

A man in a dark navy officer's uniform with a white cap and gold epaulettes is shown from the chest up, looking down at an open book he is holding. The background is a dark, faded image of a ship's deck with various equipment and a clock face. A white diagonal line separates the image from the text on the left.

**THEATRE 180
PRESENTS**

**SYDNEY II:
LOST AND FOUND**

Written by Jenny Davis

Image: Stewart Thorpe Photography

THEATRE 180

WWW.THEATRE180.COM.AU

INFO@THEATRE180.COM.AU

THEATRE 180, with a mandate of GREAT STORIES, WELL TOLD, produces works that are exciting, moving, innovative and entertaining.

THEATRE 180 draws its name from the stories of our lives across a 180-degree perspective, from our buoyant youth to the wisdom of age. Proudly Western Australian, our team strives to present a range of stories through award-winning plays from Australia, the UK, Europe, and America, together with new plays from WA playwrights.

Our Agelink pillar has been working in the oral and recorded history space for the last 28 years, collecting stories from seniors and presenting them as theatre. From small-scale, bespoke works commissioned by local councils and played in libraries and community centers to large-scale works in theatres, here in Australia and in the UK, we have produced well over 70 works – many of which have been world premieres of new West Australian writing.

Alongside our Agelink pillar, we also produce Mainstage works in a variety of venues and offer education programs which run across every aspect of what we do. With innovations like presenting live theatre in cinemas through our groundbreaking production of A.B. Facey's '*A Fortunate Life*' and '*SYDNEY II: Lost and Found*', we are proud to continue finding new ways to engage with audiences near and far, and share the stories that make us who we are.



SYDNEY II: Lost and Found

Written by Jenny Davis OAM. Directed by Stuart Halusz. Featuring Myles Pollard, Morgan Dukes, Tom O'Sullivan.

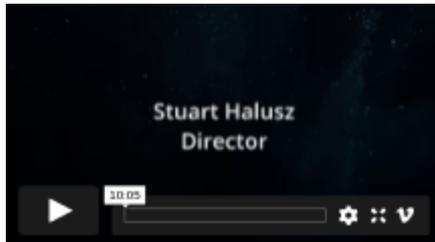
SYDNEY II: Lost and Found by Jenny Davis, explores a 66-year mystery, involving the disappearance of the HMAS Sydney and the loss 645 lives. It is described as the worst naval disaster in Australian history. On 19 November 1941, following a battle with the German raider HSK Kormoran in the Indian Ocean off the Western Australian coast, the cruiser HMAS Sydney was crippled and sunk. Its disappearance without a trace left a legacy of conspiracy theories, fear, heartbreak and uncertainty. In 2005 the Australian Government, sponsors and relatives of the crew contributed millions to a search for the remains of the ship. With the help of modern technology, the wreck was finally discovered in 2008.

This epic play traverses' decades, providing powerful glimpses into the personal life of Western Australian Able Seaman, Alan Rowe, married for two months before being deployed on the HMAS Sydney, never to return. Allan's wife Jessie and daughter Ellen offer insight into life on the home front after the loss of a loved one. The tragic circumstances act as a potent reminder of the impact of war. The play is cleverly intersected with the present-day story of the determined, Finding Sydney Foundation who never gave up hope.

This play is not to be missed by Drama, History and English students. It is an innovative look into our national past that has significant relevance to curriculum priorities and will add value to learning outcomes across multiple subject areas.

SYDNEY II: Lost and Found

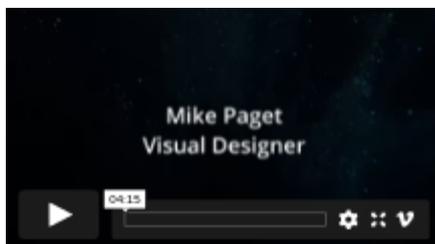
PRE-SHOW INTERVIEWS - Click on links below



<https://vimeo.com/582380678/feef058d7b>



<https://vimeo.com/582394364/d953edd02d>



<https://vimeo.com/582391304/2eb3b3a533>



<https://vimeo.com/582386449/632a00f54b>

SYDNEY II: Lost and Found

PRE-SHOW ACTIVITIES FOLLOWING INTERVIEWS

UNDERSTANDING ROLES AND TEXT:

After watching each interview, students can work through the following questions. This activity could be completed as a class, individually, or used as points for class discussion.

PLAYWRIGHT: Jenny Davis

"Making history accessible."

- What was Jenny Davis's inspiration for writing SYDNEY II: Lost and Found? What significant image influenced her to see this story as a theatrical piece of writing?
- What type of dramaturgical research assisted Davis to write this play and how long was the process?
- The playwright mentions using more than one story to create this play. What are those stories?
- What clues are given as to the style and structure of this play?
- What audience impact is Davis hoping the play will achieve?

DIRECTOR: Stuart Halusz

"The action is fully immersive."

- What was it about the play SYDNEY II: Lost and Found that appealed to Director, Stuart Halusz?
- Stuart Halusz is the Artistic Director of THEATRE 180. He and his team have been combining a cinematic-sized screen, audio and filmic element with live performance in an innovative way. Why does Halusz use this approach?

SYDNEY II: Lost and Found

PRE-SHOW ACTIVITIES (CONTINUED)

Director Questions Continued....

- What Brechtian conventions does Halusz state he will be using in this production?
- What preparation does Halusz undertake in the pre-rehearsal process?
- During the rehearsal process, what does Halusz do to assist actors to achieve his vision? What drama processes and theories does he refer to?

VISUAL DESIGNER: Mike Paget

"The ocean is another character in the play."

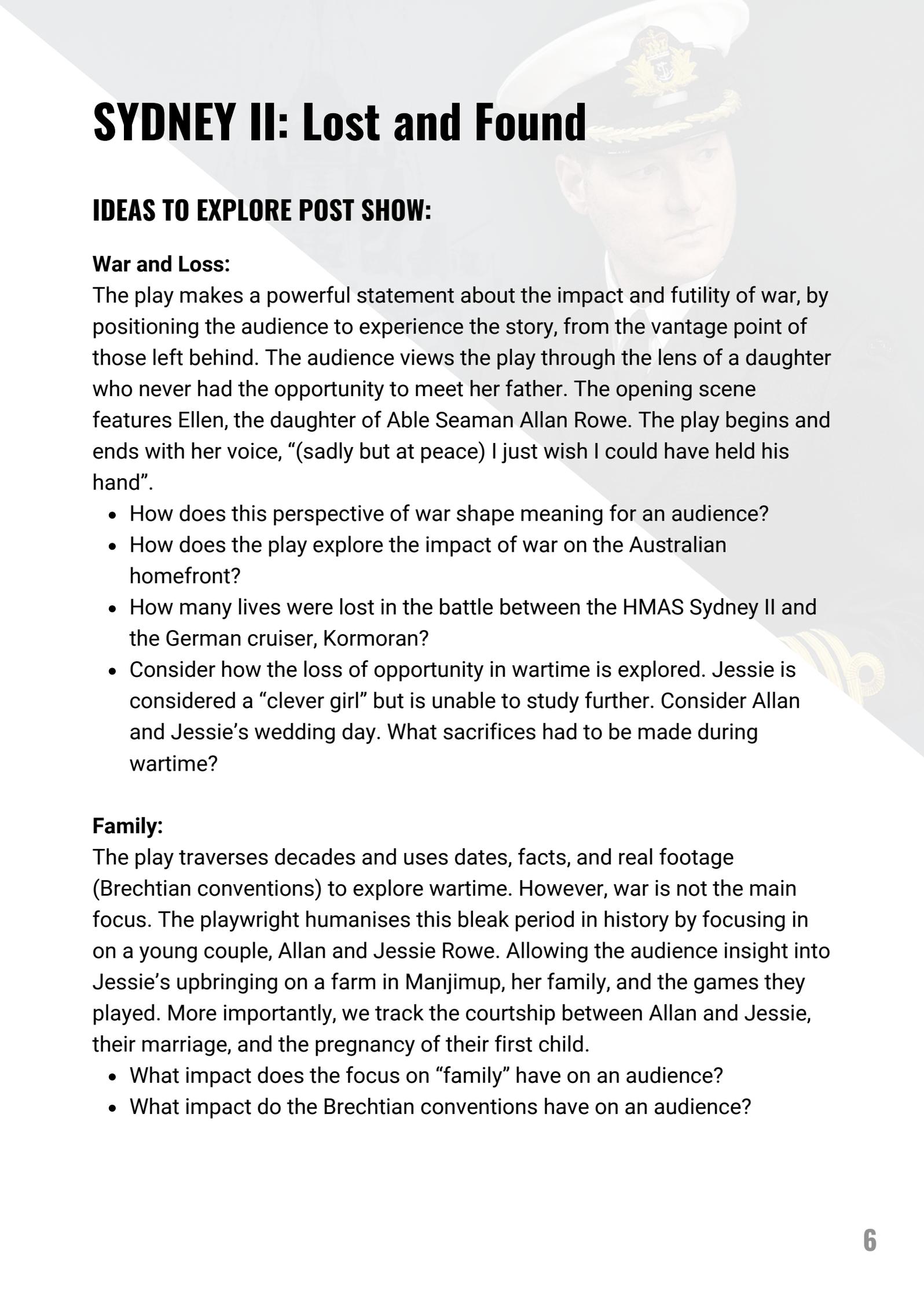
- What are the biggest challenges for a visual designer?
- Mike states that there are two important benefits of integrating audio visual with live theatre. What are they?
- What is Mike's approach when designing for a show?
- The story of HMAS Sydney is dark and ominous, however, Mike wanted to steer away from this creating another dominant mood. What mood was he aiming for in Sydney: Lost and Found?
- What symbols/motifs did Mike create through his design?

ACTOR: Myles Pollard

"The hero of the whole process becomes the story. The actors are there to support the story."

- What process does Pollard undertake to realise character (his Personal Style)?
- What challenges does this text/production present for an actor?
- What process will Pollard undertake in rehearsal to differentiate between multiple characters?
- Why does Pollard think Epic Theatre is such a powerful style of theatre?
- What sort of dramaturgical research does he undertake as an actor and how does this contribute to his performance?
- Why will this story resonate with an audience today?

SYDNEY II: Lost and Found



IDEAS TO EXPLORE POST SHOW:

War and Loss:

The play makes a powerful statement about the impact and futility of war, by positioning the audience to experience the story, from the vantage point of those left behind. The audience views the play through the lens of a daughter who never had the opportunity to meet her father. The opening scene features Ellen, the daughter of Able Seaman Allan Rowe. The play begins and ends with her voice, “(sadly but at peace) I just wish I could have held his hand”.

- How does this perspective of war shape meaning for an audience?
- How does the play explore the impact of war on the Australian homefront?
- How many lives were lost in the battle between the HMAS Sydney II and the German cruiser, Kormoran?
- Consider how the loss of opportunity in wartime is explored. Jessie is considered a “clever girl” but is unable to study further. Consider Allan and Jessie’s wedding day. What sacrifices had to be made during wartime?

Family:

The play traverses decades and uses dates, facts, and real footage (Brechtian conventions) to explore wartime. However, war is not the main focus. The playwright humanises this bleak period in history by focusing in on a young couple, Allan and Jessie Rowe. Allowing the audience insight into Jessie’s upbringing on a farm in Manjimup, her family, and the games they played. More importantly, we track the courtship between Allan and Jessie, their marriage, and the pregnancy of their first child.

- What impact does the focus on “family” have on an audience?
- What impact do the Brechtian conventions have on an audience?

SYDNEY II: Lost and Found

IDEAS TO EXPLORE POST SHOW (CONTINUED):

Search and Discovery

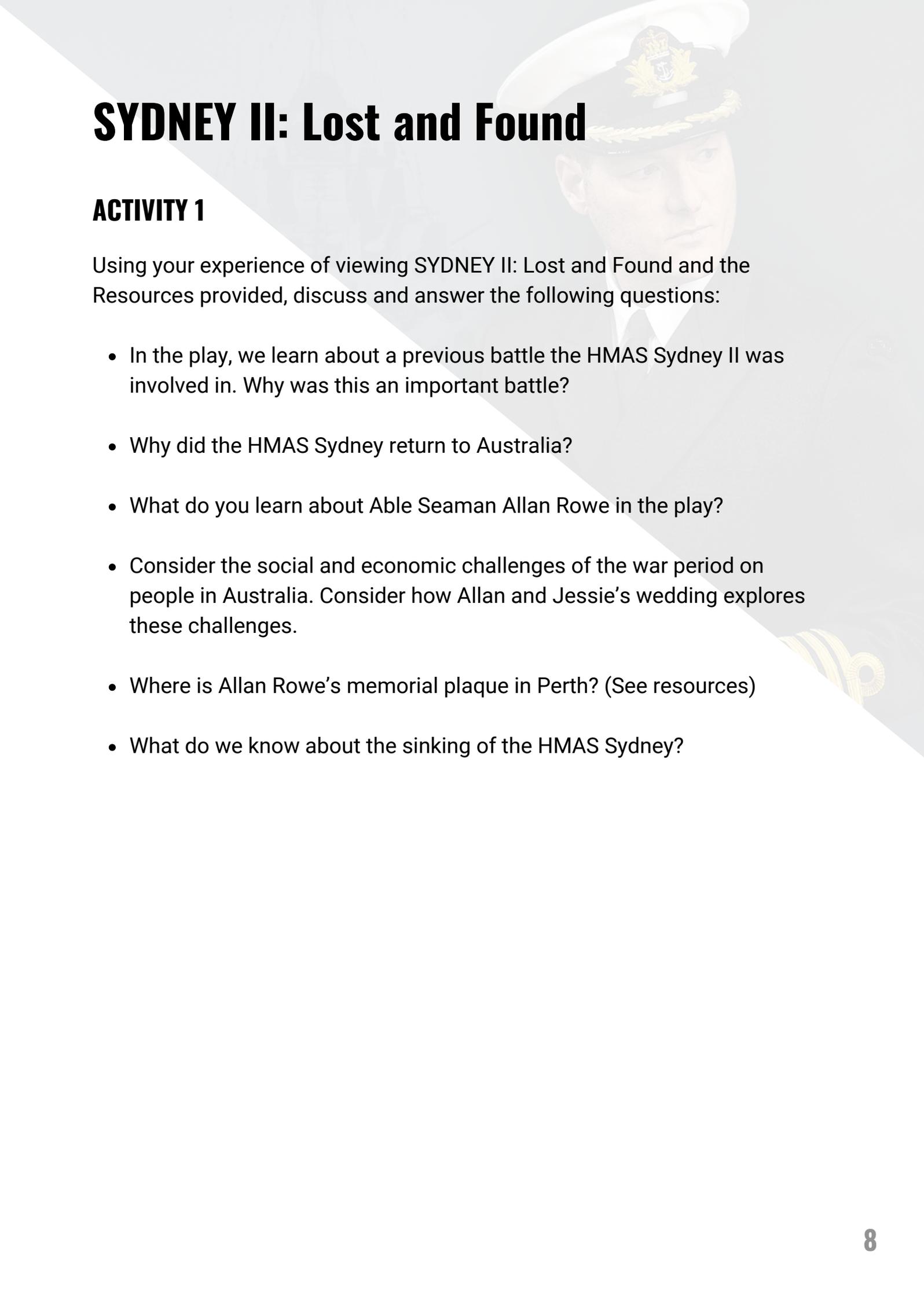
The Finding Sydney Foundation was formed to find the Royal Australian Navy light cruiser HMAS Sydney. The play tracks the many obstacles the Foundation had to overcome to make the search possible.

- What obstacles did the Finding Sydney Foundation face?
- The obstacles are depicted in a highly presentational way. Describe the choices made to convey the struggles experienced by the Foundation. What was the purpose of presenting it in this way and what was the impact?

A Voice Over of Ted Graham (Chairman of the Finding Sydney Foundation) is played at the start of Scene 3. "So many families with an empty place at the table. One man said to me, "I just want to know where my father is." Now at least there's a place on the map."

- How do these intersecting scenes explore the importance of remembrance and commemoration?
- As a class, take a look at the Geraldton memorial for the HMAS Sydney Memorial page:
<https://www.hmassydneymemorialgeraldton.com.au/symbolism/> and discuss the symbolism used. What symbolism or repetitive images were used in the production of SYDNEY II: Lost and Found?

SYDNEY II: Lost and Found

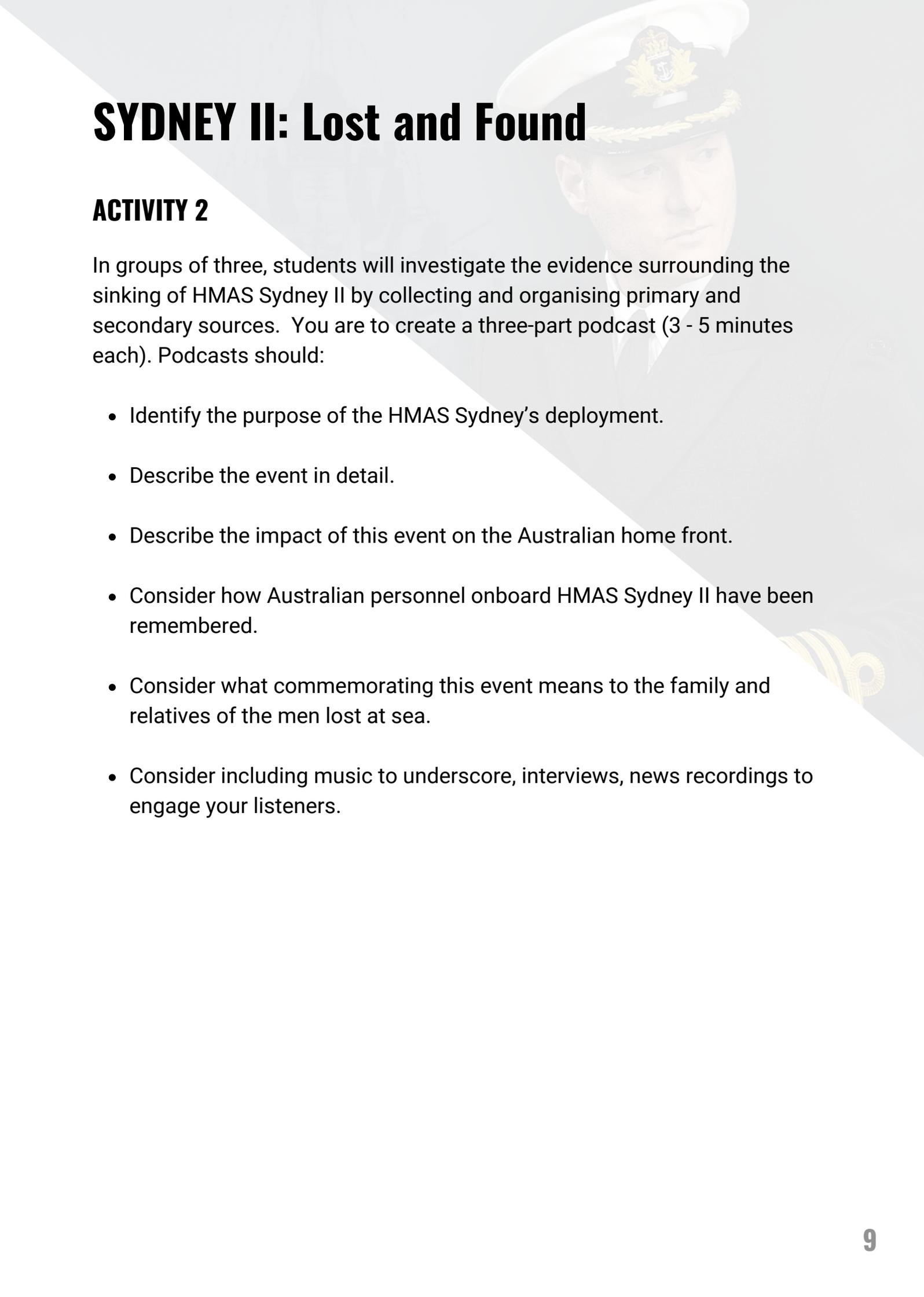


ACTIVITY 1

Using your experience of viewing SYDNEY II: Lost and Found and the Resources provided, discuss and answer the following questions:

- In the play, we learn about a previous battle the HMAS Sydney II was involved in. Why was this an important battle?
- Why did the HMAS Sydney return to Australia?
- What do you learn about Able Seaman Allan Rowe in the play?
- Consider the social and economic challenges of the war period on people in Australia. Consider how Allan and Jessie's wedding explores these challenges.
- Where is Allan Rowe's memorial plaque in Perth? (See resources)
- What do we know about the sinking of the HMAS Sydney?

SYDNEY II: Lost and Found



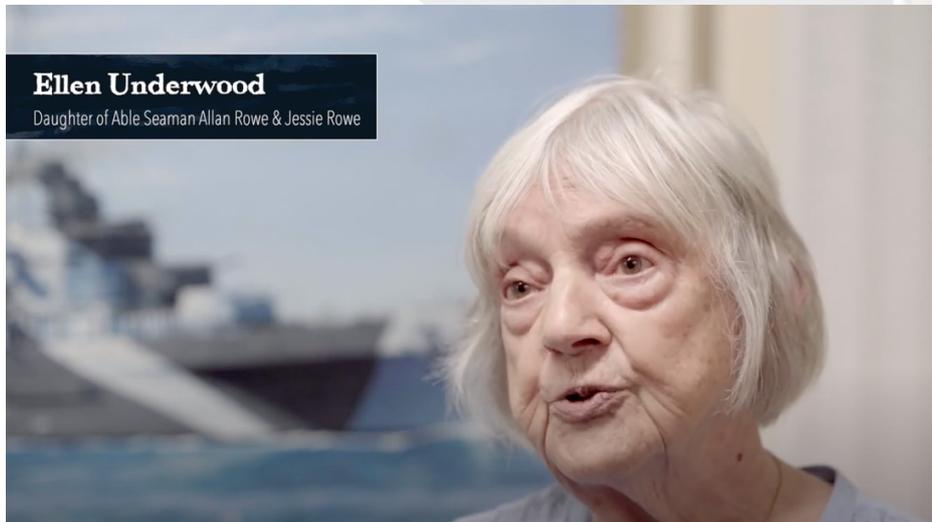
ACTIVITY 2

In groups of three, students will investigate the evidence surrounding the sinking of HMAS Sydney II by collecting and organising primary and secondary sources. You are to create a three-part podcast (3 - 5 minutes each). Podcasts should:

- Identify the purpose of the HMAS Sydney's deployment.
- Describe the event in detail.
- Describe the impact of this event on the Australian home front.
- Consider how Australian personnel onboard HMAS Sydney II have been remembered.
- Consider what commemorating this event means to the family and relatives of the men lost at sea.
- Consider including music to underscore, interviews, news recordings to engage your listeners.

SYDNEY II: Lost and Found

INTERVIEWS - Click on links below

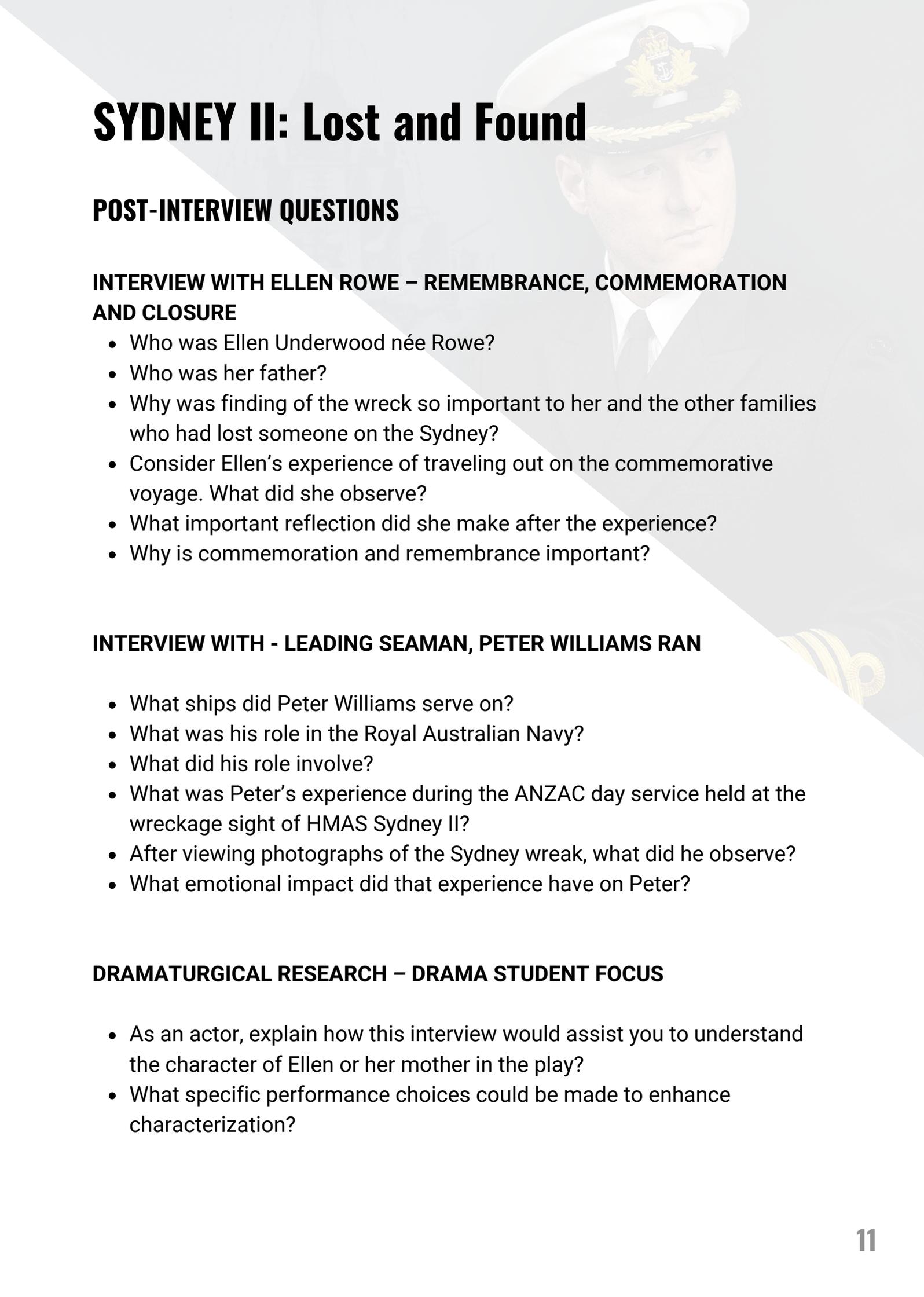


https://www.youtube.com/watch?v=oPnXqv5viJM&ab_channel=THEATRE180



<https://youtu.be/3NUtDLz2n4Q>

SYDNEY II: Lost and Found



POST-INTERVIEW QUESTIONS

INTERVIEW WITH ELLEN ROWE – REMEMBRANCE, COMMEMORATION AND CLOSURE

- Who was Ellen Underwood née Rowe?
- Who was her father?
- Why was finding of the wreck so important to her and the other families who had lost someone on the Sydney?
- Consider Ellen's experience of traveling out on the commemorative voyage. What did she observe?
- What important reflection did she make after the experience?
- Why is commemoration and remembrance important?

INTERVIEW WITH - LEADING SEAMAN, PETER WILLIAMS RAN

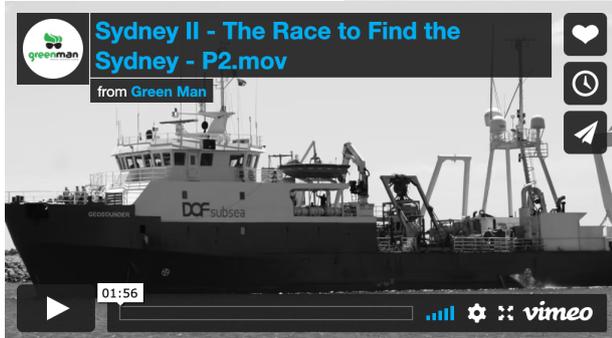
- What ships did Peter Williams serve on?
- What was his role in the Royal Australian Navy?
- What did his role involve?
- What was Peter's experience during the ANZAC day service held at the wreckage sight of HMAS Sydney II?
- After viewing photographs of the Sydney wreck, what did he observe?
- What emotional impact did that experience have on Peter?

DRAMATURGICAL RESEARCH – DRAMA STUDENT FOCUS

- As an actor, explain how this interview would assist you to understand the character of Ellen or her mother in the play?
- What specific performance choices could be made to enhance characterization?

SYDNEY II: Lost and Found

RESOURCES



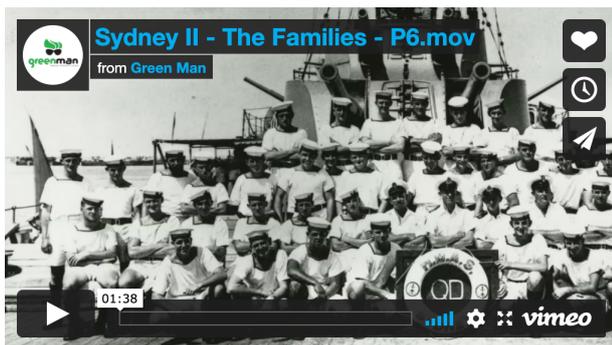
Race to find the Sydney:

<https://vimeo.com/571061199/ff766e63bd>



Survivors of the Kormoran:

<https://vimeo.com/571062628/14b4d35da9>



The Families:

<https://vimeo.com/571061059/8f219d154d>



Promo Trailer:

<https://www.youtube.com/watch?v=5PjRDf5WaWw>



Pride of the Australian Fleet:

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

SYDNEY II: Lost and Found

WAR ON THE HOMEFRONT

What other attacks were made on Australian soil?

Research attacks on the home front during World War II and consider the following:

- What was the aim of each attack?
- What preparation was made to defend Australian soil? What was built to defend Australia?
- What was destroyed during the attack?
- How are these attacks commemorated or remembered today?



ALAUSTRALIAN WAR MEMORIAL 1 201 03
Dense clouds of smoke rise from oil tanks hit during the first Japanese air raid on Australia's mainland, Darwin, 19 February, 1942.



ALAUSTRALIAN WAR MEMORIAL 000005
Midget submarine No. 21 is raised from the bed of Sydney Harbour, 1 June 1942.

Source: <https://anzacportal.dva.gov.au/resources/media/file/australias-home-defence-1939-1945>

SYDNEY II: Lost and Found

GROWING UP DURING WORLD WAR II

Research term: Air Raid Precautions (ARP) and consider the following questions:

- What locations were used as air raid posts during WWII?
- Do you know of any buildings/areas that were used as Air raid posts near you?
- What was the air raid signal? What did it sound like?
- What is a 'brown out'?
- What would it have been like growing up during the War period?
- What were "latch key" kids?
- How did children help out during the war period?

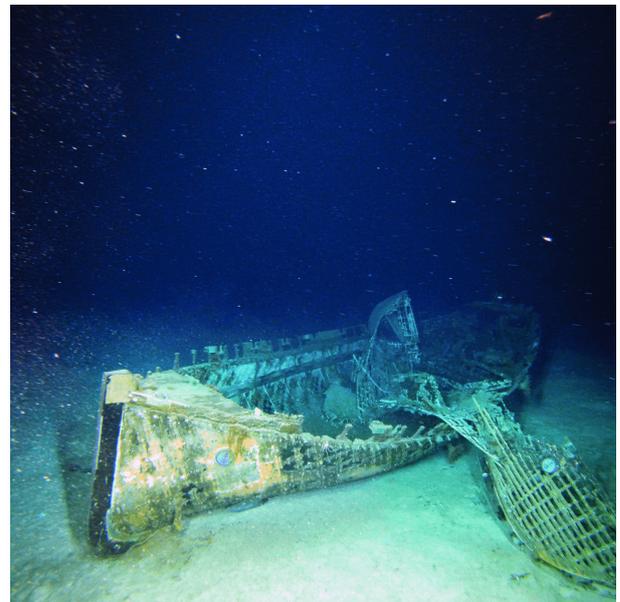
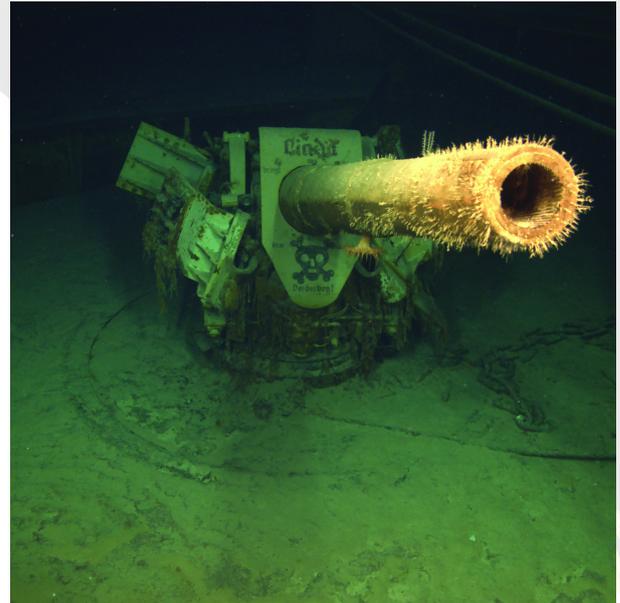
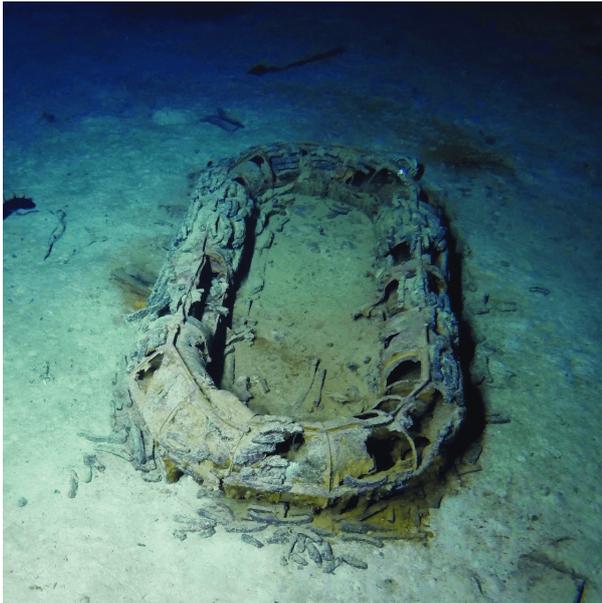
One of a series of photographs created by the ARP and Metropolitan Fire Brigade for publication in local papers, this image carries a caption giving detailed instructions to householders: ... Every Australian should know what to do in an air raid ... Keep your head down when in an open trench, upturned faces draw enemy fire. If there is room, lie right down on the floor. To avoid concussion, never lean against the walls of the trench. The open trench in your backyard may be 4 or 5 feet deep, 4½ feet wide at the top, tapering to 3½ feet wide at the bottom. A roof of corrugated iron covered with earth and built to specifications you can obtain from your air-raid warden converts the open trench into a shelter, giving greater protection. AWM 011522



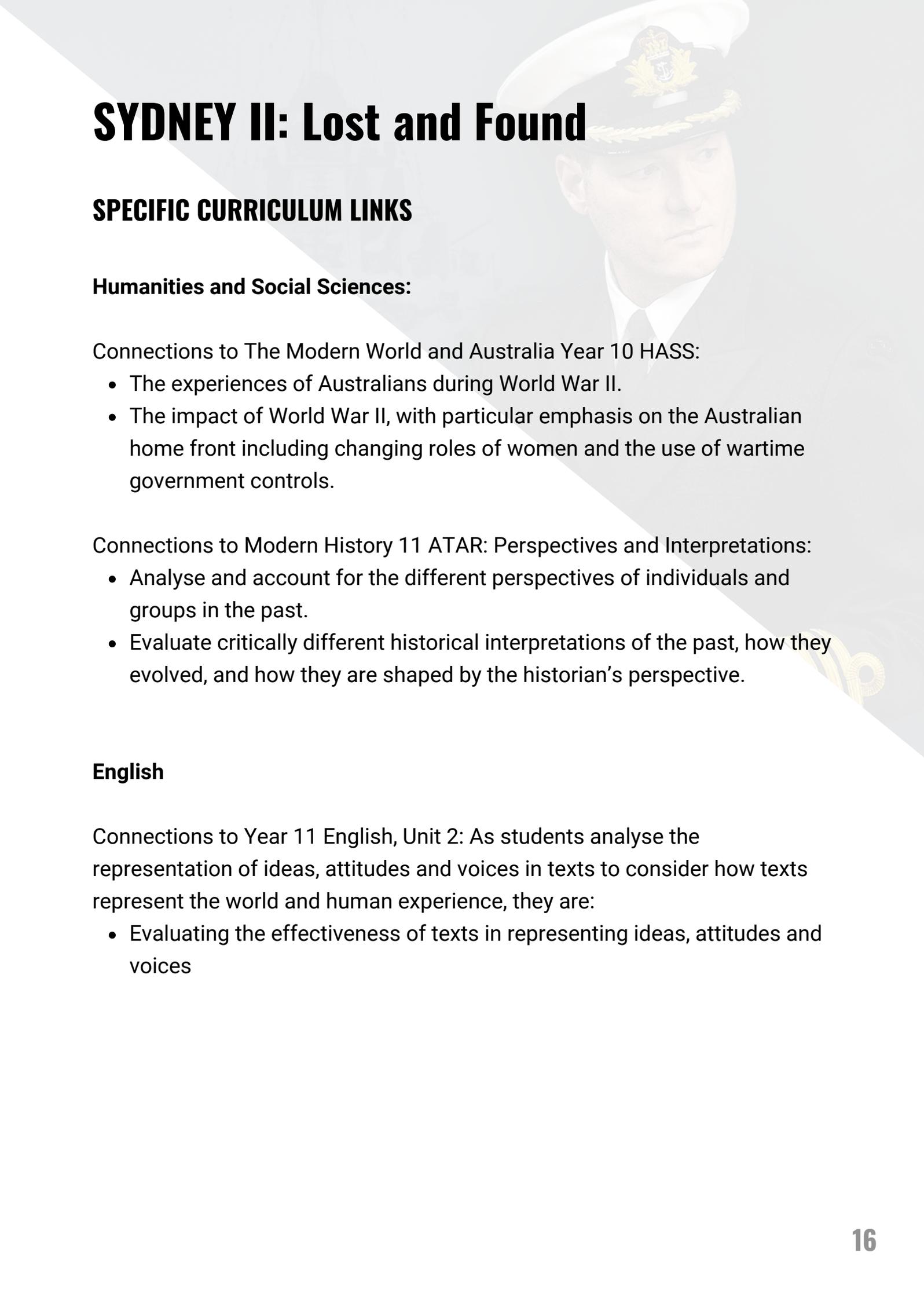
SYDNEY II: Lost and Found

2015 EXPEDITION TO THE WRECK

Produced with the assistance of the Western Australian Museum



SYDNEY II: Lost and Found



SPECIFIC CURRICULUM LINKS

Humanities and Social Sciences:

Connections to The Modern World and Australia Year 10 HASS:

- The experiences of Australians during World War II.
- The impact of World War II, with particular emphasis on the Australian home front including changing roles of women and the use of wartime government controls.

Connections to Modern History 11 ATAR: Perspectives and Interpretations:

- Analyse and account for the different perspectives of individuals and groups in the past.
- Evaluate critically different historical interpretations of the past, how they evolved, and how they are shaped by the historian's perspective.

English

Connections to Year 11 English, Unit 2: As students analyse the representation of ideas, attitudes and voices in texts to consider how texts represent the world and human experience, they are:

- Evaluating the effectiveness of texts in representing ideas, attitudes and voices

SYDNEY II: Lost and Found

SPECIFIC CURRICULUM LINKS CONT.

Drama

Connections to Year 9 and 10 Drama: Drama forms and styles:

- Communicating meaning through realistic and nonrealistic performance styles and dramatic forms by manipulating the elements of drama.
- Establishing aspects of the dramatic action as symbolic.
- Considering viewpoints – meanings and interpretations.

Connections to Year 11AEDRA, Unit 2: Drama processes and the elements of drama:

- The elements of drama shaped through viewpoints in improvisation to create dramatic meaning that challenges and questions forces.
- Directing theory that shapes the application of the elements of drama.

Connections to Year 11AEDRA, Unit 2: Drama forms and styles:

- Relationships between presentational, non-realist drama and non-linear narrative structures.

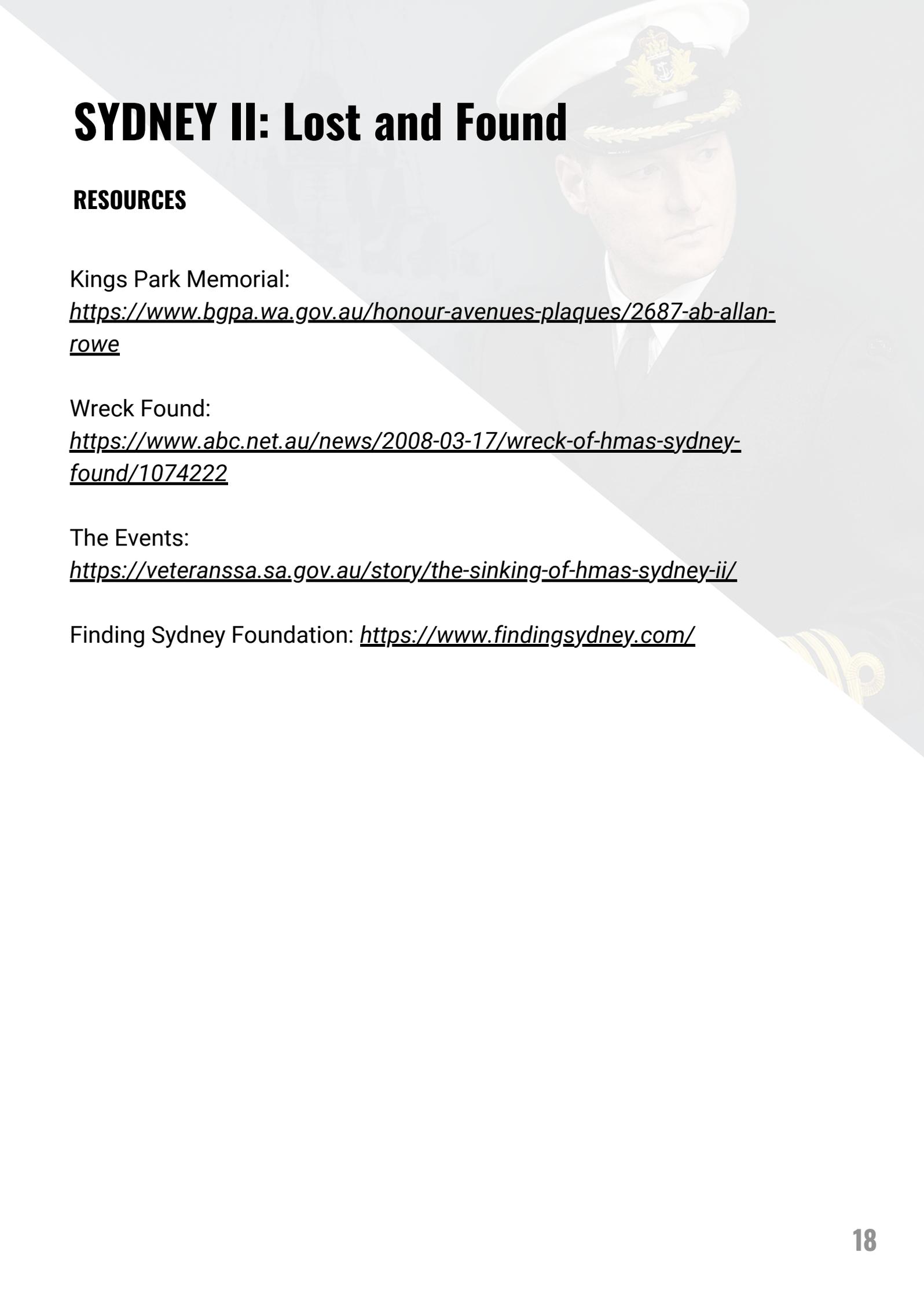
Connections to Year 12 ATDRA Drama conventions:

- Techniques in presentational, non-realist drama for connecting with an audience through imaginative, political or polemical engagement.
- Juxtaposition and transition in role, character, space, time, forms and/or styles, including leaps of time, flashback and flash forward, fragmented and cyclical structures.

Connections to Year 12 ATDRA Values, forces and drama practice:

- Forces that contributed towards the development of particular presentational, non-realist approaches to acting and drama.

SYDNEY II: Lost and Found



RESOURCES

Kings Park Memorial:

<https://www.bgpa.wa.gov.au/honour-avenues-plaques/2687-ab-allan-rowe>

Wreck Found:

<https://www.abc.net.au/news/2008-03-17/wreck-of-hmas-sydney-found/1074222>

The Events:

<https://veteranssa.sa.gov.au/story/the-sinking-of-hmas-sydney-ii/>

Finding Sydney Foundation: <https://www.findingsydney.com/>

CREDITS

WRITER Jenny Davis OAM

DIRECTOR Stuart Halusz

CAST

Myles Pollard

Morgan Dukes

Tom O'Sullivan

Janet Pettigrew (filmed character)

SOUND DESIGNER Ben Collins

COMPOSER Ron Siemiginowski

AUDIO VISUAL DESIGNER Michael Paget

AUDIOVISUAL PRODUCTION Sunburnt Films

STAGE MANAGER Aaron Stirk

ASSISTANT STAGE MANAGER Finlay Pedler

WARDROBE MANAGER Elvie Haluszkiewicz

COSTUME INTERNS Chandre Clark & Christina Piasecka

PRODUCERS Rebecca Davis and Michelle Fornasier

THEME SONG COMPOSER Craig Skelton

ACCENT COACH Luzita Fereday

SECOND UNIT FILMING Peter Williams

PRODUCTION ADVISER Garry Ferguson

PUBLICIST Limelight Consulting

MARKETING Green Man Media

EDUCATION CONSULTANT Donna Hughes

ADMINISTRATION ASSISTANT Madison Gracie

ASSISTANT TO THE DIRECTOR Kate Manson

PHOTOGRAPHER Stewart Thorpe

THANK YOU: Finding Sydney Foundation

THIS PRODUCTION IS MADE POSSIBLE THROUGH THE RESTART INVESTMENT TO SUSTAIN AND EXPAND (RISE) FUND – AN AUSTRALIAN GOVERNMENT INITIATIVE.



Australian Government

RISE Fund



Department of
**Local Government, Sport
and Cultural Industries**

