHAFIR AKBAR

The Inspector

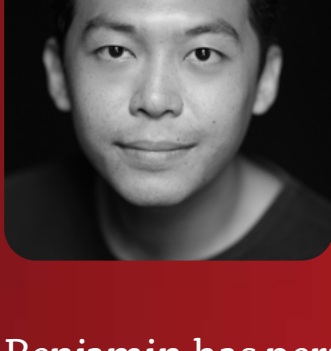
Ghafir is a Malaysian actor and director last seen in *Kingdoms Apart* (Esplanade). Selected credits include *HOTEL*, *Merdeka / 獨立 / தந்திரம்*, *Another Country* (Wild Rice); *Acting Mad*, *Civilised* (The Necessary Stage); *Temple*, *Medea* (Cake Theatre); *Julius Caesar*, *Guards at the Taj* (SRT); *Gold Rain and Hailstones* (Instant Café Theatre). He was the co-author/director of a recent US-Malaysia virtual collaboration, *How To Be Alone*. MFA in Acting (Asolo Conservatory/FSU) and a BA in Theatre Performance (Western Michigan University).



SERENE CHEN

Sybil Ling

Serene has won the Straits Times Life! Best Supporting Actress Award thrice for *Landmarks: Asian Boys Vol. 2* (2004), *8 Women* (2014) and *Public Enemy* (2016). In 2019, her assured performance in *Caught* (SRT) earned her a fourth Best Supporting Actress nomination. Other stage credits include *The Sound Inside*, *The Son*, *This Is What Happens To Pretty Girls*, *The House of Bernarda Alba*, *Charged* and *GRC*. Serene also stars in Colin Goh and Woo Yen Yen's award-winning *Singapore Dreaming* (2006), which is currently streaming on Netflix.



BENJAMIN CHOW

Gerald Kuok

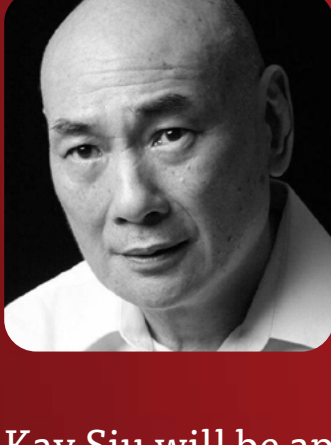
Benjamin has performed, notably, as 'Tartuffe' in *Tartuffe: The Imposter*, 'Bobby Strong' in *Urinetown*, 'Mitchell Albom' in *Tuesdays With Morrie*, 'Mark' in *Rent*, 'Smee/Mermaid' in *Peter Pan in Serangoon Gardens*, 'Aw Boon Haw' in *The Secret Life of Haw Par Villa*, 'Prince Tun' in *Forbidden City* and 'Lim Chin Siong' in *The LKY Musical*. He has won the Straits Times Life! Best Supporting Actor Award twice. Benjamin is also a voiceover artist whose audiobook work can currently be found on Storytel.



SIOBHAN COVEY

Edna

Siobhan graduated in 2022 with a Diploma in Performance from LASALLE College of the Arts, where she began to grasp the vulnerability, rigour and authenticity needed to successfully perform a role. She worked hard to challenge herself with the different roles given to her, and gained confidence as an actor along the way. This is her first professional stage production. Siobhan intends to continue cultivating her acting skills on stage and through other performance mediums.



LIM KAY SIU

Arthur Ling

Kay Siu will be appearing as Monk Gyatso in the Netflix series, *Avatar: The Last Airbender*. Previous plays with Wild Rice include *The Emperor's New Clothes*, *The Importance of Being Earnest*, *Romeo & Juliet*, *Family Outing*, *Beauty & the Beast*, *Cinderel-LAH!*, *Asian Boys Vol. 3: Happy Endings*, *Homesick*, *Blithe Spirit*, *Animal Farm*, *The Visit of the Tai Tai* and *The Magic Fundoshi*. Kay Siu has a Diploma in Advanced Theatre (Directing) from The Royal Central School of Speech & Drama. Kay Siu is one half of TheNeokeleLims, live-streaming on [Twitch.tv/TheNeokeleLims](https://www.twitch.tv/TheNeokeleLims) with his wife, Neo Sweet Lin.



DENNIS SOFIAN

Eric Ling

Dennis' Singapore performing credits include *Fat Kids Are Harder to Kidnap* (How Drama), *McBeat and the Lil' Shake Crew* (Esplanade FYI, co-writer), *Tartuffe: The Imposter* (Wild Rice) and *The Complete Works of William Shakespeare (Abridged)* (Singapore Repertory Theatre). His international performing credits include *Mail Ordered* (Vancouver Fringe Festival, Winner of Pick of the Fringe) and *The Caucasian Chalk Circle* (Engineer Theatre, London). Besides acting, Dennis dabbles in rap and plays the violin.

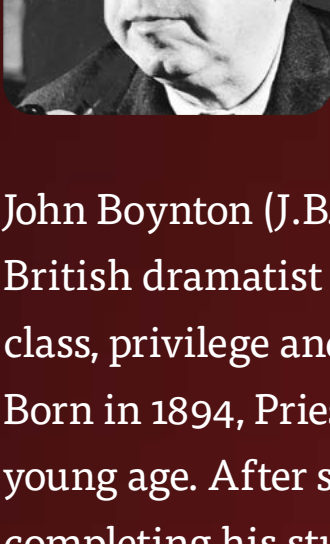


YAP YI KAI

Sheila Ling

Yi Kai has acted in six languages in Wild Rice's *HOTEL*, *Press Gang* and *Public Enemy*, Buds Theatre Company's *Going Local 3*, Joel Tan's *Mosaic* (M1 Fringe Festival), Euginia Tan's *Tuition* (Twenty-Something Theatre Festival), *The Rat Trap* (Gateway Theatre) and Checkpoint Theatre's staged readings. She is a drama educator with SRT, Act 3 Theatrics, international schools and more, as well as a special needs educator and sports coach who teaches movement through storytelling and music. Yi Kai sings, plays the guitar and has written a song about fear, imagination and dinosaurs.

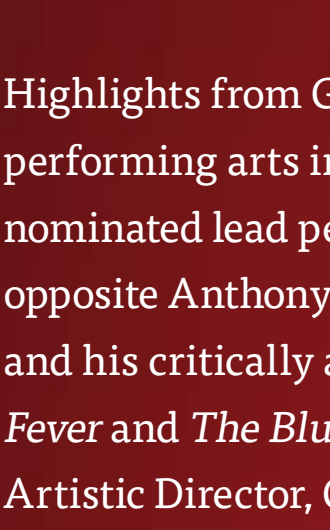
CREATIVE TEAM



J. B. PRIESTLEY

Playwright

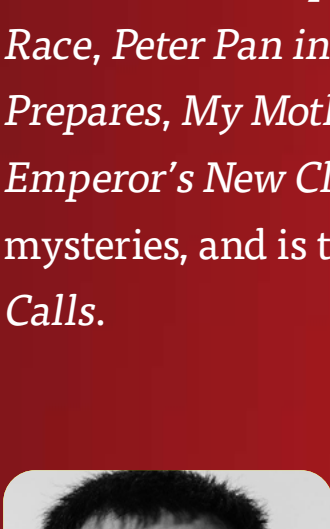
John Boynton (J.B.) Priestley was a pre-eminent British dramatist and novelist who explored issues of class, privilege and social responsibility in his work. Born in 1894, Priestley aspired to be a writer from a young age. After serving in the First World War and completing his studies at Cambridge University on a grant, Priestley made a name for himself as a writer of essays and literary biographies. He published over 100 books, including acclaimed novels like *The Good Companions* (1929) and *Angel Pavement* (1930). In the 1930s, Priestley started writing for the theatre; *An Inspector Calls* (1945) is his best-known play, which continues to be studied in schools and performed all over the world today. As a political activist, he campaigned for nuclear disarmament and ran as an independent candidate in the UK's 1945 General Election. He rejected offers of both a knighthood and a peerage, but gladly accepted the Order of Merit, the Queen's own gift with no political connections, in 1977. Priestley died in 1984.



GLEN GOEI

Director

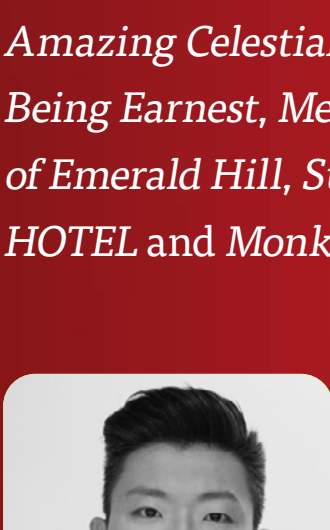
Highlights from Glen's storied career in the performing arts include his Olivier Award-nominated lead performance in *M. Butterfly* opposite Anthony Hopkins in London's West End; and his critically acclaimed feature films, *Forever Fever* and *The Blue Mansion*. As Wild Rice's Co-Artistic Director, Glen has directed hits such as *Tartuffe: The Imposter*, *Momotaro and the Magnificent Peach*, *The Amazing Celestial Race*, *Merdeka / 獨立 / தந்திரம்*, *Emily of Emerald Hill*, *Supervision*, *HOTEL*, *La Cage Aux Folles*, *Cook A Pot Of Curry*, *The Importance of Being Earnest* and *Boeing Boeing*.



JULIAN WONG

Composer & Sound Designer

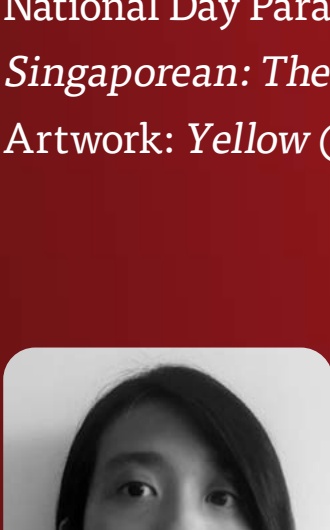
Julian has been making music with Wild Rice since 2007. Selected credits with Wild Rice include *Pinocchio*, *Don't Call Him Mr. Mari Kita*, *Faghag*, *Tartuffe: The Imposter*, *The Amazing Celestial Race*, *Peter Pan in Serangoon Gardens*, *An Actress Prepares*, *My Mother Buys Condoms* and *The Emperor's New Clothes*. Julian is a big fan of murder mysteries, and is thrilled to be a part of *An Inspector Calls*.



WONG CHEE WAI

Set Designer

Chee Wai is a full-time freelance set designer. He has designed for and worked with various performing arts companies in Singapore. Some of his recent works with Wild Rice include *Pinocchio*, *Tartuffe: The Imposter*, *The Good Citizen*, *Momotaro and the Magnificent Peach*, *Straight Acting*, *The Amazing Celestial Race*, *Mine*, *The Importance of Being Earnest*, *Merdeka / 獨立 / தந்திரம்*, *Emily of Emerald Hill*, *Supervision*, *Mama White Snake*, *HOTEL* and *Monkey Goes West*.



LEONARD AUGUSTINE CHOO

Costume Designer

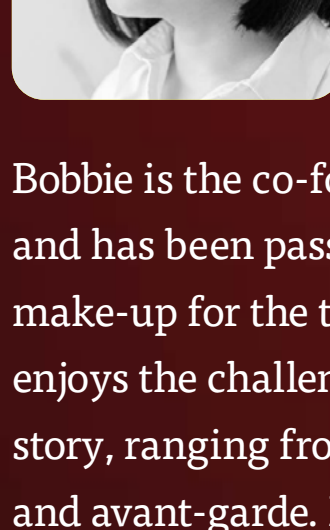
Leonard is an international costume designer, fashion consultant and educator. He designs costumes for dance, opera, theatre and film, and has worked in New York, Boston, Suzhou and Singapore. Leonard was principal shopper for the New York City Ballet costume atelier, and tailored for the Juilliard School, *Gotham* (FOX) and *Crashing* (HBO). Leonard has worked with SRT, Pangdemonium, Wild Rice, LASALLE and Singapore Ballet. He is currently Director of Industry Development at the Singapore Fashion Council.



JAMES TAN

Lighting Designer

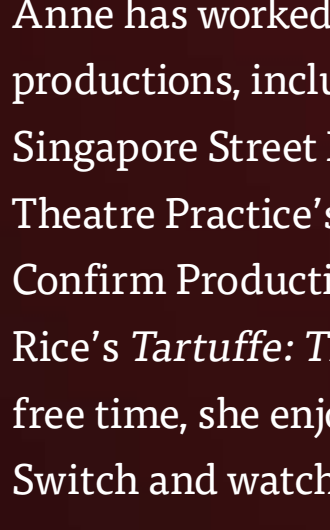
James was conferred the Young Artist Award and awarded the Arts Professional Scholarship by the National Arts Council of Singapore. Theatre: *Merdeka / 獨立 / தந்திரம்* (Wild Rice), *Dragonflies* (Pangdemonium) and *God of Carnage* (SRT). Events: National Day Parade 2022 and *From Singapore to Singaporean: The Bicentennial Experience*. Public Artwork: *Yellow @ Lorong Halus Bridge*.



JOYCE GAN

Prop Designer

Joyce is a prop designer and art director for stage and screen. Recent highlights include Wild Rice's *Pinocchio*, *Tartuffe: The Imposter*, *The Amazing Celestial Race* and *Momotaro and the Magnificent Peach*, The Theatre Practice's *The Nursery Rhymes Project 3* and okto's alien sitcom, *What On Earth*.



ASHLEY LIM

Hair Designer

Ashley started his hairstyling career in 1986. In 1999, he set up Ashley Salon to further pursue his dedication towards the art of hairdressing, especially for the theatre. He has worked on over 300 productions locally and abroad, and recently took home the Lifetime Achievement Award for Theatre, presented by Mediacorp.

BOBBIE NG

Make-Up Designer

Bobbie is the co-founder of The Make Up Room, and has been passionately involved in designing make-up for the theatre for the past 20 years. She enjoys the challenge of crafting looks that serve the story, ranging from nude and realistic to colourful and avant-garde. Bobbie first collaborated with Wild Rice on *Blithe Spirit* in 2001. Since then, Bobbie and The Make Up Room have worked with several of Singapore's top theatre companies and arts festivals on more than 200 local theatre productions.

ANNE LEE

Stage Manager

Anne has worked on a variety of theatre productions, including STAGES' *Chestnuts 50*, Singapore Street Festival's *Beauty World*, The Theatre Practice's *Liao Zhai Rocks!* (2016), Double Confirm Productions' *HOSSAN-AH! 50* and Wild Rice's *Tartuffe: The Imposter* and *Pinocchio*. In her free time, she enjoys playing games on her Nintendo Switch and watching crime documentaries.

CREDITS

CAST

Ghafir Akbar

Serene Chen

Benjamin Chow

Siobhan Covey

Lim Kay Siu

Dennis Sofian

Yap Yi Kai

CREATIVE TEAM

Playwright

Director

Composer & Sound Designer

Set Designer

Lighting Designer

Costume Designer

Prop Designer

Hair Designer

Make-Up Designer

J.B. Priestley

Glen Goei

Julian Wong

Wong Chee Wai

James Tan

Leonard Augustine Choo

Joyce Gan

Ashley Lim

Bobbie Ng

PRODUCTION TEAM

Head, Production

Technical Manager

Production Co-ordinator

Stage Manager

Assistant Stage Manager

Stage Assistant

Technicians

Hair Assistant

Make-Up Artist

Costume Co-ordinator

Wardrobe Manager

Dresser

Fly Operator

Lighting Operator

Melissa Teoh

David Sagaya

Angela Ee

Anne Lee

Rashid Shiddiq

Nurarina Nasir

Muhammad Azhar Bin Azman

Jayant Daniel Singh

Michelle Wai

Low Jyue Huey

Tan Jia Hui

Theresa Chan

Nur Fatin Nabilah Mohd Rafie

Nur Alif Bin Osman

Nurul Nadhirah

ACKNOWLEDGEMENTS

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WILD RICE LTD IS SUPPORTED BY THE NATIONAL ARTS COUNCIL UNDER THE MAJOR COMPANY SCHEME FOR THE PERIOD FROM 1 APRIL 2022 TO 31 MARCH 2025.

THANK YOU!

Crispian Chan

Jem Toh

Ruey Loon

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Tuckys Photography

Wild Rice Angels

Wild Rice Ushers

ABOUT WILD RICE

Wild Rice was founded in 2000 by Ivan Heng, an internationally acclaimed and award-winning theatre practitioner, and is recognised today as one of Singapore's leading professional theatre companies.

Our mission is to provide an open forum for the shared experience of theatre: celebrating our diversity; reflecting on the problems and possibilities of our times; and presenting productions that inspire, challenge and entertain.

A commitment to the highest standards informs every aspect of Wild Rice's creative work, which is first and foremost a celebration of Singapore's theatrical talent. By producing and touring productions that are distinctively local in flavour and yet universal in vision and concerns, the company creates memorable experiences for audiences in Singapore and across the world.

The company's exciting and varied programming for the main stage includes:

- + New and original works
- + New productions of the Singapore repertoire
- + New interpretations of world classics

The company's mission to build a theatre culture also extends to the wider community through the following divisions:

- + **Wild Rice Academy** and **First Stage**, which offer drama and training programmes to nurture young talents from the ages of 5 to 12
- + **Singapore Youth Theatre**, which develops and empowers young people aged 13 to 17 through theatre
- + **Young & Wild**, which identifies and develops Singapore's young theatre professionals from the ages of 18 to 30

Wild Rice is committed to touring our shows internationally to raise the profile of Singapore theatre, to create an international awareness of our unique productions, and to engage our artists and collaborators in creative dialogues with the international arts community. Our distinctively Singaporean productions have won great acclaim in major international arts festivals in Australia, Canada, Hong Kong, Macau, Malaysia, New Zealand and Russia.

Wild Rice @ Funan is our new home in the heart of Singapore's civic and cultural district, featuring the country's only dedicated thrust stage within The Ngee Ann Kongsi Theatre. Our groundbreaking performing arts complex promises to be an iconic destination theatre for Singapore - one committed to leaving a legacy of artistic excellence for future generations by creating and presenting the best of Singapore theatre, as well as nurturing the artists and audiences of tomorrow.

WILD RICE TEAM

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Janice Koh – *Vice Chair*

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Randy Chan

Choo Chek Siew

Glen Goei

Ivan Heng

Anthonia Hui

Simone Lourey

Tony Trickett

Mary Ann Tsao

IVAN HENG

Founding Artistic Director

TONY TRICKETT

Executive Director

ARTISTIC

GLEN GOEI

Co-Artistic Director

ALFIAN SA'AT

Resident Playwright / Co-Artistic Director,
Singapore Theatre Festival

YOUTH & EDUCATION

THOMAS LIM

Associate Artistic Director,
Youth & Education

EDITH PODESTA

Associate Artistic Director,
Young & Wild

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VICTORIA ANNA WONG

Production Co-ordinator

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Head, Administration

JASMINE LIM

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Administrative Executive

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KOH WEE GIAP

Venue Manager

MUHAMMAD FADLY BIN NANYAN

Assistant Venue Manager

DAVID SAGAYA

Technical Manager

MUHAMMAD AZHAR BIN AZMAN

Technician

JAYANT DANIEL SINGH

Technician

[BACK TO CONTENTS](#)

HELP US SECURE THE FUTURE OF SINGAPORE THEATRE

Here at Wild Rice, we believe that theatre is a vital communal experience that can open hearts and change lives. Over the years, we have blazed a trail in creating and presenting the very best of Singapore theatre, while continuously striving to make our shows and our venue more inclusive and accessible for all. Our comprehensive education programmes nurture and inspire young theatre-makers from the ages of 5 to 35. At the same time, we provide gainful employment to hundreds of artists and theatre professionals every year as one of the largest employers in Singapore's arts industry.

To sustain a performing arts complex on this scale, we need your help.

While many people know of Wild Rice and the important work we do, not many know that we are also a registered charity. As we continue to weather the devastating aftershocks of the COVID-19 crisis, our ability to survive as an arts organisation depends critically upon the generosity of our donors and supporters.

If you enjoyed the *An Inspector Calls*, if you share our passion for brave and brilliant productions that tell uniquely Singaporean stories, if you believe in the power of theatre as a force for good and for change, please consider making a donation today.

BE AN ANGEL



For as little as \$350, you can get closer to the drama with complimentary tickets, special discounts, priority booking, exclusive events and the best seats in the house!

SIGN UP AS AN ANGEL

PLANT A SEAT



Make your mark on our groundbreaking performing arts venue by sponsoring one or more of our custom-designed seats. A plaque bearing your personalised inscription will be prominently displayed on the seats for 10 years.

PLANT A SEAT TODAY

We also welcome any donations in support of Wild Rice. Every contribution, large or small, will make a dramatic difference.

All donations above \$50 are eligible for 250% tax deduction.

DONATE NOW

THANK YOU, WILD RICE ANGELS!

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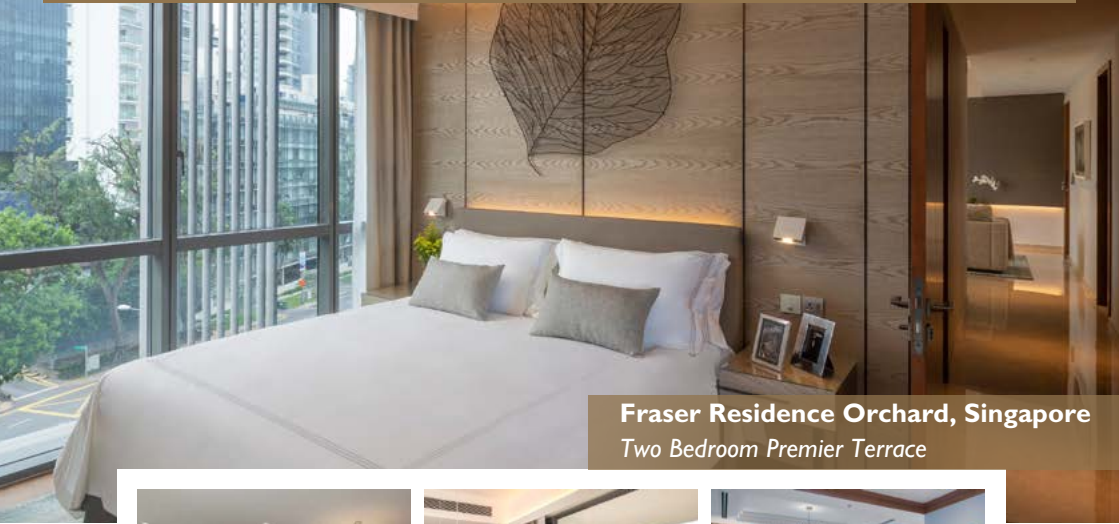
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WILD RICE ACADEMY

WEEKLY DRAMA CLASSES FOR KIDS AGED 5 TO 12



LEARNING COMES ALIVE THROUGH DRAMA AND STORYTELLING!

At the Wild Rice Academy, we believe that the theatre is a wonderful place where children can play, grow and learn more about themselves and the world around them. Our mission is to help empower children for the next stages in their lives by developing their confidence, creativity and social-emotional intelligence.

WHAT WE OFFER

In our highly experiential classes, children can partake in a host of fun, stimulating and engaging activities – from drama games and role-playing to performance opportunities.

By sharing the transformative magic of theatre and the arts with participants, we encourage them to experiment and make creative decisions in the ways they express themselves and tell stories. Our programmes are also designed to help children pick up foundational language and literacy skills.

We have programmes running throughout the year – from 10-week terms to end-of-year school holiday workshops. Classes are split by age groups (5-8 years and 9-12 years) to cater to children at different stages of their lives.

FIND OUT MORE HERE



“Through the Wild Rice Academy, I learnt to express my feelings. The class made me become a better actor, and be more hilarious!”

Haley (age 8)



“It’s a great programme that enriches our creative world and imaginations, and a great place for us to have a dramatic outlet!”

Lauren (age 11)

“Thank you for making this possible and such an amazing experience! All the kids did really well. So glad to see Anna’s enthusiasm at her classes and to see her play her role with such delight!”

Jez, mother of Annamaria (age 5)



SURVEY

Thank you for attending today's performance of *An Inspector Calls*!

We would love to find out more about what you think about the show. Your feedback will help us create a better theatre experience for everyone.

This questionnaire will take you no more than 2 minutes to complete.

LET US KNOW WHAT YOU THINK! 

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