



Photos by Mark Ivan Benfield

I fell in love with TETC 5 years ago at my first workshop. TETC is an eye opening and heart-rending experience. Even those who visit us briefly are changed by our cohesive inclusion and celebration of individual authenticity within our wholeness. My life will blessedly never be the same.

The greatest shock joining Total this year was the complete lack of hierarchy to the point that I could not discern between Total Alumni and Total newcomers. Unlike any other experience of group work the atmosphere of acceptance inspires people from all walks of life to come together in confidence.

My total Total experience as a performer dates only from 8th April this year but that turns out to be quite a bit. A living exercise in working with a great variety of people there's nothing else like it. Rebecca devises, writes, directs, choreographs, soundscapes, administrates and appears in it all at the same time somehow... remarkable.

I feel enjoy Total Ensemble in beginning of 2011. I love to be the new Sea Folk in performance. Love my different group of friendship being work so hard. Total is amazing.

Total Ensemble Theatre Company is a "Total" surprise. Definitely not planned, not for the faint-hearted ... but possibly the best thing that has ever happened to me.

Total makes you a really good actor. I joined in September 2017, different new people to work with. I enjoy the different shows from It's a Wonderful Moon George, and now Boy in the Lighthouse. I play the Lighthouse Keeper.

I have been involved with Total Ensemble since I was 14. I particularly enjoyed performing "In Love and War" which was a mix of Shakespeare's plays. I love rehearsals with my friends at "Total" and this year is intense and fantastic and we are super-focused!

Total Ensemble is a really nice company. Total means a lot to all of us. Total means all together as a family. Great cast & helpers. And I think this show will go really well. The lights and sound effects will be amazing while things are going on. And I think all the costumes will be amazing too. And I can't wait to do it.

My time working with Total has been an achievement and quite fun. It's great when we all together. I've been in Total for 7 years and first performance was in Hamlet "prologue". Total have helped me to have outside interests, and a social life with performance. I hope to do more in the future.

We meet together, some have met before, others are strangers – but not for long. We work together, we build a trust which allows each person to keep their own individual personality. Blending together, we create ensemble theatre which is totally empowering, exhilarating and so much fun!

When I joined Total Ensemble a few weeks ago I never thought it would be this easy to feel part of the group or that they would include me in their latest production. I am really happy to be a member and I am looking forwards to performing. I feel like a shooting star!!

I like Ensemble because it's such great fun! I think the movements are creative & good.

I like Ensemble because its great fun & good exercise. I have gained so much confidence since working with the ensemble cast.

Total Ensemble is such a warm & safe environment, where we all pull together to support each other. It is lovely to be part of such a diverse group of people with all levels of experience. Everyone works together, to create a Total Ensemble masterpiece!

I met Rebecca in a Total workshop. I like all Total. I like all friends in here. I like Becca I do, all show. Team work. I am playing the Light Girl in Light Folk. Old man drowning. I do Sign language in performance. Luke is my perfect partner. And Peter is the good father in play and in Total makes good work.

Of all the theatre companies I have worked with; professional, amateur, theatre in education, community, and youth theatre, only Total has the kind of spirit that makes us a true ensemble who genuinely share the stage and the experience of creating performance together. It's the real thing.

I like to take part with Total Ensemble. It makes me feel happy. Rehearsals are fun, they make me laugh. I would like to do 'It's a Wonderful Life, George' and 'The Boy in the Lighthouse' all together.



Love, warmth and family ... Since walking through the door of the first ever session of Total Ensemble these are the 3 words that best describe this experience. To see the development of our regular cast members is one of the best rewards of being part of this amazing group!

Total Ensemble arrived in my life at just the time when I needed a new focus. Both the unique devising process and the cast (that have since become friends) keep me hooked year after year. I'm proud to be an original member of Total with my highlight so far being our 'Prologue' to 'Hamlet - The Undiscovered Country'.

A place of great learning, comradery, and achievement. It's the best thing that's ever happened to me. And I say that without reservation. It's given me the most fulfilment of anything I've ever done, including any professional or none professional work. Total is a platform for learning. A place to grow and learn, and achieve something. I feel a sense of fulfilment more than with anything I've ever done, and that's why I come.

Smiling, exhilaration, always learning, belonging. Belonging to something which is more than its individual parts. Bettering your best and seeing others achieve the same. A true ensemble. A Total Ensemble.

I started Total Ensemble Theatre Company in 2015. I love it and I made lots of friends. We smile and have fun in rehearsals. I am proud of our achievements of what we have done. Total Ensemble is important part of my life. I have learnt teamwork and leadership skills.

My experience at Total in the last four, years have been exciting, nerve racking, enjoyable, especially this year. I've learnt to have more confidence in what I do, not just in characterisation, but as a Total performer I've learnt to try and include others as well as myself. Over all it's been a really good experience & I'm glad to be a part of it.

I must commend you on having the most amazing rehearsal atmosphere I have ever had the pleasure to experience, it's a real achievement to you and the excellent team you've on board!

The amazing thing about Rebecca and a Total Ensemble rehearsal is watching it all take shape under her guidance and enthusiasm. It really is a team based exploration of the piece, successfully catalysed by great leadership. Very exciting.



Total Ensemble Theatre Company's world premiere of **BOY IN THE LIGHTHOUSE**

Created & Directed by Rebecca Chapman



Director's Note – The story of Boy in the Lighthouse

In 2015 Hugh Darrah, who has been coming to Total Ensemble for six years now, told me that he had been thinking of a boy that lives in a lighthouse. The hairs on the back of my neck stood up and I told him that one day we would create a production about that boy.

I started to have ideas immediately and wrote bits throughout 2016 and 2017, but had to wait until 2018 for the appropriate space to create and perform it at last!

In May 2016 I took a holiday to write, free associating around the story of our lighthouse. The lighthouse exterior, the proverbial light at the end of the tunnel, is the ultimate symbol of sanctuary from the stormy seas of life and it's interior, round and belly-like, a safe haven for healing.

Unexpectedly, during that writing holiday, I received an email from someone new... a brilliant theatre-maker, Jack Lowe, Artistic Director of Curious Directive. He was devising a piece of multi-media theatre for the Norfolk & Norwich Festival. One character had grown too large to be portrayed by any of the other three actors, already playing multiple roles, and with only a week to go before opening, they needed a fourth actor. I had an extraordinary time learning that part in a week. Jack is incredibly clever and like a film director seeks nuance from his actors as well as grand physicality to tell the story in what could be described as a contemporary 'melodrama'. Though terrifying, I loved the experience of rehearsing and performing 'Spindrift' as part of the Norfolk and Norwich Festival. A week later we were at the Theatre Royal in Plymouth.

The physical and emotional roller coaster of being thrown into such a ground-breaking, high risk production was akin to the sort of experience I have always had with Total Ensemble Theatre Company. It was dizzyingly experimental and provided me with a timely experience of working alongside someone that shares my love of making theatre from the ground up. It reassured me that my willingness to keep taking the huge risk involved in making original theatre is ok... more than ok. It reminded me that there is nothing more fantastic, melodramatic and magical than the very real experience of normal human beings and to never underestimate the intelligence or imagination of an audience. Oh, and the spooky thing is that the character I played lived in a lighthouse! So, Hugh... you and I both!

The Process – 2018

Phase one: April to June - The Ensemble is EVERYTHING... it is ALL ABOUT the Ensemble

Building and sustaining the ensemble is an ongoing part of the process. Previous cast members return, new people try out, people come and go. This large cast, made up of widely differing ages and backgrounds, all with very different personal lives, has to be sustained over seven months during a process that is unpredictable and demanding.

Criteria for participants: The desire to be facilitated and to engage in equal measure, passion, commitment to the greater goal and prioritisation of the production process for its duration and availability.

Ensemble means to: Celebrate and maximise the opportunity and the honour of facilitating someone else's creativity as well as your own, allowing it space, expression and meaning; making another human being feel successful, better about themselves – even if for a moment – moments can change lives forever. Reaching out at a time when you are most fearful can be the best way to overcome fear, full stop.

Celebrate the honour of sharing different skills and experience, and knowing that everyone possesses both but one kind is no more useful than another – simply different. There is not a certain type of person that helps and there is not a certain type of person that needs help. We all give and take but it is the energy between those two actions that is key. It is a shared experience. There is no longer a giver or a taker, simply an exchange.

Celebrate that being enveloped by the rest of the ensemble enables you to feel and know what it is to succeed and truly experience contributing to the whole, as and among equals. It is the leading role that every individual plays as part of the ensemble that makes the story work and makes the show a success. It is the ensemble that holds the net when someone, and it could be anyone, falls for a moment. It is the ensemble that lifts an individual to a higher place, makes them credible, powerful, able, visible but it is the individual that has to be willing to give of themselves and respond to the offers of others in order to serve the shared goal. Without the goal, the production, the responsibility of the public performance there is no driving force. It is that that provides us with the healthy pressure and excitement!

Out of the collective proceedings step a few characters that need to be developed and highlighted in order for us to tell the story. It has been a privilege to be able to write with real people in mind, visualising them in the mind's eye at the same time as writing, hearing their voice as you write the words their characters will speak. A true privilege, but those characters simply can't exist and don't function without context, without the surround sound of the ensemble that creates everything – the mood, the dynamics, the human special effects, the human landscape.

Over a series of workshops, we learn to work together. No one, however hard they try to convince you, has done this before. This configuration of people and their wide range of ability and experience has never existed until now – so how can anyone have done this before? Everyone is a beginner.

From the outset it seems everyone wants to know what the story is and how to do it before the process or its leader (also a beginner once more) has even drawn breath. This is the moment when, as director, you have to ask faith and patience of every participant considering the process. This to and fro continues throughout the entire process by the way; this seeming need to pre-empt every move, know everything up front, has to be facilitated one small step at a time.

A good yoga teacher once said to me "replace expectation with curiosity". I will add to that, "replace the temptation to end game, to judge/assess prematurely with the wisdom to see the potential"; enjoy not knowing! Get on board with the mental picture, the vision, and welcome the humility to allow it to evolve and manifest in its own good time. There is no recipe or scheme of work for art and expression. There isn't one particular method, that is foolproof if you follow the instructions to a tee, or a pretty photo of the end product that you can download from the internet. It doesn't exist yet and that scares people. It is high risk and challenges our ego that tells us we must know and control everything in advance.

Phase two: July and August

Over a series of themed workshops, focussing on specifics such as memories, dreams, human behaviours and story-telling, I watched as every member of the cast reacted to stimuli and we devised a series of abstract physical scenes. There was no narrative to call on as such – just snippets of descriptive writing.

Every cast member has contributed creative material and inspired everyone at some point over this process. As director and facilitator, you work more behind the scenes than in rehearsal. You plan, you write, you build the soundscape, you watch hours and hours of rehearsal footage, you listen to others, you listen to your heart – if it stops beating so fast so you can actually hear what it is communicating to you. Things don't work, your plans change, change is key, you make choices, you try to help people when they are afraid, more things don't work, you learn from this.

"The Hostry Festival at Norwich Cathedral has continued to grow in reputation over eight years for a number of good reasons, one of them being this project unique to Norfolk which has become a pillar of the festival. Thanks to Rebecca Chapman and her unrivalled experience in the field of inclusive, originally devised theatre in Norfolk, her company continues to deliver truly breath-taking ensemble productions and workshops. We believe theatre to be a place of risk and adventure, where there is often no safety net. It's a place for the brave and courageous. A festival in turn is in good shape if it offers meaningful and worth-while events for people to take part in and attend, creating lasting memories both on and off stage.

BOY IN THE LIGHTHOUSE leads on from Total Ensemble Theatre Company opening the NNF Festival to great acclaim with its 2017 'It's a Wonderful Moon, George!', and it is without doubt our most important commission to date. We remain grateful to our partnerships with the University of East Anglia, Booja Booja, BBC Radio Norfolk and Archant, as well as all our supporters from local trusts, schools, charities, and philanthropic individuals who have all helped to make this journey possible. Enjoy this world premiere and do get in touch with Rebecca if like us you'd like to support this extraordinary theatre company as it continues to Outreach Across Norfolk in 2019."

Stash Kirkbride & Peter Barrow

Co-producers of The Hostry Festival Central Production 2018
Info@hostryfestival.org

Things work and remain favourites, you celebrate, you gain confidence and energy from this, you continue forwards, someone falls by the wayside, you wish them well, you adapt, you work with those that are committed through thick and thin, alternating between the scary depths of groping in the dark and the exhilarating highs of seeing the light. This polarity of experience being vital.

Phase three: September and October

Set it. Rehearse and repeat. We put in hours of hard graft collating and crafting this huge array of creative ideas, concepts, dreams, visions, scripts and excerpts of movement material into a form that can be shared, effectively, with others; our audience.

The outcome:

Boy in the Lighthouse has turned out to be a dark story bathed with light told via the medium of a moving work of collaborative art. I would love the audience to leave asking questions and hopefully sufficiently moved to look inwards and answer these questions for themselves. Is it about how lives can go wrong especially as every individual life on this planet, from a frog to a prince, is affected by the lives of others? As the sea god says, "... **the light from the moon is consistent... but the beam from a lighthouse man-made and so like a (hu)man is inconsistent, unreliable, ever-changing...**" When are we going to stop thinking we are cleverer and more important than the natural world and therefore superior and super human? When will we stop beating ourselves up for failing at the super human bit and accept being simply human? When do we stop being a victim of all of this and become the authors of our own destiny, moment by moment?

As a rule I do not recall my dreams. At the approach of day their plots inevitably fade. So why did last December's dreams etch themselves on my memory with the precision of a laser beam? Perhaps that is how it is with a coma.

"Since you never return to reality, your dreams don't have the luxury of evaporating. Instead they pile up one upon the other to form a long ongoing pageant..."

Jean-Dominique Bauby - The Diving-Bell & the Butterfly



Rebecca Chapman

Founder and Artistic Director – Total Ensemble Theatre Company

Stash Kirkbride & Peter Barrow, in association with Booja Booja & The University Of East Anglia proudly presents, a pbsk Partnership Central Production Commission for the Hostry Festival 2018



The World Premiere of Total Ensemble Theatre Company's

BOY IN THE LIGHTHOUSE

Created and Written by REBECCA CHAPMAN
and devised with Total Ensemble Theatre Company

Monday 22nd to Saturday 27th October 2018
Running time 7.30pm to 8.50pm – No interval

The Production Team 2018

REBECCA CHAPMAN
Founder, Artistic Director, Total Ensemble Theatre Company

JO COLLINS MBE & AMY GOLDEN
Patrons

STASH KIRKBRIDE
Artistic Director, The Hostry Festival,
Co-producer

PETER BARROW
Executive Producer of the Hostry Festival,
Co-producer

HAMILTON WILSON
Festival Assistant Producer

MARK IVAN BENFIELD
Festival Production Manager & Lighting

LAURA De OLIVEIRA
Festival Assistant Production
Support & DSM

REBECCA CHAPMAN
Soundscape Design & Creation/
Voice over narration

ASHELY CASHFIELD
Sound & Assistant Festival
Production Support

SARAH BALLARD
Costume & Wardrobe
(with thanks to Annabel Leech)

MEIRA MALINA COSTA
Production Support, UEA Student Volunteer

SOTIRIS YIASIMI at ASHWOOD MUSIC
Sound Mastering

SCOTT MEACOCK
Front of House, Box Office,
Wet Stock Manager

TRACEY CATCHPOLE
Front of House & Volunteer Co-ordinator

**MARK IVAN BENFIELD, SIMON FINLAY,
CHRIS BALL**
Festival Photography

RICHARD HOWES & BECKY SIMEN
Production filming

RICHARD NOBES
Head of Graphic Design

HASSANAH WILSON
Festival social facilitation

SUBUD NORWICH
Filming & Rehearsal location

The Ensemble – Boy in the Lighthouse 2018 (In alphabetical order)

SAINT ANANDA
LUKE ARNUP
KIZZY BAXTER
REBECCA CHAPMAN
JONATHAN COOPER
HUGH DARRAH
NICK DOIG
LOUISE de SPON
ETTA GERAS

RAISTLIN GRANT-DEAN
TAWA GROOMBRIDGE
BAILY GROOMBRIDGE
LIVIA GROOMBRIDGE
ELOISE HOXLEY
GINA IRVING
THOMAS MAILE
JAMES McLAUGHLIN
NATALIE McLAUGHLIN
AAMER RAZA
SHARON UPTON
CATHERINE WATSON
LEXI WATSON-SAMUELS

Original Title Song:
Boy In The Lighthouse
Lyrics by REBECCA CHAPMAN
Music by STASH KIRKBRIDE
Arranged by JO COLLINS MBE
Lead Vocals live by JAMES McLAUGHLIN

Special Thanks to:
The Very Revd JANE HEDGES,
Dean of Norwich & Cathedral Chapter
JO COLLINS & MARY WARD MBE
Co-founders of Chickenshed
SARAH BARROW,
and all at the University of East Anglia
COLIN MACE, DAVID ABBOT,
and all at Booja Booja
LIZ KITCHEN, RACHEL YEATES
& MARTIN HOLLAND
MELINDA & JOHN RAKER
DICK PALMER, VIV & family
MIKE KING & CAROLYN STRIKE
HELEN McDERMOTT
JANE & JOHN HAWKSLEY
SUE AND IVAN BALL

ROGER ROWE, CAROLINE CHIVERS,
HILARY BATTY & the Chivers Trust
DAVID HYNES & the Freemans Charitable Trust
THE GEOFFREY WATLING CHARITY
THE PAUL BASSHAM TRUST
THE JOHN JARROLD TRUST
THE NORFOLK COMMUNITY FOUNDATION

TIMOTHY & SUSIE SEELY
SIR TIMOTHY & LADY MARY COLMAN
JAMES & SASHA COLMAN
Mrs. BALLARD
SUE & KEITH JAMSON & EMMA CAMBRIDGE
MALCOLM & SUSAN SEDDON

KIRSTY VON MALAISÉ, RICHARD NOBES,
DUNCAN BARLOW and
all at Norwich High School for Girls
CORRIENNE PEASGOOD, GUY PARKINSON,
HILARY HAWKINS and all at City College
DEBBIE THOMPSON at St. George's Theatre
STEFFAN GRIFFITHS, JULES FROST,
JOANNA GRAPES and all at Norwich School

EMMA KNIGHTS, Marketing at Norwich Cathedral
ANTHONY ISSACS & all at BBC Radio Norfolk
DOMINIC CASTLE, ANGI KENNEDY,
RACHEL BULLER, LOUISA BALDWIN, LIZ NICE,
DAVID POWLES & all at Archant
CHRIS, EMILY, PAUL, KATE
& all at GGS Photography

INCLUSION. IN ACTION. WITH INTEGRITY

"I'm so pleased that this year Total Ensemble Theatre Company's production of Boy in The Lighthouse is at the centre of the festival, as I know that their work brings so much joy to all who are participating and to their audiences"

The very Revd Janes Hedges,
Dean of Norwich Cathedral

"The team behind the Hostry Festival have a pure ambition to demonstrate the best creative talent in the county. Without risky and exhilarating experimentation the performing arts can never develop. Long may the festival flourish"
Peter Wilson, Festival Patron &
Founder of PW Productions

"Total Ensemble gives me hope for the future of inclusive theatre, so vital for the health of our society."
Jo Collins MBE, Co-founder of Chickenshed

THE HOSTRY FESTIVAL AT NORWICH CATHEDRAL is a not-for-profit, community interest project.

Produced by the PBSK Partnership.
Committee: Chairmen, Stash Kirkbride and Peter Barrow.
Treasurer, Mike King, Secretary, Richard Nobes.
Accountants, Larking & Gowen

