



YOU

ME & HER

AFI'S DIRECTING WORKSHOP FOR WOMEN PRESENTS A MAD NEW TRUTH PRODUCTION STARRING SHANNON WOODWARD TINA MAJORINO AND PAULA JAI PARKER "YOU ME & HER" MUSIC BY CHAD GOEI COSTUME DESIGNER GYPSY TAYLOR EDITED BY ADITYA NAIR PRODUCTION DESIGNER KRISTIN SHOWALTER DIRECTOR OF PHOTOGRAPHY SING HOWE YAM AND GREG LEFEVRE PRODUCED BY DAVID FLANNERY DYLAN KING BRYCE PINKOS AND MAGGIE HASKINS WRITTEN & DIRECTED BY SARAH DOYLE



YOU ME & HER

Written & directed by Sarah Doyle

Online Trailer

<http://vimeo.com/91968673>

Tag Line

String theory gets personal.

Log Line

When 30 versions of one person pass through the wormhole at the Department of Parallel Resettlement, Anna discovers she is the worst possible version of herself.

Short Synopsis

Shot in Los Angeles as part of American Film Institute's prestigious Directing Workshop for Women, this is the story of Anna who discovers she is the worst possible version of herself.

In the last six months thirty versions of Anna from other universes have arrived through the wormhole at the US Department of Parallel Resettlement. Weighed with the plight of 7 billion people, Anna is determined to obey orders and maintain her boring trajectory.

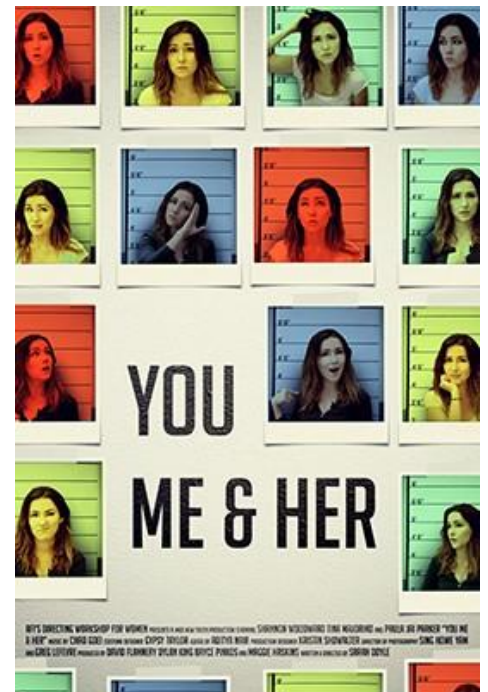
However, being the dud of the cosmos inspires her to change her ways.

Synopsis

Selected as one of eight women for AFI's prestigious Directing Workshop for Women, Sarah Doyle's film YOU ME & HER is about Anna, who discovers she is the worst possible version of herself.

Mixing science fiction, absurdity and comedy, YOU ME & HER relies on a brilliant cast and sharp colloquial dialogue to weave it's strange dilemma into a familiar world.

Downtown Los Angeles, 2014. Anna (Shannon Woodward) starts her day with the same series of mundane choices she faces every morning, says goodbye to her couch-surfing best friend Erin (Tina Majorino) and heads off to work at the awful hipster hair salon where she sweeps the floor.



Today she will make the brave choice to quit her job. That is, until, she meets herself from an alternate universe -- an encounter that will change our existence forever.

Karen (Paula Jai Parker) is an over-worked case-worker at the US Department of Parallel Resettlement (DPR). Here Anna discovers that in the last six months, thirty versions of herself from other universes have been zapped through the wormhole. This means Anna is about to break her Pattern -- a complicated cosmic logarithm that determines one's destiny. If Anna breaks her Pattern now, then apparently this universe will implode.

Karen takes Anna to meet the other versions of herself who have all been resettled in Los Angeles. To Anna's chagrin, her other versions are all amazing -- a world-class flamenco dancer, a best-selling novelist, a do-gooder feeding the homeless. Karen concludes that Anna's Pattern is to be cautious, and that as long as she keeps that up, she will save the world.

Weighed with the plight of 7 billion people, Anna is determined to not break her Pattern, to maintain her destiny, to keep being boring. However, realizing what she could have become, Anna is inspired now more than ever to change her ways.

Director's Statement

I imagine meeting another me. We've probably all entertained the thought at one point -- that there may be alternate universe versions of ourselves somewhere out there. I imagine that my alternate version would know me so intimately, together we would have a veritable camaraderie, and yet we would also be quite different from one another. What if she was unequivocally *better* than me? What if I met even more parallel versions of myself, and actually, out of all of them, I was the worst possible version?

One night I ran through a 15-minute film version of the story in my head that involved a girl named Anna who always follows the rules. The next day I began writing the script for *You Me & Her*.

American Film Institute's Directing Workshop for Women, provided the perfect excuse to get away with making something both staggeringly ambitious and completely out of my depth. In a five-day shoot, actor Shannon Woodward played 9 parallel versions of Anna, had 16 different flashbacks, and killed 7 billion people.

Without the actors, the designers, the technicians, the musicians, and the producers, this film would not be. Well it may *be*, but it wouldn't be anywhere near as good. The swell of support from this fierce talent has made this film. I count about 120 cast & crew, and countless other friends, family and investors mad enough to believe in the idea.

Sit back, switch on your brain, and enjoy the ride.

SARAH DOYLE BIOGRAPHY (WRITER DIRECTOR)



In 2013, Sarah was selected by the American Film Institute as one of eight women to participate in the Directing Workshop for Women, for which she wrote and directed *YOU ME & HER*. The short film stars *Raising Hope*'s Shannon Woodward and *Napoleon Dynamite*'s Tina Majorino.

Sarah wrote and directed the play *ANACONDA* which premiered in Los Angeles at the Hollywood Fringe Festival. *ANACONDA* sold out its entire run and was an official selection for the Best of Fringe extension and nominated for Best International Show. Additionally *ANACONDA* made the short list for the GLAAD Outstanding Theatre (Los Angeles) Award. Most recently, Sarah returned from Australia where she directed *ANACONDA* at the Bondi Pavilion. *ANACONDA* is billed for the European premiere in Oslo, Norway, in August 2014.

Raised in Sydney Australia and now a resident of Los Angeles, Sarah's artistic journey took her to New York to work in theatre where she collaborated as a playwright with New Dramatists and Soho Think Tank as well as members of The Wooster Group and Labyrinth Theater Company. Her creative energies eventually brought her to LA where she has continued to develop her voice as a writer, expanding into television and features as well as directing theatre, a variety of music videos and other short form work.

Sarah's work explores the crevasses and cracks of life, however uncomfortable to confront, with a wit and honesty that leaves no stone unturned.

www.sarahjeandoyle.com

MAIN CAST

Shannon Woodward



Shannon Woodward was born in Phoenix, Arizona. She is an actress known for *Raising Hope* (2014), *Search Party* (2014) and *The Riches* (2008).

<http://www.imdb.com/name/nm0940990/>

Tina Majorino



Tina Majorino's acting career has spanned over 20 years with credits including *Corrina, Corrina* (1994), *When a Man Loves a Woman* (1994) and more recently *Napoleon Dynamite* (2004) and *Veronica Mars* (2013).

<http://www.imdb.com/name/nm0001499/>

Paula Jai Parker



Paula Jai Parker was born in Cleveland, Ohio. She is an actress known for *Hustle & Flow* (2005), *Phone Booth* (2002), *Friday* (1995).

http://www.imdb.com/name/nm0005294

MAIN CREW

Sing Howe Yam

Cinematography

Greg LeFevre

Cinematography

Aditya Nair

Editor

Kristen Showalter

Production Design

Gypsy Taylor

Costume Design

Chad Goei

FX and Music Composition

Mike Laza

Sound Design & Mix

PRODUCERS

Bryce Pinkos

Maggie Haskins

David Flannery

Dylan King

THE PRODUCERS

Maggie Haskins is a manager and producer at Principato-Young Entertainment with a focus on finding and cultivating strong female voices in a variety of creative disciplines: acting, writing and directing.



Bryce Pinkos produces film and television in Los Angeles, California. He loves being the oil in the machine -- seeing a project through from its inception to its finale, solving problems on the fly, and celebrating at the end of it all. Bryce is also a photographer, surfer and music-lover.

A native Angeleno, **Dylan King** was born in Silver Lake and attended the University of Southern California. After graduating in 2007 with a B.A. in Cinema Television, he co-founded Word On Plays Productions with David Flannery, where he is a Co-Director/Producer. Word On Plays Productions is a full-service production company, specializing in commercial and film work.



David Flannery is a Co-Director/Producer with Dylan King of Word On Plays Productions, through which they have produced many commercials and short films. He is currently producing a short film for Roddenberry Entertainment. He also works in Film and Television as a Production Manager and Location Manager.



Music Composer, FX Genius

Chad Siong Goei was born in Grand Rapids, Michigan during the blizzard of 1978. He experiments with artwork of all mediums in order to better understand the phenomenon of existence.

Costume Designer

Gypsy Taylor is a costume and production designer whose career spans film, TV, theatre and animation. Film credits include; 'The Wolverine', 'The Chronicles of Narnia - The Lion, The Witch and the Wardrobe and Voyage of the Dawn Treader' and 'Australia'. She is currently working on the upcoming feature "Gods of Egypt". You can stalk her here at gypsytaylor.com



Editor

Aditya Nair has always loved visual storytelling. His passion for filmmaking, attention to detail, speed and a decade of experience editing different content in different countries makes him a cut above the rest.

Production Design

Kristin Showalter has worked as a designer in the Los Angeles area for the last two years; she has spent the last year working in themed entertainment. Kristin loves painting, reading, and running.



Cinematographers

Greg LeFevre was born in Lafayette, Louisiana, and a graduate of UNC School of the Arts. He enjoys light in all its nuances and complexities to better tell a story.

Sing Howe Yam is also a UNC School of Arts Graduate, and has shot several music videos for Justin Timberlake.



You Me & Her Production Stills



"Teen Zombie"



"Wowie..."



"You're other selves are kinda dicks, dude."



"Our universe bye bye be gone."

Electronic Press Kits available. Please contact mhaskins@principatoyoung.com
Or youmeandherfilm@gmail.com



Cult Stars

Etheria Film Night Screens Horror and Sci-Fi Movies Made by Women

By Liz Ohanesian

Mon, Jul 14, 2014 at 12:40 PM

Categories: Cult Stars, Film Festivals, Sci-Fi, Film And TV



Courtesy of Etheria Film Night

Still from *You, Me & Her*, directed by Sarah Doyle.

Etheria Film Night is out to dispel that women don't want to be directors. More importantly, the new film festival exists to address the misconception that women don't direct scenes that bleed, crash and explode.

During the course of Etheria's inaugural event at Hollywood's Egyptian Theatre on Saturday, gore poured from the screen. The suspense was intense. The action was, at times, brutal. The films were diverse: a sci-fi tale inspired by Cree lore, a Japanese horror story, an Australian comedy about Jell-O wrestling. Every one was directed by a woman.

Heidi Honeycutt is a film journalist and the director of programming for Etheria Film Night. She has heard plenty of people say that the reason there aren't many women directing big budget studio films is because there aren't that many women directing.

"That's not actually the case," says Honeycutt, who is currently working on a book about female horror film directors. She says that, on a low-budget indie level, the ratio of male to female horror directors is about 50/50. "As you move up on the budget level," she says, "the numbers drop dramatically." That, she says, is pretty similar to what you'll see in the rest of the industry.

"Women tend to not be given the benefit of the doubt the way male directors are," says Honeycutt. "Directors who are male who have one successful low budget film— it goes to Sundance, it goes to Cannes— and gets a lot of attention, will often be offered a very high budget film in Hollywood not too long after," she says, citing the most recent version of *Godzilla* as an example. Director Gareth Edwards was picked up after his indie film, *Monsters*, made a splash.

That's not the case for female directors. "With women, it's more that they have to prove themselves and it's always considered a 'risk' but nobody really knows why and nobody explains why they think that."



Courtesy of Etheria Film Night

Still from *The Jelly Wrestler*, directed by Rebecca Thomson.

During the event, director Lexi Alexander received the Inspiration Award. Alexander has worked on big Hollywood projects. She directed *Punisher: Warzone*, one of several films based on the Marvel comic book character. More recently, she made waves online with a blog post about gender inequality in the film industry. It's a long, forcefully written piece that stresses that the problem isn't a lack of female directors. Instead, she argues, there's "huge lack of people willing to give female directors opportunities."

"It's something that nobody wants to talk about, especially not established directors," says Alexander. "Nobody wants to be the one with the chip on the shoulder." The statistics, though, side with Alexander. The most recent Celluloid Ceiling report, which tracks progress of women in film, indicates that only 6 percent of the directors from last year's 250 top movies were female. It's a sad, and frustrating, reality for women who work in the industry.

See also: ***Our profile of Jennifer Lee, director of Frozen***

The women represented at Etheria Film Night made their films with limited resources and a lot of ingenuity. *Job Interview*, a 10-minute psychological thriller from German film student Julia Walter, was shot on her university's campus. She's spending a few weeks in the U.S. to take the short to festivals, including San Diego Comic-Con next week. For *The Jelly Wrestler*, director Rebecca Thomson filmed inside her friend's pub. Her movie has already been making rounds on the festival circuit. Sarah Doyle's clever sci-fi comedy *You, Me & Her* came out of the Directing Workshop for Women at AFI, where her budget was capped at \$25,000. It's about a woman who learns that 30 parallel universe versions of herself entered her world and they are all her better. This was the film's premiere.

All of the films go beyond the stereotype of films women can make. "A lot of people think women make sappy films, character-driven drama, family drama stuff," says Doyle. "There's a misunderstanding about what women would do."

This small festival, literally located in Hollywood, is trying to send a message to the immense, figurative Hollywood. "We're trying to show people out there that you think there are no women out there who are qualified to direct your action film or your horror film, well, you're wrong," says Honeycutt. "We're going to prove it."

Liz Ohanesian on Twitter:

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Related Location

A Woman Meets 30 Alternate Versions Of Herself. And They're All Better.



Charlie Jane Anders

Filed to: TRAILER FRENZY 7/15/14 6:00pm

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Talk about a blow to your self-esteem. A crack in the universe brings 30 different versions of the same woman, from different universes, to visit Earth. And they're all cooler than this universe's version. Sarah Doyle's short film *You, Me & Her* was made for just \$25,000, and here's the trailer.

Doyle made this film after she was selected for the American Film Institute's Directing Workshop for Women, and she just screened it in L.A., at a night of science fiction and horror films by women directors, Etheria Film Night. According to *L.A. Weekly*, other films included an Australian movie about jello wrestling, and a horror movie based on Japanese mythology. Lexi Alexander, the director of *Punisher: Warzone*, received a special achievement award.

The *L.A. Weekly* article has a lot of great stuff about the fact that men and women tend to be represented in an almost 50/50 ratio among low-budget film-makers. But when someone like Gareth Edwards or Colin Trevorrow makes a low-budget movie, they often get a ton of buzz and get hired to make *Godzilla* or *Jurassic World* as their second feature. Which doesn't ever seem to happen with female directors, sad to say.

Doyle says stereotypes are partly to blame for this issue: "A lot of people think women make sappy films, character-driven drama, family drama stuff. There's a misunderstanding about what women would do."

Tons more at the link. [*L.A. Weekly*]

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You Me & Sarah

Sarah Doyle har tenkt mye på om hun hadde vært en bedre eller verre versjon av seg selv om hun hadde tatt andre valg i livet. Sånt blir det sci-fi-komedie av.

TEKST / IDA MADSEN HESTMAN
FOTO / HAAKON NORDVIK

– Du vet de gangene du ser noen som ligner på deg, og du begynner å tenke på om vedkommede kunne vært en alternativ versjon av deg selv? Kunne det vært meg om jeg hadde vokst opp i en trailerpark? Om jeg hadde valgt å studere juss, eller fikk barn da jeg var 20? Jeg har alltid hatt en sånn spøk med meg selv. Og da jeg tenkte på ideer til kortfilmen min, kom jeg hele tiden tilbake til den ideen.

En jet-lag-preget Sarah Doyle sitter i en sofa på Rica Maritim hotell i Haugesund. Hennes eget søvnmønster har ikke helt forsonet seg med den norske tidssonen. Men energien sitter fortsatt i øynene, spesielt når hun snakker om kortfilmen sin *You Me & Her*.

Skjebnen er å være kjedelig

I filmen møter vi Anna, som har foretatt en del valg som bryter med hennes vanlige mønster. For enhver uforutsigbar handling hun gjør, produseres en ny versjon av henne selv (nesten som i nittitalssklassikeren *Sliding Doors*). Dette betyr at Anna har flere «paralleller» hun ikke vet om. Inntil nå. Grensen for hva staten kan tålerere – eller kontrollere – av Annas nye versjoner av seg selv, begynner å nå en grense, hvorpå Anna innkalles til Department of Parallel Resettlement (DPR) og får kjeft av sin saksbehandler for å ikke

ha god nok kontroll på «the real Anna». Dersom hun lager for mange nye versjoner av seg selv, kan hennes eget univers implodere. DPR-damen forsøker å berolige Anna, mens hun tar en slurk av den enorme koppen med påskriften «Coffee makes me poop»: «You are the cautious one. You make decisions based on what is safest. You keep that up. Baby, you're living the american dream. Don't change a thing and I'll promise you all this will blow over. It'll all go back to normal». I dette øyeblikket rammes Anna av en kjedelig erkjennelse: «My fate is to keep being boring.»

Sarah mot strømmen

Selv om *You Me & Her* handler om frykten for å være en kjedeligere og dårligere versjon av seg selv – det å motarbeide sitt eget potensiale – er ikke hovedkarakteren Anna en selvbiografisk figur.

– Jeg tror ikke jeg ligner på henne. Jeg er mer ekstrovert og veldig freidig. Anna er mer sky og sjenert. Men jeg deler frykten hennes. Og jeg putter jo alltid noe av meg selv inn i det jeg skriver.

«They're all better than me. I'm the dud», sier Anna når hun innser at alle de alternative versjonene er bedre enn henne selv.

– Det er jo «alles» største mareritt, mener Sarah.

You Me & Her er eksistensiell science fiction og en kommentar til autoriteter, til samfunnets trang til kontroll og forutsigbarhet.

– Filmen formulerer en kritikk til hvordan samfunnet former skjebnen til enkeltmennesker. Dette opptar meg som kunstner, for jeg kan av og til oppleve hvordan autoriteter dikterer hva man burde gjøre og ikke, hva som gir mening, hva som skaper «trygghet» og sammenheng. Samfunnet skaper et press på oss alle som er vanskelig å motarbeide.

Overgrepsteater med mørk komikk

I tillegg til å vise *You Me & Her* i Haugesund, gjester den australske multikunstneren Norge for å være til stede under Oslo-premierer på teaterstykket *Anakonda* – som handler om noe helt annet enn kortfilmen.

– *You Me & Her* er en sci-fi komedie; *Anakonda* handler om seksuelle overgrep og folk som overser dem. Det er vanskelig å finne umiddelbare likheter mellom prosjektene, men akkurat som *You Me & Her* rommer *Anakonda* mye sort humor, på tross av den tunge tematikken. Og akkurat som Anna, forsøker hovedkarakteren i stykket å konfrontere seg selv; bekjempe frykten hun bærer på, gjøre noe stort og modig, bevege seg på utrygg grunn. Men det dette gjelder vel egentlig de fleste historier: En svak person som prøver å gjøre noe ekstravagant for å bekjempe sin frykt...

Sarah ler godt av seg selv. Følger hun et mønster likevel?





*- Det er jo «alles» største
mareritt, mener Sarah.*

You Me & Sarah

An Interview with Sarah Doyle, Writer / Director of *You Me & Her*

From the Norwegian International Film Festival Program Guide

(English Translation of the preceding feature article)

Written by Ida Madsen Hestman

When I meet Sarah Doyle, we both have only recently arrived at Haugesund film festival. We have sought refuge in a side corridor at Edda Kino, and down each our coffee cup to fight the jet lag. Even though Australian Doyle, who lives in LA, is the one who has had the longest flight, she is also the most energetic of us, and not least the one with the most irons in the fire [many projects at the same time - I don't know if this idiom exist outside of Norway]. Wednesday she will be at Oslo Nye Teater to attend the premiere of the play *Anaconda*, which she has written and previously directed herself; at the moment people are wandering out of the screening room down the hall, where Doyles short film *You Me & Her* (YMH) has had a sort of Norway premiere.

YMH is about a young woman, Anna, who makes a living sweeping the floor in a barbershop, and thus feels like she hasn't achieved much in life. Suddenly alternative versions of Anna start cropping up from parallel dimensions, and to original-Annas distress they all are more interesting than she is herself; they are what she could have become if she hadn't always chosen the safest alternative. Now, however, the universe is in danger of imploding unless she sticks to her boring routine.

- The idea came from something I – and I think a lot of people – sometimes think about. You see someone that somehow looks like you, and you think: What if that was me, that had made different choices in life? And also: What would it be like to meet yourself? But the undertones of the film are about how hard, but important, it is to not conform. Just because the government or society tells you to do something, doesn't mean you should.

- Anna is the most important person (being the original Anna), but she's nobody. On a character level it's about realizing your own worth and that you have a power in the world.

- But for Anna the risk is that world might literally end.

- I wanted to take a look at [use/treat/process – no adequate translation for this] the feeling you get when you are thinking about doing something scary, when it feels like the world might literally end. Like for example quitting your job might rip your whole world apart, while it really can just create a new world.

It doesn't seem like Doyle is afraid of creating new worlds for herself. Before her fiction-film debut with YMH she has created multiple plays, directed commercials and music videos, and had her own radio show in NY.

- I am constantly changing. I've been in LA for 6 years, during that time I've had three plays on there and two more in Sydney. But YMH is my first film, and I am writing for TV – I'm trying to do more of that, that's why I'm in LA.

- What is it like to go from theatre to film?

- So different. Structure is much more important in film than in a play, which is more about characters, behavior, dialogue... You can go on tangents, and the audience will go along with you.

When it comes to film, not so much. When it lingers, when the tension isn't there, you cut. That's it. Rubbish. So I'm learning to «kill my babies».

Doyle has mainly dealt with theatre, but is having new experiences in that field as well. When the award-winning play *Anaconda* is put on in Oslo, she is incapable of influencing the outcome.

- I have directed most of my own plays. This is the first time there has been a full production without my involvement.

The play is based on an incident at a private school in Sydney in 2000. In woodworking class some of the students made wooden dildos – of which one is the titular *Anaconda* – and a classic, if unusually grotesque bullying situation occurred. Two of the boys were ritually molested, while a group of onlookers stood by.

- It all came out in the press, and the boys who did it got off really lightly. These were boys with a lot of money, and the school had a lot of money – it ended with a plea bargain. They were 16.

The inspiration came from the Penn State-scandal in 2011, where football coach Jerry Sandusky was convicted of longrunning abuse of minors. Another coach, Joe Paterno, was fired for covering up the incident.

- When it happened, and the town picketed against the firing, I was shocked. I was appalled that someone would choose to be loyal to the institution rather than the victims.

In *Anaconda* the boys who were involved in the abuse are grown up. The victim finds his abuser and kills him, and then calls the police on himself. The main character is one of those who watched the abuse and never said anything, and is now a lawyer. In guilt he takes on the case pro bono.

- It's almost like a Frankenstein-story, because he confronts a monster that he helped create. And the victim has become the attacker, and he built now; he boxes, he's hard. He's got all these layers to protect himself from the hurt, and through the play they start to develop a trust and break down those layers.

- But there is a lot of dark comedy in the play, and I am interested in how Oslo takes it. It is in Norwegian, but it will be interesting to sit in the audience and see if there is loud laughter.

In spite of jokes there is of course much seriousness [this is impossible to translate – it's a play on another Norwegian idiom, «from jokes to seriousness», a equivalent of «all kidding aside». In the context of the article, «jokes» is understood simply as humour], and Doyle says she has received feedback from teachers and parents who have found the play to be useful in educating teens about bullying.

- I think 15-year-olds should see it. It's heavy, though. It's dark. But you can't treat a 15-year-old like they're children, because they've seen everything. Especially with the internet now.



Tekst: [Atli Bjarnason](#) Foto: Haakon Nordvik/Den Norske Filmfestivalen

Overgrep i Oslo, verdens undergang i Haugesund

Sarah Doyle er norgesaktuell med både teaterstykket «Anakonda» og filmen «You, Me & Her».

Når jeg møter Sarah Doyle er vi begge nyankomne på filmfestivalen i Haugesund. Vi har søkt tilflukt i en sidegang på Edda Kino, og heller i oss hver vår kaffekopp for å bekjempe jet-laget. Selv om australske Doyle, som er bosatt i Los Angeles, er den av oss som har hatt den klart lengste flyturen, er hun også den mest energiske, og ikke minst den med flest jern i ilden. Onsdag skal hun være på Oslo Nye Teater for å overvære premieren på stykket *Anakonda*, som hun har skrevet og tidligere regissert selv; i dette øyeblikk vandrer publikum ut av kinosalen ved

siden av, hvor Doyles kortfilm *You Me & Her* nettopp har hatt en slags norgespremiere.

You Me & Her handler om den unge kvinnen Anna, som livnærer seg ved å feie gulvet i en frisørsalong, og således kjenner på følelsen av å ikke ha oppnådd stort i livet. Plutselig begynner alternative versjoner av Anna å dukke opp fra parallelle dimensjoner, og til original-Annas fortvilelse er de alle mer interessante enn hun selv; de er hva hun kunne ha blitt dersom hun ikke alltid valgte den tryggeste utveien. Nå står imidlertid universet i fare for å implodere dersom hun ikke opprettholder sin kjedelige rutine.

<

>

- Idéen kom fra noe jeg – og mange andre, tror jeg – noen ganger tenker på. Du ser noen som på et vis ligner på deg, og du tenker: Hva om det var meg, som hadde gjort andre valg i livet? Og ikke minst: Hvordan ville det være å møte seg selv? Men undertonene i filmen dreier seg om hvor vanskelig – men viktig – det er å ikke bli konform. Bare fordi myndighetene eller samfunnet sier at du skal gjøre noe, betyr ikke det at du skal gjøre det.

- Anna er den viktigste personen [siden hun er den originale Anna-en], men hun er en *nobody*. På et karakternivå handler det om å innse ens egen verdi og at du har en makt over verden.



- Men Anna risikerer jo bokstavelig talt at verden går under.

– Jeg ville spille på den følelsen du får når du vurderer å gjøre noe skummelt, når det føles som om verden faktisk kunne gått under. Som for eksempel at det å si opp jobben kunne revet hele virkeligheten din fra hverandre, mens det egentlig bare kan skape en ny virkelighet.

Det virker ikke som om Sarah Doyle er redd for å skape nye virkeligheter for seg selv. Før fiksjonsfilmdebuten med *You Me & Her* har hun skapt flere teaterstykker, regissert reklamefilmer og musikkvideoer, og hatt sitt eget radioprogram i New York.

– Jeg endrer meg stadig. Jeg har vært i L.A. i seks år, og har i løpet av den tiden satt opp tre teaterstykker der og enda to til i Sydney. Men *You Me & Her* er min første film, og jeg skriver for TV – jeg prøver å gjøre mer av det, det er jo derfor jeg er L.A.

Hvordan er det er å ta steget fra teater til film?

– Sykt annerledes. Strukturen er mye viktigere på film enn i et teaterstykke, som handler mer om rollefigurer, atferd, dialog... Du kan ta avstikkere, og publikum blir med deg. Nå det gjelder film, not so much. Når du dweler ved noe, når spenningen ikke er der, må du kutte. That's it. Søppel. Så jeg prøver å lære meg å «kill my babies».

Doyle har altså i hovedsak befattet seg med teater, men også på det feltet er hun i ferd med å få en ny opplevelse. Når det prisvinnende stykket *Anakonda* settes opp i Oslo, er hun ute av stand til å påvirke resultatet.

– Jeg har regissert de fleste stykkene mine. Dette er den første gangen det har vært en full produksjon uten at jeg er involvert.



Foto: Tanja Steen/Oslo Nye Teater

Stykket er basert på en hendelse ved en privatskole i Sydney i 2000. På sløyden laget noen av elevene dildoer av tre – hvorav én er den titulære Anakonda – og en klassisk, om enn uvanlig grotesk, mobbesituasjon oppsto. To gutter ble rituelt misbrukt, med en gruppe tilskuere tilstede.

– Alt sammen kom ut i pressen, og guttene som gjorde det kom veldig enkelt ut av det. Dette er gutter med masse penger, og skolen har masse penger – det endte i tiltalepruting. Guttene var 16 år.

Inspirasjonen kom fra den såkalte Penn State-skandalen i 2011, hvor fotballtreneren Jerry Sandusky ble dømt for mangeårig misbruk av mindreårige. En annen trener, Joe Paterno, ble sparket for å dekke over hendelsene.

– Da det skjedde, og innbyggerne i byen demonstrerte mot oppsigelsen, ble jeg helt sjokkert. Jeg ble forferdet over at noen ville velge å være lojal mot institusjonen fremfor ofrene.



Foto: Tanja Steen/Oslo Nye Teater

I *Anakonda* har alle guttene som var involvert i overgrepene blitt voksne. Offeret sporer opp sin overgriper og dreper ham, og melder seg så til politiet. Hovedpersonen er en av de som så overgrepene men aldri sa noe, og er nå advokat. Av skyldfølelse tar han på seg saken gratis.

- Det er nesten som en slags Frankenstein-historie, for han konfronterer et monster som han bidro til å skape. Samtidig er offeret blitt til en angriper, og han er blitt muskuløs nå; han bokser og er beinhard. Han har så mange lag for å skjerme seg selv fra smerten, og i løpet av stykket utvikler han og advokaten en tillit og begynner å bryte ned disse lagene.

- Men det er mye mørk komikk i stykket, så jeg er spent på hvordan Oslo tar det. Det er jo på norsk, men det blir interessant å sitte blant publikum og se om det blir noe høy latter.

Til tross for litt spøk er det selvsagt mye alvor, og Doyle sier hun har fått flere tilbakemeldinger fra lærere og foreldre som har opplevd stykket som nyttig for å lære ungdommer om mobbing.

- Jeg synes 15-åringer burde se det. Det er tungt, da. Det er mørkt. Men du kan ikke behandle en 15-åring som om de var barn, for de har sett alt allerede. Spesielt siden man nå har internett.

Anakonda har premiere 20. august.