

Lost and Found

12 December 2023 – 6 January 2024

The Hall, Aviva Studios

Official Programme

World Premiere 14 December

Written by **Oliver Jeffers**

Adapted and Directed by **Will Brenton**

With Music by **Gruff Rhys**

Jean Chan Set and Costume Designer

Olly Taylor Puppetry Director

Jess Williams Movement and Associate Director

Jordan Li-Smith Musical Director

Jai Morjaria Lighting Designer

Alexandra Faye Braithwaite Sound Designer

Keyframe Studios Animation

Olivia Barr Casting Consultant

Additional arrangements and orchestrations by **Jordan Li-Smith**

Cast

Lydia Baksh Penguin

Richard Hay Boy

Susie Barrett

Gus Barry

Ronan Cullen

Pena Iiyambo

Gemma Khawaja

Rayo Patel

Commissioned and produced by Factory International.

We don't always know what it is we're really looking for.

This is the idea that drives *Lost and Found* by Oliver Jeffers – and, as with so many of Jeffers' clever, characterful books, it's an idea that applies whatever our age. The little boy in *Lost and Found* takes the arrival of a penguin on his doorstep as a sign that it is lost – and decides he must help it find a way back to the South Pole. Consumed by this goal, the boy takes a long time to realise that what the penguin is really looking for is a friend – as is the boy himself.

We can all easily overlook the benefits of an unexpected arrival, and so this story resonates with all of us. This is Jeffers' genius: the bond that forms as boy and penguin travel together feels familiar; the unexpected connection we didn't know we were missing; the need we all have for friendship and a home.

Here at Factory International, we've been on a mission to create a new home at Aviva Studios. When we began thinking about the first festive show at our new venue, *Lost and Found*'s resonant themes of friendship, adventure and resilience seemed the perfect fit. But how should we bring such a simple, effective story book to the stage?

Over the past five years, as our new home has grown from the ground up, the creative team behind the stage adaptation of *Lost and Found* have been translating Jeffers' watercolour illustrations into puppetry and projections – creating a flotsam and jetsam set and composing the music that will help to bring this story to life. Some of the team we've worked with before: the brilliant Will Brenton, who scripted and directed *The Tale of Mr Tumble* at MIF15, and the ever-inventive Gruff Rhys, who composed a new anthem for our closing ceremony at MIF17. Others are new connections – all bringing equal energy and vision to the task of translating Oliver Jeffers' book into an unforgettable stage experience.

Together, this talented team of collaborators represent the absolute dedication to quality that marks our approach to all the projects we produce as Factory International. Our invitation to artists is always to invent tomorrow together – and I am unrestrainedly proud of how Lost and Found is doing this for a younger age group. And for their adults.

John McGrath

Artistic Director & Chief Executive, Factory International

Lost and Found on Stage: Telling Stories All the Way

The Lost and Found Creative Team explore the importance of storytelling, from childhood onwards.

Let's begin at the beginning: 'Once there was a boy and one day he found a penguin at his door.' In the opening pages of *Lost and Found* by Oliver Jeffers, we meet a lost penguin and a young boy – not obviously despondent or unpopular, but alone at the door to his house, and in the series of illustrations that follows. As you turn the pages, you begin to understand that the lost little penguin is the boy's only company.

'The more I thought about the story, the more I came to realise that it clearly wasn't just the penguin that was lost', says Will Brenton, BAFTA Award-winning co-creator of the *Tweenies* and Director of Factory International's adaptation of Jeffers' celebrated book. 'I think the boy had the need of somebody as well.' The reason for that need? It becomes obvious that the boy only has some disinterested seagulls and his yellow bathtub duck to talk to.

The importance of stories – for connection and communication – is *Lost and Found*'s central theme, both on the page and now the stage. 'Storytelling is one of the most important creative outlets we have as humans', Oliver Jeffers says. 'A lot of people grow up and think they don't know how to look at art; they're not an artist, they can't draw. They forget that all human beings are born naturally as artists, and we just forget to continue creating as we become self-aware adults. But we learned how to read a room or read facial expressions, and we learned how to read or interpret an image before we even learned how to read a word. Storytelling is key as we learn to understand one another, understand the world around us.'

'It is really magical – magic not as a deception, but as the engagement of the imagination.'

Brenton agrees: 'They give us so much', he says. 'They give us a moral code to live by. They teach us about our interactions. They teach us about amazing worlds that we can believe in our imagination. You know, the power of it is kind of unparalleled really.' Puppetry Director Olly Taylor, whose credits include Asteroid City, Star Wars and Teletubbies, states this even more simply: 'The best way humans find to explore relationships and ideas is through story.'

In Jeffers' book, a friendship forms as the penguin becomes audience to the boy's stories on their journey to the South Pole. On the stage, Lost and Found will find a new audience: 'Theatre is such a different storytelling platform to books, and even TV and film', Jeffers says. 'It's experiential, which is the most special part.' Brenton points to this as another way in which storytelling can gift us things: 'Part of that experience is seeing how things land with the other people around you', he says. 'It goes for anything from permission to enjoy something, to permission to be emotional about something – permission to be moved by something,' he explains.

So how do you go about translating a book onto the stage? The team started with Oliver Jeffers' illustrations, adopting the author's palette and the textures of watercolours. Then came the design for the set. 'I began by looking at references to old fishing harbours, trying to imagine where the boy lives beyond the row of houses that we get a glimpse of', says Jean Chan, Set and Costume Designer for the production and winner of the Linbury Prize for Stage Design. 'So the show itself actually passes through the book and expands on it', Brenton adds. 'It fills in all the spaces in between the pages.'

There's Gruff Rhys' soundtrack, with its original lyrics, seafaring motifs and recordings of boat building. There's a set formed from the lost items that get

washed up on our shores – found plastics, mixed with marine objects – and dotted with hidden references to the story. Then there’s a puppet chorus of naughty seagulls that help with scene changes and interact like a squabbling family; a slapstick counterpoint to the quieter dynamic between boy and penguin. ‘One of the jobs is going to be making the characters genuinely interact with each other’, says Movement Director Jess Williams of bringing this ensemble to life.

‘Stories are our way into understanding our own and other people’s feelings’

The puppets are where the audience truly become part of the storytelling. Created in model maker Jonathan Saville’s workshop, these gorgeous, characterful creations are nonetheless bound by mechanics; imagination does the rest. ‘The thing with puppets is the investment, because it’s a dialogue and you’re both investing in it’, Olly Taylor reflects. ‘It is really magical – magic not as a deception, but as the engagement of the imagination.’

‘The big difference with what we’re doing with Lost and Found is it’s not a kids’ show in the sense that it’s people coming out being bright, energetic and shouting at the audience’, Brenton says, gesturing to the space they’re leaving to be filled with creativity. For him, this way of making theatre is missing something: he argues that the approach to a show should be driven by quality, not assumptions about its audience. ‘I would hope that more people pay attention to the idea that kids’ content isn’t a bolt-on’, Brenton suggests. ‘It’s something we should cherish in the same way we cherish who teaches our kids – as we cherish who medically looks after them. We should cherish who entertains them.’

These are, after all, stories that can stay with us from early childhood, with the same significance as memories. We build our friendships with them – our entire idea of the

world, really. Stories are our way into understanding our own and other people's feelings, what we talk about when we talk about love – and a new way forwards together, whether journeying back from the South Pole, or on the way home from the theatre. And, as Jess Williams says, 'they shouldn't get less important to us as we get older'.

Words by **Polly Checkland Harding**

How to Draw a Penguin

By Oliver Jeffers

1. We all know how important it is to draw from **real life** so step one is: **borrow penguin**

2. OK, so it's pretty tricky to borrow a penguin. And they are quite expensive, so buying one is out of the **question**. If you failed to complete step one, then step two is **find** a photograph of a penguin.

3. Can't find a photo? Alright, alright, I'll show you. The anatomy of a penguin is made up of only **three parts**: head, body and useless wings. It's important to get these **right**

4. Let's get the proportion first by drawing a circle on top of a **bigger** circle.

5. The bigger circle is the body. Draw in how it meets the **head**.

6. Now for his **wings**, which look like two sausages on either side.

7. Penguins look like **waiters**, so let's give him his white shirt by colouring in his head, sides and wings **black**.

8. It's time to add his beak, which is a blob of orange in the middle of his face. While you are at the orange, do a bit on the fluff on his neck.

9. His **eyes** are two dots of **white** paint. Where you put them changes where he is looking.

10. Let's decide where the **sun** is. For the sake of argument, we will say it's to the right. This means we put in a shadow to the left, and make his belly fluff a bit darker on the left too.

11. We are ready for the final touch, his feet, which are really just two blobs of **orange** at the bottom of his body.

12. There you go! You now have a **penguin** and you can make him do whatever you want.

Draw Your Own Penguin!

Follow Oliver Jeffers' 12 steps to a perfect penguin illustration – and, when you're done, we'd love to see them!

Got a little artist on your hands?

Share their creations by tagging Factory International in your posts:

@factoryinternational on Facebook

@factory_international on Instagram

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@factoryintl on X

Gruff Rhys: 'From the pages of a book into a whole world'

The musician, composer, producer, filmmaker and Super Furry Animals frontman on creating the sonic world of Lost and Found.

Somewhat fittingly, it was after being approached about working on the score for a stage adaptation of Oliver Jeffers' book *Lost and Found* that Gruff Rhys realised he had two copies of the book at home already. In the intervening years since he'd read it to his kids, the imagery had stuck with the Welsh singer-songwriter and all-round polymath. A world that's wind-beaten and sea-salt faded, with pastel-hued paint peeling from the book's pages. Idyllic, but weathered too.

'Musically to me the seafaring side of the book suggested something worn. Then the text is about loneliness and a need for friendship, so I was going for something that was melancholy but sort of euphoric as well somehow,' he says.

He laughs at this contradiction, but he's the right musician to achieve this alchemy. As a solo artist, Gruff Rhys' MO is melodic, world-building pop with surreal lyrics. The kind of music that can capture a mood and then burrow in your brain like a familiar and friendly earworm – always there whether you're in need of a laugh or cry.

'They're alone on a vast ocean, so it's trying to make music that gives that sense of space and loneliness – a tiny voice singing on top of this massive ocean.'

Approaching the score for *Lost and Found* was unlike his usual process of writing alone at home or shut away in a studio. Gruff went through the script with Director Will Brenton, who made suggestions but never set any

restrictions. The task at hand for Gruff? Drawing out the emotions. 'Will pinpointing how he wants people to feel when they hear the music was really interesting for me. I love new experiences and that was definitely a fun, new way of working,' he says. And those feelings? 'I suppose extreme fragility in the face of the elements – a kind of misplaced bravado by the boy, where maybe the penguin who doesn't say anything at all is the wise one.'

The dynamic is not lost on Gruff. 'It could be applied to a lot of things.' He nods before returning to the score: 'They're alone on a vast ocean, so it's trying to make music that gives that sense of space and loneliness – a tiny voice singing on top of this massive ocean.'

It's clear when Gruff talks about the project that translating the rich seafaring imagery from the page into sound has been a delight. Mixing old and new, he reached for his Mellotron keyboard – a multifarious instrument that houses mandolin and accordion sounds recorded on tape in the 1960s. He also worked closely with music producer Luke Abbott, using cutting and sampling methods new to Gruff to recreate the atmospherics of old jazz records.

'It's been quite exciting just in terms of technology. We wanted to create something that sounded quite old. So we've been fitting music into programs that make it sound like 78 RPM records from the 1950s.' The most fun part? 'Creating rhythm tracks out of boat building sounds – using the sounds of sawing and hammering and nails. That was really exciting, using objects the scene suggested instead of drums.' (A note to parents and carers with any budding musicians out there – we wouldn't advise trying this at home!)

This playfulness in approach doesn't only come out when Gruff is writing for the stage, or for younger audiences – in

fact, he doesn't like to think of such projects as writing specifically for children. He references the *Insatiable, Inflatable Candylicious!*, a play he made with National Theatre Wales after his second solo record *Candylicious* started to draw in a decidedly younger crowd. 'On the album, there's this quite sweet song and this sort of weird thing happened where people started bringing their kids to concerts, but I never wrote it for kids or anything. It wasn't something I planned', he explains. The challenge (albeit a fun one) was always adapting the record for the stage, not adapting it to a younger audience.

'It's really amazing to be involved with the show and see this thing grow from the pages of a book into a whole world.'

When it came to crafting the score for *Lost and Found*, the approach was no different. 'I don't think of it as children's music... I think kids so often are so sure in their own tastes in music and open to anything – but at the same time really critical – much more honestly critical than adults. So I never try and cater to children in that sense, in case it kind of patronises them.' Regardless of age, he notes how seeing another world come to life on stage can be a spellbinding experience. 'It's really amazing to be involved with the show and see this thing grow from the pages of a book into a whole world. Seeing the theatre set develop from drawings into the stage design... totally magic and inspiring,' he says.

Gruff speaks warmly about working with the creative team – of being one piece of the puzzle bringing this timeless story to life. What does he hope young and old people alike will take away from seeing the show? 'I think we live in an extremely troubled time of conflict and this is a simple moral tale about the power of friendship. And that hopefully, as part of that storytelling, the music will give

people some kind of hope.'

Words by **Bethany Garrett**.

Listening Around Lost and Found

Gruff Rhys' musical recommendations

1. **So You'll Aim Toward the Sky** – Grandaddy
2. **Lá Vem a Onda** – Tom Zé
3. **Move On** – David Bowie
4. **'Till I Die** – The Beach Boys
5. **Zefirs** – Julio Bustamante
6. **Relance** – Gal Costa
7. **Lament (Lonesome Polecat)** – MGM Studio Orchestra, MGM Studio Chorus and Matt Mattox
8. **Heißeibe Lippen** – Cluster
9. **Communication** – Janet Jackson
10. **Daw Hyfryd Fis Mehefin** – Dafydd Iwan/Edward

QR Code



A QR code that goes to the music playlist on Spotify found at bit.ly/46w1ffA

Creative Team

Oliver Jeffers

Writer

While investigating the ways the human mind understands its world, Oliver Jeffers' work functions as comic relief in the face of futility. His latest book, *Begin Again*, is a powerful and thought-provoking visual examination of the state of the world, building upon his artistic exploration of humankind's impact on itself and on our planet. Featuring Jeffers' bold and iconic art, *Begin Again* follows humankind on its journey through history, sharing profound, sometimes poignant, commentary on our present, and then offers a challenge: where do we go from here?

Jeffers' engagements and practice are truly international in scope. His critically acclaimed picture books have been translated into over 50 languages and sold over 14 million copies worldwide. His original artwork has been exhibited at such institutions as the Brooklyn Museum in New York, the National Portrait Gallery in London, and the Isabella Stewart Gardner Museum in Boston.

Jeffers has been the recipient of numerous awards, including a New York Times Best Illustrated Children's Books Award, BolognaRagazzi Award, an Emmy Award for Studio AKA and Apple Original's adaptation of *Here We Are*, and an MBE from Her Late Majesty Queen Elizabeth II for services to the arts. *Begin Again* was published in October 2023.

Will Brenton

Adaptation and Direction

Will Brenton is a multi-award-winning creator, director and producer of television and theatre. His awards include six BAFTA nominations, a BAFTA, a Royal Television Society Award, and 14 other awards and nominations. Currently Will works as a regular director on *Hollyoaks*, *Eastenders*

and Emmerdale, alongside his live work and writing.

Through his own production companies Tell-Tale and Wish Films, he has co-created, written, produced and directed some of today's best known and most iconic programs for children, including most memorably the worldwide phenomenon the Tweenies, who sold more tickets on their first tour than Robbie Williams and Britney Spears put together. He holds the unusual honour of creating and producing both the BBC and ITV's biggest ever single commissions for children's programming.

Will has also written, co-written and directed over 40 live shows, including 26 arena shows and a bespoke musical for children The Tale of Mr Tumble for Manchester International Festival, which placed in The Guardian's Top 10 Theatre shows in 2015. Will also wrote and directed the Dr Who Live: The Monsters Are Coming! arena tour starring Nigel Planer, which opened at Wembley Stadium to great acclaim.

Gruff Rhys

Music

Gruff Rhys is a songwriter and musician from Wales who has consistently explored the potential of the song as an opportunity for wider cultural chaos. After forming Super Furry Animals – a band who combined artistic adventure with popular devotion on a global scale – he has embarked on a 20-year solo career that has seen him follow a variety of rich musical and thematic paths. He's seen his Candy Lion album adapted into a successful stage play and 2014's American Interior was conceived jointly as a feature film and book. Gruff has soundtracked multiple films, most recently 2022's The Almond and the Seahorse starring Rebel Wilson and Charlotte Gainsbourg.

Jean Chan

Set and Costume Designer

Jean Chan graduated from the Royal Welsh College of Music and Drama in 2008 and was Resident Trainee Designer at The Royal Shakespeare Company 2008–2009. She won the Linbury Prize for Stage Design in 2009. Her theatre designs include: *The Meaning of Zong* (Barbican and Bristol Old Vic); *Twelfth Night* and *A Midsummer Night's Dream* (Shakespeare's Globe); *Pinocchio* and *The Garbage King* (Unicorn Theatre); *Dick Whittington* and *Jack and the Beanstalk* (Lyric Hammersmith); and *The Witches*, *James and the Giant Peach* and *The BFG* (Dundee Rep). Her costume designs include: *Miss Saigon* (Folketeateret, Oslo); *Legally Blonde* (Regent's Park Open Air Theatre); *Knight's Tale* (Toho Theatre, Japan); *The Grinning Man* (Trafalgar Studio and Bristol Old Vic); *Aladdin* (Lyric Hammersmith); and *Lionboy* (Tricycle Theatre, UK Tour).

Olly Taylor

Puppetry Director

Olly is a sort-after puppeteer, puppetry consultant and director. In the theatre he has worked for many pantomimes, *Fierylight*, *Little Angel Theatre*, *Merlin Entertainments* and the BBC. As a producer and director for his own company, Olly has originated many of his own productions, including *The Ho Ho Ho Christmas Shows* and *Dr Ranj's Teddy Bear Hospital*. His TV credits include *Lovely Little Farm*, *Jim Henson's The Dark Crystal: Age of Resistance*, *Spitting Image*, *Get Well Soon* and forthcoming Netflix series *Eric*. His film credits include *Asteroid City*, multiple *Star Wars* films, and *Muppets Most Wanted*. In commercials Olly has worked for many UK and international campaigns.

Jess Williams

Movement and Associate Director

Jess Williams trained at the London Contemporary Dance School and Trinity Laban. Most recently Jess has worked for the National Theatre on *The Boy with Two Hearts* and *The Ocean at the End of the Lane*. Jess works closely with Frantic Assembly as an Associate Director and Creative Practitioner. Her credits for Frantic Assembly include *I Think We Are Alone* and *The Unreturning* as Associate Director and for the National Theatre's *The Curious Incident of the Dog in the Night-time* as Associate Movement Director. Her other recent credits include: *Around the World in 80 Days* (Theatre by the Lake); *Dracula: Mina's Reckoning* (National Theatre of Scotland); *Celebrated Virgins* (Theatr Clwyd); *Blood Harmony* (ThickSkin Theatre); *Sorry, I Disappeared* (Derby Theatre); and *Beginning* (National Theatre, Queens Theatre, Hornchurch).

Jordan Li-Smith

Musical Director

Jordan Li-Smith is an award-winning music director, conductor, writer and composer/lyricist. He made his West End debut conducting the Donmar Warehouse revival of *City of Angels*. His musical direction has been hailed as 'impeccable' (The Stage), and elsewhere it's been described that he conducts 'with a ferocity, an impassioned clarity, that reminds one of Leonard Bernstein' (Live Theatre UK). He recently finished conducting the 2023 China Tour of *Titanic The Musical*. Earlier this year, he made his debut as a writer and composer at Leicester Curve with *The Boy Who Sailed the Ocean in an Armchair*, adapted from the novel by Lara Williamson. Jordan also undertook additional arrangements and orchestrations for *Lost and Found*.

Jai Morjaria

Lighting Designer

Jai Morjaria trained at RADA. His theatre credits include: Macbeth (International Tour); Accidental Death of an Anarchist (Theatre Royal Haymarket, Lyric Hammersmith and Crucible, Sheffield); Cuckoo and Graceland (Royal Court); Othello (National Theatre); My Son's A Queer, (But what can you do?) (Ambassadors Theatre, Garrick Theatre, Underbelly and The Turbine Theatre); The Trials (Donmar Warehouse); Chasing Hares (Young Vic); Wuthering Heights (St Ann's Warehouse, National Theatre and US Tour); Uncanny: I Know What I Saw (Leicester Curve); Cruise (Duchess Theatre); August in England, House of Ife and Lava (Bush Theatre); Big Big Sky and The Hoes (Hampstead Theatre); The Sorcerer's Apprentice (Northern Stage); Anansi the Spider (Unicorn Theatre); and I'll Take You To Mrs. Cole! (Complicité).

Alexandra Faye Braithwaite

Sound Designer

Alexandra Faye Braithwaite's theatre credits include: Bloody Elle (Lyric Theatre, Soho Theatre, Traverse Theatre, and Royal Exchange Theatre); Falkland Sound (RSC: Swan Theatre); Sound of the Underground (Royal Court); The Good Person of Szechwan (Lyric Hammersmith and Sheffield Theatres); Groan Ups (Vaudeville Theatre and UK Tour); Never Have I Ever and The Narcissist (Chichester Festival Theatre); The Wonderful World of Dissocia (Theatre Royal Stratford East); Cat on a Hot Tin Roof, Wuthering Heights and Light Falls (Royal Exchange Theatre); Anna Karenina, Operation Crucible, Chicken Soup (The Crucible, Sheffield); Uncanny: I Know What I Saw (UK Tour); The Cavalcaders (Druid Theatre); Dublin Carol (Sherman Theatre); and The Remains of Maisie Duggan (Abbey Theatre).

Keyframe Studios

Animation

Established in 2009, Keyframe is an award-winning London based animation studio, producing linear content for pre-school audiences through to adult comedy, theatre, and events. Studio founder Asa Movshovitz is a recipient of a British Animation Award, and creative producer Matthew Freeman's work with video content in theatre commenced with the Menier Chocolate Factory's much-lauded production of Sondheim's Sunday in the Park with George in 2005. Recent theatrical productions for which Keyframe Studios has created content include the Baby Shark Live touring production, Aladdin (Wolverhampton Grand Theatre), and multiple theatre shows for productions staged on P&O's flagship cruise liners Iona and Arvia.

For more in-depth Creative Team bios, please see factoryinternational.org/factoryplus/lost-and-found-creatives

Cast

Lydia Baksh

Penguin

With a background in classical and contemporary dance, Lydia embarked on further training at the Drama Centre London. Upon graduating, she has worked extensively in theatre, film, television, radio and motion capture. Notable collaborations include Frantic Assembly, BBC and Wētā Workshop New Zealand. She is currently a member of the London-based Shapes in Motion – a leading collective of performers in the fields of motion capture and physical theatre. Alongside her acting career she works as a movement tutor and also delivers specialised motion capture training across several prominent

UK drama colleges.

Richard Hay

Boy

Richard has worked as a motion capture artist and puppeteer on Ridley Scott's Napoleon, Netflix's The Dark Crystal: Age of Resistance and Disney and Lucasfilm's Solo: A Star Wars Story. He provided voice and movement capture for the video game Darktides (Warhammer) and played the lead role, Bryn, in the Iris Prize winning film No Strings. Richard's theatre credits include: Fulfilment (National Tour), Buttons in Cinderella (Guildhall Arts Centre) and the LET Award winning The Inevitable Heartbreak of Gavin Plimsole (National Tour). You may also have seen his work in the advertising campaign for The AA where he puppeteered the adorable Tukker the dog.

Oliver Baines

Oliver Baines is an actor and musician from Manchester. His credits include I Like The Way You Move (Frantic Assembly Ignition; Theatre Peckham 2019) and Othello (Frantic Assembly; UK Tour 2022–2023).

Susie Barrett

Susie Barrett's theatre credits include: The Ballad of Maria Marten (UK Tour); The Hellgate Club (UK Tour); Robin Hood (The Customs House); Midsummer Merriments (Garden Stage, Hampton Court Palace); Mr Popper's Penguins (Children's Theatre Company, Minneapolis, Waterside Arts and OVO Hydro); Little Mermaid (Theatre Royal Bath); The Bear (Wales Millennium Centre); Alice's Adventures Underground (The Vaults); The Gruffalo (West End, UK and US Tours); A Christmas Carol (The Tramshed); Twelfth Night (Moors Theatre); Hound (Riverside Studios); and Just Another Friday (Jermyn Street Theatre). Her feature film

credits include London Wall (Master Media) and Modern Life is Rubbish (Serotonin Films).

Gus Barry

Gus Barry is a young actor known for his work as Mathias in *Hetty Feather*, for which he was nominated for a children's BAFTA. Since he was nine Gus has enjoyed roles across film, television, and theatre, including Mickey Rooney in *Judy* (2019), the Oscar-winning *Judy Garland* biopic, and playing at the Almeida Theatre opposite Anne-Marie Duff in Beth Steel's *The House of Shades*. Outside of his acting Gus likes to write and direct, having made his first short film when he was 18. He enjoys playing the guitar and is currently in his final year studying Film at the University of Westminster.

Ronan Cullen

Ronan is an actor and puppeteer from Warrington. His theatre credits include: *Bones* (Park Theatre); *Gnomus: Caretaker of the Earth* (Puppets with Guts); *The Elephant In The Room* (Lost in Translation Circus); *Fulfilment* (SharkLegs – National Tour); and *Romeo and Juliet* (Curious Pheasant Theatre – National Tour). His TV credits include *Rosie Molloy Gives Up Everything* (Sky Comedy) and *Reading Between the Lines* (Sky Arts).

Pena Iiyambo

Pena Iiyambo embarked on her journey into the world of performing arts through a transformative, multi-disciplinary education at the Royal Central School of Speech and Drama, graduating in 2021. Her passion for both theatre and screen acting fuels her desire to create compelling and memorable performances, particularly when collaboration is involved. While relatively new to puppeteering, Pena is so excited for the opportunity to breathe life into the enchanting world of *Lost and Found*.

With a blend of traditional training and a fresh perspective, Pena is excited to bring the world audiences know and love alive. She can't wait for audiences to step into the world and be fully immersed, giving a new perspective on the book that is already so loved by many.

Gemma Khawaja

Gemma Khawaja is an accomplished performer and workshop leader specialising in children's theatre and puppetry. Upon completing an honours degree in Drama in 2001, Gemma furthered her skills and training in puppetry by learning traditional puppet making and performance techniques at Norwich Puppet Theatre from 2001 to 2004. Gemma has over 15 years of professional experience performing in touring puppet shows produced by leading companies such as Norwich Puppet Theatre, Horse + Bamboo Theatre, Little Angel Theatre and Monstro Theatre. She also creates her own small-scale touring shows. In addition, Gemma is a folk singer and guitarist and has worked nationally as a touring musician alongside her work as a puppeteer and performer.

Rayo Patel

Rayo is a physical performer and puppeteer. He trained at East 15 Acting School. His credits include Spitting Image (Avalon UK); Animal Farm (Fiery Angel); Satyagraha (Improbable); Madam Butterfly (Blind Summit Theatre); and Finding Joy and A Brave Face (Vamos Theatre).

For more in-depth Cast bios, please see factoryinternational.org/factoryplus/lost-and-found-cast

Production Credits

Nigel Mousley Production Manager
Peter Barnett Company Stage Manager
Emma Cook Deputy Stage Manager
Jambi Darnton Assistant Stage Manager
Lily Mollgaard Props Supervisor
Verity Sadler Costume Supervisor
Laura Guthrie Wardrobe Manager
Sue Krylonsky Wardrobe Deputy
Akshay Khubchandani LX Programmer
James Greenwood LX Board Operator
Dash Wong Production Electrician
Alex Hawtin Video Technician
Andrew Featherstone Video Projection
Jack Lancelot Stewart Sound No.1
Heidi Pashley Jones Sound No.2
Will Bower Sound Technician
Liam Thompson Puppet Technician
Chris Vincent Tuckley, Splinter Scenery Production
Carpenters
**Zuri Fernandez, Paul Hennessy, Paul Jones, Jamie Owens,
Phillipa Rowley, Bronia Topley** Production Prop Makers
**Simon Beech, Bella Casson, Ted Ruiz Daniels, Joel
Pendleton, Ellis Robison, Phil Thackray** Stage Technicians

Character costumes and puppets supplied by **Jonathan
Saville Model Maker**

Scenery supplied by **Splinter Scenery**

Lights and Sound supplied by **Aviva Studios**

Screen and silk supplied by **J&C Joel Ltd**

Inflatables by **Mega Inflatables**

Trucking by **Northern Van Lines**

Rehearsals rooms at **English Touring Theatre**

Rehearsal equipment supplied by **Stage Sound Services**

Additional instruments supplied by **John Henry's**

FACTORY INTERNATIONAL

Anna Moutrey Executive Producer

Catt Lyons Producer

Louis Lisle Production Administrator

Isaac Partington Producing Apprentice

Paul Moore Director of Production and Building
Operations

Alex Adamson Head of Scenic and Gallery Installation

David Wimpenny Head of Lighting and Video

Sorcha Steele Head of Sound

Tom French Head of Rigging

James Unsworth Deputy Head of Exhibition

Luca Panetta Lighting Draughtsman

**Lily Maketansky, Fraser Millward, Kelly Rossington-
Otter** Production Coordinators

Sebastian Matthes Artist Liaison Manager

Rachel Weston Artist Liaison Administrator

Programme edited by **Polly Checkland Harding**

Thank you to the entire **Factory International** team. For
a full list of Factory International staff, please see
factoryinternational.org/about/staff

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Quirk, Lynn Robertson Bruce, Ali Sarebani, Arti Shah,
Sophie Simpson, Versa Studios, Sayeedah Supersad,
Hassan Taj, Rachael Esther Thomas, Ed Wren, Liam
Wright**

How To Draw a Penguin first appeared in The Guardian, 2011

How do you make friends with a penguin?

Learn backgammon.

- Oliver Jeffers

As a registered charity we rely on the kindness of individual donors, commercial and corporate partners, and trusts and foundations to help us train and develop the best emerging artists, widen participation across the region through our community engagement programmes, and commission even more unforgettable experiences here in Manchester and across the globe.

Many thanks to

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The Factory Trust, which leads on philanthropic capital fundraising activity to underpin the wider strategic efforts to deliver a world-class venue for all, would like to thank the above **Founding Cast** capital supporters for supporting the building of Factory International's new space.

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Trust, Alice Rawsthorn, Andy Spinoza, Martyn and
Valerie Torevell, John Williams**

If you'd like to find out more about how you can get involved and support Factory International, please email **supportus@factoryinternational.org** or go to **factoryinternational.org/support**

Factory International

Factory International is the organisation behind Manchester International Festival (MIF) and the city's landmark new cultural space Aviva Studios – home to a year-round programme of cutting-edge art, music, culture and digital commissions.

At MIF and Aviva Studios, we invite artists from across the globe to invent tomorrow together. Launched in 2007, MIF is known for producing original work that is at the forefront of digital and artistic innovation. Aviva Studios opened in 2023, building on the world-class reputation of the Festival with a space fit for the greatest artists of our time.

At home in Manchester, we run Factory Academy – a city-wide training programme that helps develop the next generation of talent. Beyond the city, we take our shows around the globe to world-leading festivals and venues.

We work closely with our communities to champion Greater Manchester residents – whether that's collaborating with community members to plan and curate our programme, building new creative projects with schools, developing iconic performances with local participants, or supporting the city's artists to realise their potential.