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Dramaturgy for My Darling Patricia production "Africa."

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Publication Details

Ryan, C. M.. Dramaturgy for My Darling Patricia production "Africa.". 12-29 November. Malthouse Theatre. Melbourne My Darling Patricia, (2009)

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Africa

“My Darling Patricia has created a masterpiece of puppet theatre that will make you weep”. The Age

Africa is inspired by the true story of three children from Hannover, Germany who tried to elope to Africa ,on their own and in the middle of the European winter. In My Darling Patricia’s production, this whimsical story of the unfettered imagination of young children is placed within a suburban Australian context of child neglect.

Where we see poverty and filth the children find giraffes, flamingos and leopards, and as the two worlds ultimately meet we are reminded of the heartbreaking resilience of a child’s optimism.

“It’s a stunning work.. . Realised with an admirable skill”. The Age, Melbourne, Australia

A Malthouse Theatre Commission

Credits:

Created, Designed and Performed by **My Darling Patricia**

Concept Sam Routledge

Writer/Director Halcyon Macleod

Design Clare Britton and Bridget Dolan

Composer and Sound Designer Declan Kelly

Puppets Bryony Anderson

Lighting Designer Lucy Birkinshaw

Stage Manager Darren Kowacki

Props and Set Dressing Tim Varga-McGaw

Outside Eyes Maryanne Lynch & Chris Ryan

Original cast/devisors: Jodie Le Vesconte , Matt Prest, Clare Britton, Alice Osborne and Sam Routledge.

Additional Devisors Katrina Gill & Tamara Rewse

Tower Theatre, 12 November – 29 November, 2009, Presented by Malthouse Theatre.

Africa will be on tour nationally in 2011 with Mobile States.





“A stunning work ... One of the achievements of Africa is its emotional honesty: how it at once expresses human resilience — the ability to generate beauty from the “rag and bone shop of the heart” — and the incorrigibility of damage and loss. Realised with an admirable skill, it’s funny, beautiful and heartbreaking. Beg, borrow or steal a ticket to this one.”

Alison Croggon, [The Australian](#)

“Africa is a beautiful and savage piece of theatre, marrying virtuosic technical accomplishment to an emphatic and ruthlessly observed understanding of the dynamics of domestic abuse.”

Cameron Woodhead, The Age

