

Line and Guro Anna Wyller Right Now!

Line: When I told you about this interview, you said it was scary to be taken so seriously.

Guro: It is a bit, because I have only been in theatre for a year - and for an international journal! I'm thinking of who will read it, maybe I will say many wrong things! Originally I was involved with music...

Line: You also said: "Maybe I won't become an actor even if I am attending drama school now. It is not certain that I will become an actor even though you have been one!"

Guro: But right now, I am enjoying myself! I think it is alright to try out different experiences while I am young. I am often like that. I want to express myself, I want to express who I am. I have painted and sketched, made sculptures, played a bit, I am experimenting and making mistakes to find what I really want. Right now, I want theatre in one form or another.

To be interviewed is to be taken seriously and I appreciate that. It strengthens my belief that the work will lead somewhere.

I experienced this last summer as well, when I worked with adults on a big outdoor project. We - the young and relatively inexperienced - were taken very seriously, which gave me the inspiration to go on, and it became fun. Whilst in our first year in drama school we experienced that neither we nor theatre as a profession were taken seriously, so we failed to relate to the work as such. I find it important not to be always playing a game, pretending that we are "so cool".

Line: What is your impression of the work you have seen me do?

Guro: Last year I started to think back on the two years I went to your drama course, and I noticed the difference! The first year in drama school we did many of the same

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exercises as I had done with you, but from a different perspective. The work was carried out for very different reasons. You took it seriously, I felt, and made us do so too. If, at the beginning, we felt awkward about crawling around on the floor and perhaps started to giggle a little, you insisted that we go on doing it. We realised after a while, perhaps without understanding why, that it was important to do such basic exercises. But the first year in drama school the approach was: "Now we are going to do something fun, wasn't that funny?" In this way we could never look upon it as the foundation of a craft or an art form.

The fact that you have worked in theatre has made me more mature. I dared to tell the others when I thought they were "cheap" and when I thought the teacher was not serious enough. I have some experience in taking the work seriously, not in playing at exercises and games, but more in how it is possible to express yourself.

Line: Playing at exercises and games?

Guro: I feel that the exercises were often simplistic, that you could not put much of yourself into them. I have learned more about how we can invest in the work with you when we worked on building a character based on ourselves.

Line: What do you think of the tours to Poland and Wales you were taken on when you were a child? Does what you saw and experienced then belong to another time?

Guro: Yes, it does. I was six when we were in Wales and I had hardly any idea of what theatre was. I only remember fighting with the baby-sitter, and that there was a cool bunch of people touring together. Poland was different. You played a more cabaret-like street performance. I fancied the role you

played then. You were so cool when you were doing that. I wish you would do it more often, make a show for birthday parties and such like.

Line: It is not the role I would like most now!

Guro: I still remember many of the other performances that we saw in Poland, although I found them weird and absurd. Later on you worked with the *Book Performances* (interpreting literature for young people). I liked that, but you were still you, you were recognisable. What you are doing now is fascinating. You have taken a step further than me, because you are now working with drama therapy.

Line: I think that it is great that you think that, because I myself would interpret it in another way - that I gave something up and left theatre because I never really got hold of it as a form, as a tool. I had a strong desire to express myself, but I never got a strong enough grip on the tool to feel that it became *my* tool. I can formulate that only now. I also lacked money and a working environment. Only occasionally did I find an environment that could compensate for the fact that I never had enough time to explore the work in depth. I had to be ready as an actor and as a producer right away, alone and with two small children. It was a completely wild life.

Guro: I feel some of the same. I have a need to express. I have to express myself, but how? I have to find my own way. I hope I can learn something that will give me a tool - a funny word "tool" - a craft that I can use as a vehicle. Otherwise you can go on and on and on with theatre on your own. It is also scary to throw yourself into it and find your own things, instead of walking in others'

footsteps. There is an exciting side as well: maybe I can invent the "gurowyller" system. I am looking forward to a pattern that I can move around in that is partly right and partly wrong, so I can break it later. I think that is important - first have some frameworks and then break them, instead of just walking aimlessly around.

Line: I remember the first time you had been working with drama with me and you said: "Mamma - now I felt that I lived for real!" What you said was touching, but at the same time I was a bit shocked: what I had been so fond of for years was so new to you! How little it took: the room, some people - and then you experienced something you had never experienced before!

Guro: It was immensely important to me. I remember the drums. I was around twelve. I had never realised what you actually did down at the theatre, I was so small. But then, becoming a teenager, I managed to liberate myself in that room. We were so few and I found courage to do other things, finding other ways of moving than before. I found a pleasure in moving - or a freedom.

Line: It was great to see. How it reminded me of my first experience of that: "Wow! What! Can I move how I want to move? Does my body have an expression? An expression that is only mine?" I knew the joy

of going for a discovery in my own way instead of having to copy others.

Guro: I really don't think that movement techniques have taken me over. I am still doing things that only I am doing. I like movement improvisation almost better than working on a theatre production.

Line: You are so like me! Damn it!

GURO ANNA WYLLER (Norway) is seventeen years old; she has juggled since the age of eight and attended drama courses since she was twelve. After one year at Art School, she has now started her second year of drama at college.

LINE WYLLER (Norway) is Guro's mother. She is forty-seven years old. After working as an actor in the theatre group Skuespillerkompaniet for eleven years, she now works with body psychotherapy, drama and communication.

They both live in Akkerhaugen, a tiny place in the country in the south of Norway, where fruit growing is the main trade.