

threw caution (financial and otherwise) to the wind and decided to go.

Once I had decided to go to Norway I felt, in that secure tummy-located way, that this was the right thing to do. It felt like this in a way prophetic even. I had known that this NZ\Aussie go to London, get a job, drink lots of flat English beer and save money to go look at the world thing, was wrong wrong wrong and only amounted to a lot more misguided waiting for the weekend, for the planned trip to Greece and return home. I didn't want to take two years off from my life, I wanted to feel like I was continually moving forwards. Making the decision to go to Norway was like sticking a finger in the eye of waiting.

The flight to Norway was simple and direct. Gardemond (Oslo Airport) was enormous and exhibited Norway's national preoccupation with cleanliness. It felt really empty after the overcrowded everything of London. I loved it.

Grethe (Grenland Friteater's administrator) met me at the train station in Porsgrunn even though I had only sent her a vague email that said I would hopefully be on that train. I was so impressed and relieved to see her waving hand and smiling face. She took me to her lovely house down by the river and in a way it felt like coming home at

the same time as being completely foreign.

I have been in Norway for two years now. I am often asked how long I am going to stay in Norway and *why* (!!!) have I stayed at all. I can't answer the first part of the question, but what I do know is that for all the deprecatory things Norwegians will say about their own country, I will only say that I stay because of the people I have met here. They are warm, friendly, talented, generous and - well - fantastic.

I have travelled through time and space and within myself and all because of theatre and the existence of The Magdalena Project. There is a time to wait and a time to move (turn, turn, turn) but recognising when this is, that's when I take my life into my own hands.

MIFF MOORE (Aotearoa New Zealand) studied drama at the University of Christchurch, then became a technician for the Theatre and Film Studies Department. In 1999 Miff moved to Wellington in time to work on the Magdalena Festival and a few months later left New Zealand. She is now training with Grenland Friteater in Norway as an actress and working as technician with Guandaline Sagliocco.

## Monica Borg Fure Away from It All

To work with concentration, to do the show and then sit with the others in the group - to have a beer after a day's work - is both beautiful and tiring. It is all right to be homesick as long as the tour is going well. I find a certain peace when I am travelling, it is like coming home. I sit there feeling that the world flies by. I let my thoughts wander, not

focusing on anything in particular. My eyes rest with my thoughts, as I look out of the car window at the road. One is stuck, there is no place to go, so why not lean back and let the mind wander.

Nothing compares to leaving one place in search of another. It does something to you! You leave daily family life and get to

know other realities; feel open and relaxed enough to seek new places, new people.

Being on tour answers two of my existential questions: where am I? What am I doing? We must work: search out new ways of meeting both the audience and the "life" of the town we are in. This influences my third fundamental question: "who am I? I always think I know who I am until I, yet again, find out that I don't. In meeting others, so many realities become apparent. This changes me a little every time. I realise that I also live in many different realities: 1. at home as mother and lover; 2. as actor in the secluded rehearsal period; 3. on tour - just to mention a few. Maybe I enjoy all these realities and the various roles that they determine.

But I have to travel. If I cannot, I become restless, afraid of getting stuck or lazy. I must travel mentally as well as move about physically.

### CREATING A MOMENT

We were on tour driving over the mountain towards Haugesund. At the top of the mountain all our mobile phones stopped working. No one could reach us - a bit frustrating at first, but then we stopped the car and got out to get the feel of the weather and

silence. It was incredibly beautiful - a moment of total stillness. We were unreachable. The energy rushing in my blood was superb - I was happy. After we all had had this rush, we climbed back in and drove on; our mobiles started working again, we were back into reality with ringing phones all around. But we had created an instant and we had been unplugged for a moment.

This is the best thing about travelling for me: to create some small breathing spaces in life and only feel. Why am I not doing this more often? Now I am going to sit here stuck on the train and let thoughts and the world outside rush by. I will do nothing else but take the opportunity to travel, to be on the road.

MONICA BORG FURE (Norway) was born in 1973. Since 1994 she has worked as a freelance actor in theatre and film. She gives workshops on street theatre techniques in collaboration with Playground Productions and since autumn 2000 she has collaborated with Grenland Friteater, touring Norway with some of their shows.



Monica Borg Fure in *Fritjof Fomlesens Ferie* Photo: Danny Twang