



The Lighthouse Girl Saga

Adapted by Jenny Davis and Hellie Turner
from the award winning novels written by Dianne Wolfer

Education Pack

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ABOUT THE SHOW

This new production is an adaptation of Dianne Wolfer's acclaimed, award-winning LIGHTHOUSE GIRL series of books 'Lighthouse Girl', 'Light Horse Boy', 'In the Lamplight' and 'The Last Light Horse'.

The Lighthouse Girl series has been adapted for a CinePlay production by THEATRE 180, co-authored by Jenny Davis and Hellie Turner.



It's the story of Fay Howe, a young girl on living on Breaksea Island who communicated via semaphore to soldiers on the ships waiting to depart Albany, sending messages home and waving them off to war. Fay's story embodies the strength, resilience, resourcefulness and courage of the women left behind by a generation of men, many of whom would never return, and for whom Breaksea was the last piece of Australia they would ever see.

English nurse Rose O'Reilly epitomises the strength, care and commitment of the many young women who served to nurse the broken men returning from the front. At Harefield Hospital, countless Australian servicemen were patched and bandaged, stitched back together and read to. In amongst the trauma, devastating injury, shellshock and the raging pandemic of the Spanish Flu, love blossomed, as it always will.

Major General Bridges' horse Sandy represents the 136,000 Walers that left Australia to fight in a man's war, exhibiting the same bravery, selfless action and strong resilience shown by their owners. Sandy was the only warhorse to return to Australia, the rest having been killed in action, destroyed or sold and left behind in Europe.

Outlining the youthful and blind enthusiasm of young men enlisting to fight; the cautious and prescient warnings of older men who have lived through turmoil and heartache; the innocent and strident conviction of young women wanting to do their bit and the steadfast love and loyalty of our equine friends, this play speaks to every generation and across the ages.

It's a sweeping tale which takes place over three continents and across many lives, we focus on four characters as we travel with the first AIF convoy from Albany on their way to the battlefields of Europe and the Middle East, a hospital in England and then back home years later.

Who was the Lighthouse Girl?

Activity One:

Read the article written by Peter Strachan below and consider the following questions.

https://issuu.com/aust-maritime-safety-authority/docs/amsa_working_boats_october_2019_digital/s/158514

- Who was the Lighthouse girl?
- Fay Howe was born in what year?
- Who was her father? What did he do?
- Where did she live?
- Fay lived during the outbreak of which world war?
- Identify some of her skills.
- What did Fay do to assist the soldiers headed to war?
- Why did her actions make such an impact?
- Who did she eventually marry?
- Where did she live for most of her adult life?
- How many children did she have?
- After her husband died what did she do?
- In the article the writer speaks about Fay's "can-do" attitude. What does this mean?

































A photograph of the real Fay Howe – courtesy of Fay's son, Don Watson.



Albany's Breaksea Island Lighthouse
Creator: Laurie Benson. Credit Albany Advertiser.

The Semaphore Code

Flag semaphore is a system conveying information at a distance by means of visual signals with hand-held flags, rods, disks, paddles, or occasionally bare or gloved hands. Fay Howe would use the flag-based communication system in which letters are represented by the way a person holds two flags. Once used by sailors to send messages to other ships, today this code is often used to signal airplanes. It's also a fun way to send secret messages to your friends.

 A - 1	 B - 2	 C - 3	 D - 4	 E - 5	 F - 6	 G - 7
 H - 8	 I - 9	 J - Letters to Follow	 K - 0	 L	 M	 N
 O	 P	 Q	 R	 S	 T	 U
 V	 W	 X	 Y	 Z		
 End of Word - Space	 Numerals to follow	 Cancel	 Error / Warning			

Activity Two:

- Choose one of the following words:
 - * HELLO
 - * STOP
 - * LOOK
- Sign the word to a friend using the semaphore code
- try to decipher the following code using the key above



- Now write a short three-word phrase using the stick figures from the key above and give it to someone to see if they can decipher it. Remember the “end of word – space” sign.

Nurses during WW1

Dianne Wolfer's book, *In the Lamplight* focuses on an English nurse, Rose O'Reilly (a fictitious character) from the peaceful village of Harefield. In the book her world takes an unexpected turn when war breaks out and a local manor becomes a hospital for wounded Australian soldiers. Rose helps out doing small jobs but as the war progresses, she begins training alongside Australian nurses.

They worked in difficult, sometimes terrifying conditions.



Ex-pat Australian Charles Billyard-Leake donated his Harefield manor to the Australian Government to use as a wartime hospital during WW1.

<https://www.abc.net.au/news/2015-04-20/wwi-harefield-hospital-remember-anzac-patients/6392058>



Resources:

<https://anzacportal.dva.gov.au/wars-and-missions/ww1/military-organisation/australian-imperial-force/australian-army-nursing-service#2>

<https://www.centenaryww1orange.com.au/stories/australian-nurses-in-world-war-i/>

<https://arr.news/2021/12/20/the-nurses-part-1/>

<https://anmj.org.au/one-hundred-years-on-remembering-nurses-during-the-great-war/>

Activity Three:

Visit some of the sites above and consider the following questions:

- Where did Australian nurses serve during WW1?
- How many nurses served overseas in the Australian Army Nursing Service during the war?
- Read the accounts from nurses who served during WW1 **on the following page** and discuss the challenges nurses faced.

Real Accounts from WW1 Nurses

Sister Anne Donnell describes the conditions

The weather is terrible, bitterly cold, with a high wind and rain. We are nearly frozen, even in our balaclavas, mufflers, mittens, cardigans, raincoats and Wellingtons. It's a mercy we have ample warm clothing else we should perish. Last night five tents blew down, one ward tent and four Sister's tents.

<https://vwma.org.au/explore/people/335000>



Sister Belstead describes the work

The next few days was a continuous stream of wounded each one seemingly as bad as could be. Eight theatre teams working day and night yet it seemed impossible to cope with things; and the men were such bricks, lying on their stretchers waiting for their turn on the operating table. If one had time to think we would have just been weeping hysterical women but we'd only time to do. It was only afterwards that one thought and realised how as a matter of necessity we had done little or nothing for those who had died.



Sister Rachael Pratt's bravery

In July 1917, Sister Rachael Pratt was on duty at a casualty clearing station in Bailleul, when a German bomb exploded near her tent. She was hit in the back and shoulders by flying shrapnel which punctured her lung. Despite being seriously wounded herself, she continued to care for her patients, making sure their wounds were treated.....right up until she collapsed. She was awarded the Military Medal for her "bravery under fire". Following surgery in Britain, Pratt was posted to various Australian auxiliary hospitals there before returning to Australia at the end of the war. As a result of her war service, she suffered from chronic bronchitis for the rest of her life.

<https://vwma.org.au/explore/people/254601>

Sister Lydia King describes how she felt

I shall never forget the awful feeling of hopelessness on night duty. It was dreadful. I had two wards downstairs, each over 100 patients and then I had small wards upstairs — altogether about 250 patients to look after, and one orderly and one Indian sweeper. Shall not describe their wounds, they were too awful. One loses sight of all the honour and the glory in the work we are doing.

<https://vwma.org.au/explore/people/335000>



The Last Light Horse

In World War One, 136,000 Australian horses (walers) were sent to fight. The Light Horse Regiment were mounted infantry. The horses were used as transport to the battlefield or for swift disengagement from the frontline. The Last Lighthorse is the final book in Dianne Wolfer's Light series, and it tells the story of the only returning warhorse.

The Light horse regiments' first involvement in WW1 was in the Gallipoli Campaign. Soldiers and horses spent time in Egypt before campaigns in Sinai, Palestine and the Western Front.

The horses endured battle, food and water deprivation, carried loads of almost 130 kilograms, comprising of saddle, equipment, food, water and their rider. Many were killed in battle, injured, blinded by gas used in warfare or died of illness.

The bond between soldier and his horse was powerful. At the end of war approximately 13,000 surplus horses could not be returned for quarantine reasons. Many were transferred to the British and Indian armies. Older and unfit horses needed to be killed. Only one horse returned to Australia from World War 1 – Sandy who was owned by Major General William Bridges, Commander of the Australian 1st Division who died of wounds inflicted at Gallipoli.

Activity Four:

Take a look at the following articles and consider the following questions:

<https://www.abc.net.au/news/2014-04-25/australian-wwi-war-horse-breed-waler-still-being-bred/5412402>

<https://www.awm.gov.au/articles/encyclopedia/horses>

<https://www.awm.gov.au/wartime/19/one-came-home>

<https://billthebastard.org/history-bill-bastard/>

- Why were the horses that served in WW1 called "Walers"?
- What qualities made this breed suitable for war service?
- Read the story about Bill the Bastard and reflect on the contribution made by horses in WW1.



Australian War Memorial records.

Activity Five:

In THEATRE 180's production, Sandy the horse is represented on stage by a magnificent puppet head.

Puppetry is a very old, traditional art and craft form found in many countries around the world. It's a powerful medium that is still making an impact today. Take a look at the following Ted Talk called, The Genius Puppetry behind War Horse. It features Puppeteers Kohler and Basil Jones from Handspring Puppet Company, discussing puppetry and their journey to creating the astonishing life like horses in the National Theatre Production, War Horse.



https://www.ted.com/talks/handspring_puppet_co_the_genius_puppetry_behind_war_horse?language=en

<https://www.handspringpuppet.com/about-handspring-puppet-company>

Kohler and Basil believed that “the attention to breath had been neglected” and they found that once they introduced this into their work, they were able to completely captivate their audiences. “The audience enters into an empathetic relationship with the object that is being brought to life.”

Before attending the show, watch the following **Masterclass with Gyre & Gimble**. All you need is some brown paper and string or masking tape to experience being a puppeteer.

<https://www.youtube.com/watch?v=vXT3gPef8zo>

- What were the three main principles of bringing something inanimate to life?
- Which principle came naturally to you?
- What principle was the biggest challenge? Why?

Now watch the following workshop on storytelling:

<https://www.youtube.com/watch?v=o85UyC1ZjU>

- Create your own story between puppet and human.
- Identify the important elements of storytelling that were needed to produce a successful scene.

Characters:

In this play three actors play sixteen different characters (a Brechtian convention). This is achieved by the actors making efficient, often symbolic changes to costume and props in view of the audience. It requires the actors to skilfully adjust physicality and voice to clearly convey those characters to the audience. In this production, the actors bring Sandy, an Australian warhorse, to life through the art of puppeteering.



Actor 1 [f] : FAY / ROSE / ALICE

Actor 2 [m] : JIM / FRANCIS / LAWRIE / NEIGHBOUR / VILLAGER / WHITFIELD

Actor 3 [m] : BRIDGES / ROBERT / CHARLIE / MATRON / MOTHER / CURLY / FARMER

Actors 1, 2 & 3: SANDY

Structure:

The Lighthouse Girl Saga is a scripted play consisting of a prologue and 29 scenes. This adaptation uses all four books in Wolfer's Light series and compresses it into one theatrical piece. The play is non-linear, following the story of Fay the lighthouse girl, Jim and Charlie, the young soldiers who join the Lighthouse and Rose O'Reilly, a nurse who cared for Australian soldiers in a hospital in England during wartime. The structure is epic in nature. It spans years from 1914 to 1919, capturing stories of war, sacrifice, loss, loyalty and love.

Style:

This play incorporates Bertolt Brecht's Epic theatre conventions. The issues explored are both political and social. The story is constructed through:

- Narration and dialogue.
- Actors play multiple roles.
- Characters using simple pieces of costume and props to indicate a change of role.
- Archival documents and footage, images/film that depict real places projected onto the backdrop cinema.
- Puppetry.

Activity Six:

Read the extract **below** and consider how the playwrights' have introduced and established the form and style of the play.

PROLOGUE

AV: blue sky & white clouds Text: AUGUST 4th 1914
indistinct image appears among the clouds of waves breaking on rocks

SX: distant – wild waves breaking on rocks, call of silver gulls

ACTOR 1: (entering) On this day, a young girl, just turned 14, stood watching the winter waves crashing on remote Breaksea Island on the southwestern tip of Australia, the wind in her hair, the lighthouse standing guard behind her.

AV: indistinct waves replaced by indistinct Snowy mountains

SX x fade: distant – farrier's tools, call of yellow tailed black cockatoo

ACTOR 2: (entering) On this day, in the valleys of the Snowy Mountains over 3,000 kilometres away, a young man was trimming the hooves of farm horses, whistling as he filed, leaning against their warm bellies and smelling the fragrant hay on their breath. (whistles a tune softly)

AV: indistinct mountains replaced by indistinct English summer meadows

SX x fade: distant - call of skylark, hens clucking

ACTOR 3: (entering) On this day, on the other side of the world, another young girl of almost 14 lay dreaming in the warm, sweet smelling summer grass, surrounded by her beloved hens and the green fields of southern England

AV: indistinct meadows fade, clouds and blue sky remain – clouds darken 2 SX x fade: distant drums of war

ACTOR 1: On this day, Britain declared war on Germany. SX: drums louder & fade AV: shadowy figure of a bay horse in the clouds

ACTOR 2: And on this day, a sixteen hands bay gelding with a white blaze named Sandy, tossed his mane and swished his tail in the crisp mountain air of his paddock, unaware of the dangers ahead. AV: horse galloping away, clouds remain The names Fay, Jim, Rose & Sandy appear gradually like wispy clouds?

SX: distant whinny & galloping hooves on turf

ACTOR 1: Fay... ACTOR 2: Jim...

ACTOR 1: Rose...

ACTOR 3: and Sandy...

ALL: This is their story!

SX: music (theme tune?) ends with sustained note?

AV: Across the clouds, newspaper headline WAR DECLARED

Activity Six continued...

SETTING and WORLD of the play:

Minimalistic, simple on-stage set pieces, props and costumes, actor craft and an epic cinematic screen transport the audience across three continents and many lives. Following four characters the play travels with the first AIF convoy from Albany on their way to the battlefields of Europe and the Middle East, a hospital in England and then back home years later.



- AV means Audio Visual. How do the Audio-Visual cues in the Prologue, establish Space and Time?
- SX means Sound Effect. How do the sound effects introduce setting to the audience?
- How do you think the SX will generate and enhance mood and atmosphere?
- In the prologue, the script states: ACTOR 1,2 and 3 rather than specific character names. What does this convention suggest about the style of the play?
- Read the extract aloud. What is the form of this play?
- The prologue sets up the conventions. We can see that the ACTOR will be used in a variety of ways. What can we expect from the actors in this production?



The Author:

Dianne Wolfer is an award-winning author of 23 books for children and teenagers. She has a teaching background and presents author talks and workshops at schools and festivals across Australia and internationally. Dianne is a passionate advocate for children's literature in Australia and currently serves as the Remote Regions Coordinator for The Society of Children's Book Writers and Illustrators (SCBWI) Australia West.

<https://diannewolfer.com>



Activity Seven

Stories are everywhere. Writers can be inspired by an observation, an article, a painting, a conversation, or a character.

- Listen to the Lighthearted Podcast ep 96 - interview with Dianne Wolfer about The Lighthouse Girl below:

<https://www.youtube.com/watch?v=xhDDGYULKNg>

- How did Dianne Wolfer discover the story of Fay Howe?
- What sort of research did she undertake to unearth Fay Howe's story?
- What ideas have inspired you to write? Where did the ideas come from?

The Playwrights:

Jenny Davis OAM



Awards: Order of Australia Medal, 2017 WA Champion Senior of the Year, Centenary Medal, Equity Guild Award, WA Women's Hall of Fame. Jenny has had a 45 year career in Australia as an actor for stage, screen & radio and as a director and writer. As an actor and director, she has worked with many major Australian companies in Perth and on tour nationally & internationally. Her most recent roles were as Patricia Highsmith in SWITZERLAND for Black Swan Theatre Co and Hazel in THE CHILDREN for THEATRE 180.

Jenny was also a drama writer for ABC schools radio for 10 years. In 1993 Jenny founded Agelink Theatre which became THEATRE 180 in 2018. For her almost 30 years with the company Jenny has written and directed over 50 productions, some of which have toured nationally and internationally, including DEAR HEART and CIS AND BARBICHE. Since 2019 Jenny has written several very successful plays for THEATRE 180, including THE SYDNEY: LOST AND FOUND and THE BLACKWOOD RIVER GLIDING BY, and co-wrote A FORTUNATE LIFE with Stuart Halusz. Jenny's book, COURAGE MY FRIEND, about Vivian Bullwinkel and POW nurses in WWII, will be published by Fremantle Press in 2024 in conjunction with her play about Vivian, 21 HEARTS for THEATRE 180.

Hellie Turner



Hellie worked as an actor for a decade, and has since worked extensively as a playwright, director, and dramaturg, accumulating numerous production credits and awards. She won the WA Premier's Award in both 2002 and 2006 (Bench, Sardines), having been short-listed another three times for Windows, Bone Dry and Anytown. She won the inaugural Maj Monologues for Billy Windlock. As resident writer for ensemble 'kompany M' her play-list included Road Train, The Gun and Bone Dry. During 2013, she was invited to the hotINK festival in New York to show-case her script Bela Kiz, which was short-listed at Theatre 503 in London in 2015.

She was also given a Fellowship by Curtin Uni while she wrote the musical Mad Fred. In 2016, The Dreaming Hill was nominated for an AWGIE and Project Xan was staged at PICA, being nominated for the Equity Guild Awards for Best Production. Hellie was an artist-in-residence at Black Swan during 2015 and 2016 with her adaptation of The Lighthouse Girl being staged and toured by Black Swan in 2017/ 2018. A recent play, The Parade, is currently in pre-production in the UK. Her newest adaptation for cine-stage (co-written with Jenny Davis) The Lighthouse Girl Saga toured throughout 2023, with THEATRE 180. As well as facilitating writing workshops for the last two decades, she has now turned her hand to writing novels, having just completed her second.

AFTER SEEING THE SHOW:

- What type of venue was the play performed in?
- Discuss how different performance spaces and where you as an audience member are positioned might give you a different experience.
- What did you know about the history of the characters and events before you saw the show?
- Which character did you relate to most strongly and why?
- How did the performer create the character of Fay and Rose?
- What movement and vocal choices did the actors make to shift between characters?
- Why do you think the stagecraft – costume, set and props – was quite minimal?
- How was projection used? What did it create?
- What was your overall opinion of the production? What was effective about the acting, design elements, the play?

DIRECTION:

The director of the show is Stuart Halusz. Consider how Halusz moves the actors around the space, the rhythm of each scene, the energy.

- How did the set and cinematic elements impact the direction and blocking?
- What opportunities or challenges does this performance space offer?

DESIGN:

Focus on the different props used in the production: bags, crates, letters, lamps, blankets, buckets etc.

- How were these and other props used by the performers?
- How did they use these props to indicate dramatic meaning (place, time, context)?
- Could any of these props be considered symbolic?

Activity Eight

During the show, the actors adjusted costume efficiently and effectively to convey a clear change of role. Take a look at Lynn Ferguson's costume sketches for both Fay and Rose on the following page. Using annotations (next to the diagrams)

- Identify how the costume designer clearly defined each character. Discuss the use of colour, line, shape and pattern.
- Identify how the costume designer considered the practical constraints to ensure that the change between characters could be made quickly and efficiently?
- How does the costume design convey a sense of the time period?

FAY



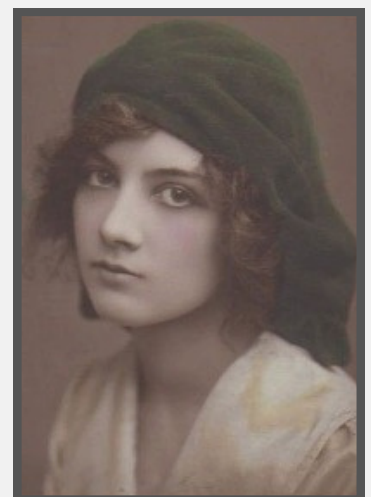
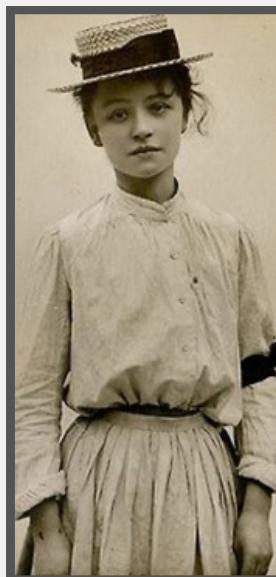
ROSE

Costume Designer's Process:

Lynn Ferguson's mood boards



Lawrie/Isaac Diamond – Rose's little brother, 'cheeky' – woollen pullover.



Fay/Sienna Cate – 'free spirited, strong desire be proactive within the war conflict, struggling with adolescence and the loss of her mother'-
High waisted long pleated skirt (youthfulness and ease of movement). Light weight lawn blouse. Sturdy lace up boots, long plait – (loose curls at face if possible. Knit beret (winter), maybe woollen capelet.

THEMES:

The background material in this resource, viewing the production and working through the activities will have given you some insight into the themes inherent in the play. When addressing themes, it is always important to consider how these are conveyed in the text. The following themes are provided using extracts for you to explore and discuss. You may have other themes to add to this list.



The Impact of War

The play is set during the First World War or the Great War. The conflict started in 1914 and ended in 1918. The play explores Australia's involvement in the war, as a part of the British Empire. This war remains a costly conflict in terms of deaths and casualties. From a population of fewer than five million, 416,809 men enlisted, 60,000 were killed and 156,000 wounded, gassed or taken prisoner. The play does not shy away from the horror of war.

- Read the following extract from Scene 18, p.43 and identify the mood and reflect on the theme of war.
- What impact does the mixture of the ACTORS narration and the personal voice of JIM have in this extract?
- Where is Lone Pine? How many soldiers died here?

ACTOR 1:	(to audience) Charlie died horribly, in a place called Lone Pine
ACTOR 3:	... in a place marked by the blood of men.
JIM [2]:	The memory of him will never leave me. Him, running to the slaughter. Me, laying bits of him in a grave beside other broken boys ...
ACTOR 1:	... searching desperately for his missing arm.
JIM [2]:	The arm that draped my shoulders ... the arm that cuffed me like a brother ...
ACTOR 3:	... the arm that toted a gun for King and country.
JIM [2]:	In my nightmares I search for that arm, but I never find it.
ACTOR 1:	(with pathos) No more will Jim and Charlie ride side-by-side through the mulga ...
ACTOR 3:	... or scull a beer on top of a king's tomb
ACTOR 1:	... or see daylight break on a brand-new year.
JIM [2]:	(soft ... as though to Charlie) No more, my friend ... no more

Grief and Loss

Fay corresponded with Charlie, a boy she has never met in person. When she learns that he has been killed in battle. She is heartbroken. Many families received news that a loved one had been killed via a telegram. This is explored in the text when Rose hears the news of her brother's death. Fear and tension is captured most effectively in Scene 22, p.50.



- What does this extract reveal about grief and loss during WW1?
- How does losing her brother impact Rose?
- How is tension created in this extract?

SX: bicycle wheels & bell AV: garden hedge

ROSE [1]: (in shawl) Don't stop, please don't stop here!

SX: bicycle stops on gravel.

ACTOR 2: The telegram boy is at Rose's door, the neighbours gather, no bad news for them today; Rose's mother stands on the step; the boy hands her the dreaded slip of paper. (handing telegram to MOTHER)

AV: telegram

MOTHER [3]: No. No, it can't be true. Lawrie is coming home on leave. For Christmas. He wrote, Rose, he's coming home...

NEIGHBOUR [2]: Come inside, now, better to weep in the kitchen. (to Rose) I'll send word to your sister...

SX: music

Loyalty and Service:

During the war Australian men served our country on the frontline. A small number of women served as doctors and many women served as nurses caring for the wounded. At home women took on many of the jobs previously reserved for men to support the economy and to support the war effort. Munitions factories became the largest single employer of women.

Fay was just a girl during the war. She felt compelled to help in any way she could. Even though it may have seemed like a small gesture to send messages back and forth to families via telegram, for many, this was the last message sent.

See Scene 7 p.21 on the following page:

- How does this extract illustrate the themes of service?
- What other aspects of loyalty and service are explored in the play?

SX: The sound of steamship horns on the harbour.

(Actors 2 & 3 look out across the harbour reciting the convoy ships' names together.

ACTORS 2 & 3: Minotaur, Sydney, Orvieto, Wiltshire... Euripides, Tahiti, Limerick, Port Lincoln ...

(Fay stands [between them] scanning the harbour through her binoculars.)

FAY [1]: ... oh, such names!

SX: A steam ship horn AV: Morse-code flashes from the deck of a ship.

Goodness ... a message.

(She picks up her semaphore flags and signals back, speaking words aloud)

W... H ... A ... T... ... I ... S Y ... O ... U ... R N ... A ...M ... E ...

(She reads aloud as they signal...)

H ... E ... N ... R ...Y C ... A ... N Y... O ... U C ... O ... N ... T ... A ... C ... T M ... Y
... ... F ... A ... M ... I ... L ... Y

(She responds)

T ... E ... L ... L M ... E N ... A ... M ... E A ... D ... D ... R ... E ... S ... S A ... N ... D
... ... M ... E ... S ... S ... A ... G ... E

AV: More flashes.

(Fay goes to the telegraph desk and begins tapping out letters, words, sentences ...)

SX/AV: A steady stream of Morse code blends with an overlapping chorus of men's voices whispering the content of the letters.

SOLDIERS: (V/O) Mother dear / I'm here inMy darlin' wife / we not long docked
inHello mate / a soldier's lifeGood-aye / missing ya ugly face already Are
you keeping well? / I hope soDo ya miss me yet? / Been thinkin' of yaHow
are the boys? / Hope they're behavin' Will you think of me / while I'm
away- ? Sick as a dog / from the rollin' of the shipl miss you lots / and we've
hardly left- 22 The winds are high / on the open seaTell the old man / I'm
keeping fitTake good care of yourself / and the kidsThink of me often and
pray / for meI'll keep your photo close / to my heartDon't you worry, Mum
/ I'll be home soonDry them tears / it won't be long... I'll write to ya soon /
so you write-- Your brother boy / Billy Cotter Your crazy mate / Harry the
larrikin Your lovin' son / George Junior Your truest love Archie ...

(As the words fade Fay yawns and flexes her tired fingers.)

Love and family:

Amongst the horror of war, the play explores hope through the relationship between injured soldier, Jim and Rose, an English nurse who cares for him at Hareford Hospital. In the following extract Jim is returning home and Rose is bidding him farewell.

Scene 24, p.57 This extract captures the heartbreaking goodbye between the two. They write to each other, and later Rose makes the journey to Australia where they marry and make a home for themselves.

- How does the following scene illustrate their love story?
- What other aspects of love are explored in the play?

SX: city sounds – tug boat hoot/trams

AV: Liverpool & the River Mersey WW1

ROSE [1]: This is the River Mersey. You can almost smell the sea.

JIM [2]: The sea to take me home.

ROSE [1]: I'll be praying you get home safely.

JIM [2]: I reckon we'll be alright. The Germans are too busy on the Western Front. Things are getting hot for Jerry, the end could be in sight.

ROSE [1]: I can hardly imagine life after the war now. Don't forget to write to me.

JIM [2]: I have something for you. (takes wooden roo out of his coat pocket) I carved it in the rehab workshop...(puts it in Rose's hand) It's a keepsake to remember me...(she hasn't replied) I hope it's not too wonky!

ROSE [1]: It's lovely!

SX: ship's whistle/hooter

AV: merchant ship WWI

JIM [2]: I have to go.

ROSE [1]: Goodbye Jim.

SX: music fades in: Rose of Picardy "And the roses may die in the summertime, And our roads may be far apart, But there's one rose that dies not in Picardy, 'Tis the rose that I keep in my heart" (during song, ROSE kisses Jim briefly & impulsively then backs away.)

Activity Nine

REVIEWS:

Read one of more theatre review of the show. Note the tone, the language, content and structure:

(Magazine 6000, Jay Darroch, May 23)

<https://magazine6000.com/review/an-impressive-spectacle-the-lighthouse-girl-saga/>

(Stage Whispers, Kimberley Shaw: May 23)

<https://www.stagewhispers.com.au/reviews/lighthouse-girl-saga>

(Seesaw Arts Magazine, David Zampatti, May 23)

<https://www.seesawmag.com.au/2023/05/shining-a-beacon-of-light-on-our-history>

DISCUSS:

- Does one or more of the reviews equate with your own experience?
- What aspects of the production do the reviews highlight?

Now it's Your turn! Write a review of The Lighthouse Girl Saga.

- **Introduction:** Title of the play, playwright/s and where you saw it performed.
- **Plot:** What happened, try to be as succinct as possible.
- **Themes and Issues:** What are the core messages and ideas explored, how did the direction and design communicate these themes?
- **Analysis and evaluation of acting** – Select one actor and discuss how they moved between characters, how well did the performer portray each role?
- **Design:** Set, lighting, sound, AV, costume etc – what stood out and how well did these create the world of the play?
- **Final Evaluation:** Would you recommend this play?

CAST & CREATIVES:

Author	Dianne Wolfer
Script Writers	Jenny Davis Hellie Turner
Director	Stuart Halusz
Cast	Sienna Cate Isaac Diamond Nick Maclaine
Sound Design & Programmer	Ben Collins
Visual Designer	Gneiss Design
Visual Production	Sunburnt Films
Costume Designer	Lynn Ferguson
Theme Song Composer	Craig Skelton
Production Manager	Garry Ferguson
Stage Manager Assistant	Aaron Stirk
Stage Manager	Alison Welburn - Limelight Media



Curriculum Links:

Representation of general capabilities:	
Literacy	<p>Reading, analysing and interpreting performance text.</p> <p>Express, interpret and communicate complex information and ideas.</p> <p>Consider texts in relation to their context and purpose.</p>
Critical and creative thinking	<p>Through nominated role.</p> <p>Analyse a range of texts in relation to their purpose, context, audience, structural and language features.</p>

Drama Content	
Drama Language	<p>Elements of Drama</p> <p>Drama Processes</p> <p>Drama conventions</p>
Contextual Knowledge	<p>Drama conventions</p> <p>Conventions for performing and selected approach</p> <p>Historical, social and cultural context</p> <p>Character value/s</p> <p>Point of view to shape audience response.</p>
Production and Performance	<p>Spaces of performance including specific venue (cinema).</p> <p>Design and technology choices Including sound and AV</p>
Oral and written communication	<p>Structuring ideas and responses</p> <p>Extended Answer in the form of a review.</p>

Curriculum Links continued:

Humanities and Social Sciences	
Continuity and Change	Experience narratives about a person or the past.
Historical sources as evidence	Explore a source that describes a person.
Community Histories	Experience the use of technology in their lives.

English	
Investigate the relationship between language, context and meaning by:	Explaining how texts are created in and for different contexts. Evaluating the choice of mode and medium in shaping the response of audiences, including digital texts.
Examine the language, structure and features of imaginative interpretive and persuasive texts, including:	Explaining the ways text structures, language features and stylistic choices are used in different types of texts. Evaluating the impact of description and imagery.
Analyse and evaluate how responses to texts, including students' own responses, are influenced by:	Social and cultural contexts. The use of techniques associated with imaginative, interpretive texts.
Reflect on their own and others' texts by:	Students use critical thinking when they use their knowledge of language to analyse a range of texts in relation to their purpose, context, audience, structural and language features, and underlying and unstated assumptions. and uses of imaginative, interpretive texts.