

## APRENDICES | T2: E4 | Guillermo Lockhart

### Desgrabación - Traducción al Inglés

Link: [Aprendices | T2: E4 | Guillermo Lockhart](#)

#### INTRO

In the present we are capable of living with people, family members, but each one of us is in a different world and there isn't as much interaction as before.

Stories have something that connect people, you know, that bring them together.

These stories remind us of that grandfather who used to sit at the table on Sundays, told us a story and we'd listen to him, eyes wide open, and said: "Keep going, grandpa, keep going".

#### PREVIA

Did you see last year's interviews?

Yes, I saw Jodal's and a few more.

If you saw how I got here and how I am now... It saved my life.

Let's go over there, Guille.

I could film a series here or something, no? These hallways...

Oh, look, with tracking shots and all...

Team... how are you?

Everything alright, Darío?

What was your path, your learning curve, your crisis? I mean, as far as you're willing to share...

Yes, yes, yes.

...how does Guille come to be Guille Lockhart.

I discovered the world of horror and science fiction in school, when the teacher would read Poe, Quiroga. "The Feather Pillow", I remember I came out trembling like a madman. But trembling with emotion.

That's the key word: emotion.

Emotion.

Emotion achieved by learning. What kind of learning created that emotion which transcended the usual content, the programmatical, the formal?

Also how to inspire the world of education to incorporate other elements we might've forgotten.

Darío is behind you and you'll go straight to where the chairs are.

Darío is amazing.

Apprentices, season 2. Guille, take 1.

## **CHARLA**

One of the many activities I have when it comes to publishing a book, because I write books, is writing the description on the book flap.

And at the printing house the designers always laugh and say: "You're only missing 'assistant'".

Because I'm a TV host, a writer, a producer, and that's something that characterizes me too.

When they ask me: "What is it you do?", it's hard because I want to say TV producer or writer, which is something I always dreamed of and it became a reality thanks to the show.

But yes, I'm a TV host, producer, writer, but, above everything else, if I had to define myself, I'd say I'm a dreamer who tries to keep his feet on the ground.

### **I imagine those book flaps, changing, renewing themselves, adding up...**

They add up and I took some out too. When I started, the first book was published in 2008, and I knew some people in the publicity business.

My first steps were working as a model.

Modelling is a lifestyle, a profession. I travelled to many international markets.

I was in New York on 9/11 about to sign a contract with an agency. So I wrote that on the book flap of the first book.

But that's over, because sometimes you need to step back when a profession reaches its end, and in some book flaps you'll find professions that are no longer mine.

But they're part of my life too. Everyone tells me that... I won't say a curse word, but they tell me I have ants on my butt because I'm moving all the time and wanting to do stuff.

So, that's how new professions and new worlds come about, but being a dreamer is the common denominator.

**How's that? The moment when you decide to drop a profession or an activity, that you go: "I won't do this any more". How is that moment like? How were those moments when you took those decisions?**

It's a very good question because modelling was my first contact with the artistic world, with commercials, fashion shows, photo shoots. And I was successful at it.

But when the world of TV opened up I started working on a show that was related to modelling, covering fashion shows, events.

And when Anonymous Voices was born, which was a different kind of show, the host character was a legend-seeker who went through neighborhoods, who explored the interior rather than the exterior, and I knew a stage of my life was over.

And it can be difficult when you're in your comfort zone, or you are doing well, to say: "This is the time to close this door and really close it".

I went abroad when I was very young. I was there on September 11th with a terrorist attack, alone in a country, receiving message from a lot of Uruguayans.

So I understood that my place was here. The people who worried about me and wanted to know if I was alive, if I was OK, were all in our dear Uruguay. That is something that marked me.

And so I understood it, though it was difficult to leave that behind because I had many friends there, my world was their world, but I remember it fondly.

**What were the first clues that led you to where you are today?**

The most important clues I got in my life were given by my mother. Many talks. For example, knowing how to take advantage of an opportunity.

She always told me to work hard, that eventually a chance would show up. And that's when you have to concentrate and take advantage of it.

So I started working as an interviewer, I made an effort with each interviewee. If I didn't know a musician, I'd listen to their music. Also to show respect to the person I was about to interview.

And that helped me acquire a good professional image, and shortly afterwards I got the chance to host.

Anonymous Voices was a passion to me, it was something I liked since I was a kid.

My father, a veterinarian by profession, used to travel around the country a lot, and I, at 9 years old, would talk to my classmates in Geography lessons and I would tell them that I knew the 19 departments, and they couldn't believe it because many of them only knew two or three.

And I'd tell them that the country is an incredible place and that the people there are wonderful.

And it was on those trips to the country, while having a barbecue, sitting around a fire or simply chatting in the kitchen with a laborer, that I began to discover that magical Uruguay that we have.

As a child I knew, for example, the story of the werewolf who would go out on Fridays with the full moon. If I was outside, I'd try to hear the howls. But I think that if I'd actually heard them I'd have run faster than Usain Bolt in the Olympics.

Anyway, those are the things that stay with you and that you have to take advantage of when the moment comes.

I used all that passion when I did the pilot working as the host and it wasn't easy. It was a year of hard work, of investigating, of going through every neighborhood looking for stories.

I went to a television channel and the channel said "no". I worked with a team of cameramen, soundmen and I thought of them and said: "Well, I have to go to another channel and knock on their door". And I went to the channel where the Anonymous Voices series is currently airing and they gave me the OK.

But I think the secret is to unleash all your passion. That gets to people. I think that if you pour all your best energy into a product, into a project, it gets to the person on the other side.

**It's through those stories that you want to take the country closer to your classmates who didn't know all 19 departments.**

Well, I'd love that. I feel it's not forgotten, because it's present for a lot of people. Our country is beautiful.

We have landscapes of every kind. People come to film here in Uruguay because we have beaches, we have hills, we have a beautiful city with lovely old buildings.

However, the country is a magical place. If I had to describe the inner Uruguay, I'd call it magical, and the people are magical too.

So, I speak from my heart when I say I wish people get to know all the departments because it will do them good.

I mean, there's no way you visit any of them and have a bad time.

**What is magic to you?**

Magic is that quality that gives something a special charm, for instance, a house. It's not the same to look at a house as a building, as finding out its legend and looking at it that way.

The legend re-enchants it, that is, it gives it its special charm. And that's what magic is. It's that incredible thing that touches reality, that is among us, but we have to pay close attention to see it.

You have to pay attention to realize it's everywhere. Magic is even in this chat. This is a magical thing, something from the heart, and it's very personal.

It's a universe that coexists with ours, and that we sometimes fail to see, because of concern or worry.

But I think that if we pay attention and we let ourselves be absorbed by the magic of music, of storytelling, of a mother's hug, that magic will enrich us and allow us to see the world with different eyes.

## **Guillermo, thinking about the public, your very young public, what do you think about the magic of connecting with teenagers?**

I believe that teenagers go through a very difficult stage that we all go through. It's a stage of searching for your own path, and sometimes they feel that the world is ending.

It happened to me. I felt the end of high school coming and many uncertainties ahead.

But the magic is inside each of them, and when I go to a school to speak, I tell them dreaming is the most important thing, that dreams are the foundation of it all, of our path.

Sometimes a dream is far away in the horizon, unreachable, but everything is possible in the magical universe.

And I tell them, no matter how long it takes you to fulfill that dream, or how inaccessible it seems, the very fact of getting up every day and following that dream is a step closer to happiness.

Happiness is a personal thing. But you're going to be alright, you're going to be happy, motivated, focused.

And sometimes that's the key in such a difficult stage, to focus on dreams.

Because it can happen that in that stage of life, our parents or the people around us recommend us to do certain things.

In my case, I was told to link up with the business world because that's what my family did. My father, who is a veterinarian, had a company that sold veterinarian products.

So I went to the Universidad Católica to study Business Management, and I felt something wasn't right. I wasn't happy.

I always tell young people that my case works as an example. I'm a dreamer, who is now talking to you because I followed my dreams and I took the opportunities life gave me. Nobody gave me anything.

I could've led a comfortable life managing my family's business. However, I moved away from that.

I didn't accept anything from my family, I started from scratch. I always tell that I sold my car to get my project going, which is Anonymous Voices.

And that is my advice to young people. Obviously, studying is key, it is essential. They are the tools that you are going to need in life to be able to handle yourself anywhere, but the driving force is your heart, your dreams, your imagination. I think that's the way.

**You told me at the beginning that you added some things and dropped others.**

**Well, you also took part in Plan Ceibal, creating a transmedia novel.**

**Did you ever imagine taking on an educational dimension in your work?**

To me it's a dream come true, and I had a great, great desire to get involved in a project like that.

Reaching all the classrooms with the teachers, motivating them, making them feel part of something, making them feel part of this magical Uruguay, especially the young people who like it very much, who are very interested in these topics, so that it goes beyond mere understanding. It's a big thing.

And Ramón, and later Verónica, yourself, all the amazing team, the teachers, Pablo... As I said, it was an experience that exceeded my wildest expectations.

**What do teachers give back to you? I suppose this kind of feedback was new to you. What do teachers tell you about working with your books? What happens in the classroom?**

I'm very thankful to the teachers, and through the experience with Ceibal I got to know them up close, so to speak.

One of the things I started doing since Anonymous Voices came out and I started publishing the books was to travel through the whole country.

Not just filming, but going to schools, some in critical contexts, others not so much.

And I was pleasantly surprised by the passion of the teachers, and the way they bring this universe of legends closer to the students.

With Plan Ceibal we had Zoom meetings, and we personally went, in a very hard time, to an amazing fire pit in Guichón, full of students and young people, and it was spectacular.

I'm very thankful because, as I always say, if the teachers didn't treasure this project, we wouldn't have gotten anywhere with it.

They are the link between the idea that is developing and the target audience, who are the students.

That's why I believe success also has a lot to do with the teachers.

## **What message can you convey from your work to the educational community, that is, to teachers and families?**

It seems to me that these activities unite teachers and students, and also families, because we know that with this Plan Ceibal project, The Mystery of Cabo Frio, for example, was read by students through DesafíoProfundo.org, and also by their parents.

And I think those kind of activities that get the family together are brilliant. It's something we should keep, treasure. We should follow that road.

Uniting teachers and students, bringing them closer, and also parents with their children. Sometimes we are all in our separate worlds with our cell phones and stuck in our own bubble, to put it in some way.

However, when the time comes to share these stories, they put aside those distractions, and they get closer. Paradoxically, in the present we are capable of living with people, family members, but each one of us is in a different world and there isn't as much interaction as before.

These stories remind us of that grandfather who used to sit at the table on Sundays, told us a story and we'd listen to him, eyes wide open, and said: "Keep going, grandpa, keep going".

Stories have something that connect people, that bring them together, and I think that's the incredible thing that happened with Plan Ceibal. We noticed that there are many teachers who approached the students in a different way, in a special, beautiful way.

And in that process where they had to write and let their imagination fly, they were there for them.

Some incredible stories came in, and, for me, the best way to talk about my work or what I want to achieve, is to point to what they did. I think that's the best answer. To look at the result of all the work we did in 2021, both with teachers and students from all over the country.

## **I can't stop thinking about the Guillermo growing up in a neighborhood with the Pittamiglio castle, a place with a high atmosphere of mystery.**

**Studying at the Crandon, with that big building that looks like a castle, with a special atmosphere and a rich history.**

**And, also, under the influence of a family.**

## **What does today's Guillermo say to young Guillermo with all that stimuli?**

It's a very nice question because I tend to talk to the different Guillemos.

As a kid, I used to talk to the grownup Guillermo, and I pictured a similar Guillermo to the one you're seeing today.

In a short story contest, the first one I participated in, I wrote a story about a detective who went to an abandoned house and ended up talking to the ghosts.

It's not exactly what I do today, but not only was that one of the few stories that transcended the contest, because it won, but I think it also has a lot to do with what I do. I love knowing that I wrote that story as a child and today I can say that this story, in a certain fashion, became true.

I don't know if, maybe thinking about science fiction or about things he saw, if the child who wrote that story ended up making it real, or if the passion that he felt stayed alive and at some point in his life he was able to unleash it.

But I do believe that today's Guillermo is the Guillermo I looked up to as a child, even if the path might not have been exactly the same.

And this big Guillermo that today speaks to the young Guillermo, who asked him to follow his dreams, to go to haunted houses, to talk to ghosts, this Guillermo can say: "Mission accomplished".