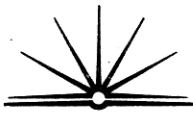
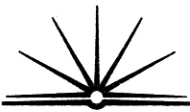


The Shoe-Horn Sonata by John Misto explores the way harmony is lost between Bridie and Shelia in the 50 year interrum ~~during~~ following the war and then illustrates the reconciliation of these two friends and their resolved inner conflict. Misto ~~explores~~ explores this notion through the use of the multimedia and theatrical and dramatic techniques. The interlocked narrative of the characters also ~~shows~~ contributes to the process of resolution within the friendship.

In Act I, the unresolved issues which have resulted in a stifled friendship and driven a rift between Bridie and Shelia come to the fore. ~~While~~ While Bridie makes numerous attempts at the reunion



to reach out to Shelia, Shelia imposes a defence mechanism to prevent her from being hurt. In Act 1, Scene 6 this notion is exemplified through Budie's direct references to their wartime relationship and ^{her} attempt to retrieve this. The production of a tobacco tin, which Shelia gave to her during the war with Shelia's dinner in it, ^{when Budie was sick with dengue fever,} illustrates ~~her~~ Budie's deliberate attempt. She says to Shelia: "It was dinner... Your dinner and you were starving" ~~How~~ This ~~statement~~ ^{the audience's} statement evokes ⁱⁿ a deep sense of pathos ~~as~~ as they fail to understand why Shelia blocks Budie. Shelia's ~~own~~ dialogue and the stage directions brush off the implications, implying that the notion of giving her this tin is ~~not~~ nothing. This incident

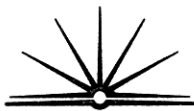


articulates the ~~extra~~ tension between the characters which is dramatised on stage. Similarly ~~under~~ the essence of the driven rift between them is seen through their differences in morals.

Bidie says with disgust, as the stage direction suggest "sleeping with a jap, I'd never have done that, not for anyone." This remark ~~them~~ is then followed by the stage direction "This is a shattering remark for Shelia, but she does her best to conceal any reaction." This comment builds up the ~~in~~ dramatic intensity, as the audience is left, as Bidie, aware of Shelia's predicament. ~~later~~ Bidie and Shelia is then left in the motel room alone and ~~unprotected~~

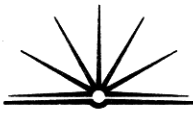


^{Anchor}
this part of the scene ~~is~~
^{Anchor}
dramatically, on three levels. Firstly, the audience witnesses Phelia on stage with the shoehorn. This ~~is~~ ^{evokes} the visual sighting of the shoehorn ~~is~~ an intellectual response from the audience, as it is believed to be lost. ~~Phelia~~ ^{Young} Phelia is ~~then~~ ^{then} heard through a voice over, which contextualises the significance of the shoehorn and allows the audience to recognise the reality of the past and the way in which it haunts the characters. Phelia in the voice over is ~~heard~~ ^{heard} giving herself up to the Japanese soldiers, ~~and~~ who make her sing. The song itself, "Lovely Day", heard, ^{is} antithetical to



Shelia's situation. The audience then sees visual image ~~put~~ projected onto the screen of the ^{evacuated} women prisoners "in a shocking state." This employs shocking realism to emotionally impact audience and illustrate the horrors of war the women suffered. Hence, aurally, ~~and~~ ^{narratively and} visually the issues which have perpetuated the 50 year rift are explored.

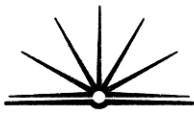
These ~~are~~ the reasons for the 50 year break in Bridle and Shelia's relationship are confronted at the end of Act 1. Scene 8 builds up to an intense emotion climax, which results in Shelia being forced to confront her truth, despite her initial application of a



defensive mechanism to prevent her from being hurt from Bridie's ~~words~~.

unaccepting response. The audience is emotionally affected by Bridie's slap of Shelia and words "you're alive today because of me and don't you ever forget it." This symbolic action of hitting Shelia and Bridie's words have a powerful effect on both the audience and Shelia. They force ~~her~~^{Shelia} to recount her sexual ordeal.

Shelia ~~through~~ throws the shoehorn on the bed, ^{in front of Bridie} which ~~affects~~^{evokes} a sense of shock again, as further tension in their relationship is revealed. Shelia says: "I didn't want to carry you, Bridie, I couldn't



Let you die and leave me, so I went to the Taps." ~~That~~

~~canon~~ The audience is drawn into Shelia's predicament as ~~she~~ her recount uses sensory images, which create ^{Shelia's situation} ~~arise~~ in the minds of the audience ~~throughout~~, such as she could ~~see~~ ^{hear} Bidie crying and see the Red Cross supplies, out of her reach. ~~That~~ This is accompanied by the sounds of crickets which are heard in times of intense ~~emotion~~ inner trauma and horror regarding her ordeal. Shelia's realization that Bidie would not have done the same for her evokes a feeling of sadness and intense pity in the audience. Bidie's response

(*) Bidie is standing on her own separated spotlight facing away from Sheila, which



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as silence which leaves the audience a time to reflect on this revelation during such an intensely emotional moment. ~~Here~~ ^{visually signifies} at the end of Act 1, Bidie and Sheila, due to confrontation of the truth, are further apart than at the start of their reunion.

The ~~reasons~~ reasons for their break and rift in the relationship are revealed publically, in an interview setting, ~~at Bidie and Sheila~~ and illustrate their reconciliation. This is indicated on stage through the symbolic actions of holding hands and smiling. Bidie's gesture of ~~the~~ gratitude and thanks for

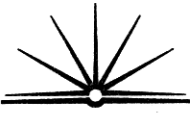
"They don't medal for things like that but they should."



Shelia's sacrifice evokes an deeply ~~an~~ emotional response from the audience. She says: "She wasn't just my friend, she was - she is ~~the~~ the other half of my life." ~~Shelia~~ Bridie's ~~and~~ ~~Shelia~~ gesture at reconciliation and ~~and~~ retrieved love reiterates Bridie and Shelia as one being, just as they were during the war. ~~Shelia~~ ~~and~~ Shelia then reinforces Bridie's compassionate statement through her line "Bridie Cartwright was the best - the best nurse - the best thief - the best woman in our camp and I'd do it all over again if I had to." sharing their

Stories and telling each other, is very important to resolving their differences ~~and~~ that has ~~to~~ kept them apart. At the end of scene 13 the audience then hears "An Epitaph to War," which is an emotional hymn sung by a choir to reinforce their reunion ~~as~~ and resolution. Hence, ~~publically~~ in public their differences are resolved on stage.

The final scene of the play illustrates their personal gestures which might their newly resolved relationship. Music plays a key role, as the audience hears the second



half of the Blue Dabube
playing vibrantly in the theatre.
~~The audience then~~ Bridie's
comment "The war is over -
you and I are free," is
particularly significant as it
symbolises the end of the
horrors of war but also
peace of friends. She is handy
back the shoe horn and theatre
is dark except for "a very
bright spotlight on Bridie's
Shoehorn" This important
lighting cue, ^{as goes their dancing,} illustrates the
end of the ~~the~~ shoe horn's
journey and the character's
retrieved friendship.

In conclusion Misto dramatically,
narratively and symbolically
illustrates the new found



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Relationship of Bridie and
Shelia after 50 years of
distance