

Backstage at Cry Havoc!

Content Notes:

- Mentions of: murder, war, political corruption, covid 19 pandemic

[Show Theme - Intro]

LOWRI

Hello everyone, and welcome to the first of our Cry Havoc; Backstage episodes.

In this companion series, we'll be talking to the creatives behind the show to find out about what went into making it. I'm your host, Lowri Ann Davies, pronouns she, her. And today we are talking about, just generically the making of Cry Havoc, kind of to give us a foundation to build on as we go on. And I am joined by Amani Zardoe and David K. Barnes, and I would like to ask them to introduce themselves, with their pronouns, in alphabetical order. So, Amani, would you like to go first?

AMANI

Sure. I'm Amani Zardoe, I am directing Cry Havoc! Ask Questions Later. And my pronouns are she, her.

LOWRI

Lovely, and David.

DAVID

Hello, I'm David K. Barnes. He, him and I created and was the head writer on Cry Havoc! Ask Questions Later.

LOWRI

Very well done. [laugh].

DAVID

Oh, thank you.

LOWRI

First question; Nailed, everyone.

DAVID

Ooof! [relief]

LOWRI

Off to a flying start.

DAVID

Is it time for a break?

LOWRI

[laugh] it, it is time for a break. So enjoy these ads and we'll be back in...

OTHERS

[laugh]

LOWRI

No, actually what it's time for is the opposite of relaxing because the first question I have is for you, David.

DAVID

Yes.

LOWRI

And it's just an easy, easy question. Please. In less than two minutes, ideally, can you summarise the historical context that we need to know about Rome and Egypt before we listen to this show? Um, yeah. Would you like to just... go!

DAVID

[sighs] Come on, David, You did a degree in this. Okay. Historical context; Rome, we've all heard of Rome, Ancient Rome 753 BC. Apparently when Ancient Rome gets kicked off, it's a monarchy. You got kings. Uh, these kings, uh, tend to get a bit despotic, and so they are kicked out. Uh, Rome from then on says, we do not want kings ever, ever again. This will become very important about, uh, 700 years later, it's replaced by a republic, republic, literally meaning thing of the people. It's run by aristocratic families in what's called a Senate, which apparently comes to the word Senex, which literally means old man. Um, it is meant to be, uh, a democratic institution. It's, uh, lots of different people all making decisions together, lots of controls and balances. You don't have a king, you have a console In fact, you have two consoles elected on, on a one year term.

You've got magistrates and preachers and lots of administrators. It's a, it's a huge administration heaven, and it does very well for, you know, a few hundred years. Rome expands, you know, conquers other territories, does all the things

that you, you, you expect Rome to sort of do. But the larger it gets, uh, the harder it is to keep running smoothly, essentially. Uh, the Republic has three problems, all of which kind of crop up in our series. One, is the senators are all very privileged, they're very wealthy individuals. They do supposedly represent different bits of the Roman Republic, but they're not really representing the interests of the poor. And this tends to lead to people getting somewhat disgruntled. Two, You don't have political parties in a senate. You have, you have factions, so loose factions. Um, you don't have anything like the Democrats and the Republicans or, or Tories and Labour in the UK, anything like that.

You just have various individuals who are quite popular with some and they're all trying to sort of elbow each other to get influence. And that leads to coercion, bribery, intimidation, violence, eventually. And when you combine individuals like that, these very charismatic and ambitious political individuals with a very discontent populace, you get populism, which is, uh, these sort of key individuals of a very good link to the people, especially the army who want to seize total power. And so the 100 years leading up to Cry Havoc, which I'll summarise in a sentence, is a lot of these sorts of powerful men all vying for huge power, lots of civil wars, the republic kind of breaking down until we end with Julius Caesar, the most famous Roman of them all, probably, intelligent, charismatic, he's political acuity, military genius. The complete package really, he's very popular, but he wants to be dictator in perpetuity. He wants to rule Rome, uh, be the undisputed leader of Rome until the day he dies, which comes much sooner than he thinks...

OTHERS

[laugh]

DAVID

...because a group of senators stab him to death in 44 BC which is the event that leads us straight into the very, very beginning. The first few lines of Cry Havoc! Ask Questions Later. Uh, yeah, that, that's a thing.

AMANI

Good job, that was so good!

LOWRI

Well, that, that was three minutes, actually

DAVID

I thought it was three minutes. I thought, you know what, I can wangle an extra minute out of that.

LOWRI

Yeah. Oh, now you know how soft I am. How, how much of a pushover.

OTHERS

[laugh]

LOWRI

Do you know what I had thought before starting these episodes, I was like, gosh, do I need to like brush up on my actual Roman history knowledge? But I think it's good that I'll just learn, I'm gonna treat this as a, as a learning process for me.

DAVID

[laugh]. I, I feel that's fine. I mean, ideally the, the, the whole series is very much written from the point of view of, if you know a bit about Rome, great, but hopefully you shouldn't need to know anything. And in fact, if you know too much about it, you'll know all the things I've changed and you'll get annoyed. So, you know, if you come into the series knowing nothing about at all. Yeah, great. Stick around. Yeah.

LOWRI

I am your ideal audience. Your target audience in fact. So that's good to know.

AMANI

A hundred percent [laugh]

LOWRI

My second question is, what made you want to write this story? Why Rome and Egypt? I maybe there was a clue in what you said there that you had do have a degree in this.

DAVID

I do. Uh, I was chatting with some years ago Alexander J. Newall, who, who listeners may have distantly heard of, who suggested doing a, um, historical period series because there weren't too many of those in the podcasting space, certainly at that time, and discussed various of subjects. And, um, yeah, one I've always, uh, I've always been interested in, in Ancient Rome. Um, and in particular, this this era of Ancient Rome. It, it is the period with, with Mark

Antony and Cleopatra and so on. This is, this is the period of Rome with the sort of marquee title celebrity historical figures. The ones that even if you know nothing about Rome, you've heard the name Mark Antony, you probably know Cleopatra, Julius Caesar. You might not know what they've done, but you've heard of them. And it's a sort a terrific period. It's my favourite period of, of history.

But so more than that is, I suppose when I already came to sort of putting the series together in terms of an initial idea, it was 2020 lockdown had come in and of course we were all, you know, somewhat agitated about, um, not covid regulations itself, about the, uh, politicians setting them then breaking them.

And so the general sense of the people in charge or scrambling around and panicking and all, all that kind of thing. And I very rarely write directly political material. And even when I start writing a political show like this one, I, I then very quickly veer off into sort of, you know, wacky gags about admin. But what I kind of want to do is a series which, not necessarily series about Ancient Rome, but I wanted to do a comedy series about sort of political mismanagement and the sort of panic that goes on at the top, which happened to be set in Rome. And that could be a very wonderful playground backdrop for this series about people panicking at the very top of power, the people below try to... suffering from this. And, uh, a good melting pot and playground for lots of other ideas that I had and wanted to do, like, a theatre company and, you know, have Andy Secombe potter in and fall over the furniture.

OTHERS

[laugh]

DAVID

Which is always good. So that's sort of where it sort of came from. Uh, and I, and I already had the interest in Rome. I had a new story. I thought I'd slap the two together and see if anyone wanted it.

LOWRI

And Rusty Quill did! That's great.

DAVID

It was, it was dead handy though. Yeah. [laugh].

LOWRI

Yeah, [laugh]. Um, so it's been, so 2020, that's when you started writing it, did you say it like, is that when it was first conceived of as well?

DAVID

Yes, I'd say, yeah, 2020. I think originally I had this idea of, I think originally I wanted to do a kind of, um, almost like a screwball comedy. Like one of those old Hollywood screwball comedies with Cary Grant and Katherine Hepburn and so on would used to do and set it in Ancient Rome with the sort of Roman political characters and do this big romantic comedy. And, um, and that sort of got massaged into can we focus actually more on the politics of what was going on at the time and more of a dark political piece. Um, but that then turns into maybe a sort of, uh, a sort of a farcical series sort of as it goes on. I like put the fast right there from the beginning, um, and make it quite silly to start off with.

I, I like sort of a general, a good surface layer of silliness with a sort of a, a a meaning somewhere underneath. That's where I'm so quite, quite comfortable. But 2020 was where it started and then really sort of got put together more in,

um, 2021 particularly sta, to help together when, when Amani came in, he says desperately trying to find a segue away so that somebody else can talk. And, and then it went on from there.

LOWRI

[laugh], I wa, I mean, I was about to say and like, there's someone else on the call who's been quiet, cause I haven't asked her any questions. This is Amani.

Where did you come into this?

AMANI

I got involved, I guess back in 2021. I just got an email from someone I didn't know called April Sumner of Rusty Quill, [laugh] asking me to interview for this Roman podcast show. And honestly, my first thought was; what?! [laugh]

LOWRI

[laughs]

Because I, yeah, hadn't ever done any audio and, uh, my work tends to be, um, contemporary and female focused and super diverse. And I was like, why is someone asked me to do a show that's about old dead white men [laugh]? But, uh, eventually we had a meeting and uh, had a really good chat with April and then she sent me, um, David's initial bible and I loved it. I thought, wow, this is kind of a, a massive, massive show with like so much, so much range to, so much opportunity to do stuff. Obviously we're working with these huge historical characters, you know, Mark Antony, Gaius Octavius who goes on to become the first emperor Augustus, Cleopatra Queen of the Nile. And putting that in a context, which David is just fantastic at of weaving, really fun comedy whilst giving us space to poke fun at at politicians and people in power, which,

uh, I'm always, always here for. So yeah, I got really excited about that and
luckily it all worked out for me. [laugh].

Yeah, I mean, I think you're really selling the show there as well, Amani. That
does sound amazing.

AMANI

Thank you. That is my job. It is, it is amazing, everyone should listen to it.

LOWRI

[laugh]. Yes, please listen, listen to the show. So when you came on board,
Amani, that was actually earlier in the life of the show than I realised. What did
it look like working together, both of you, Amani and David? Like what, how did
that work?

AMANI

Yeah, so, well, I feel like I should clarify that David has obviously been working
on this show for a long time. It takes time to birth a baby like this [laugh]. Um,
so there was actually quite a lot of work that, uh, David had already done. As I
say, there was a bible, there was a pilot episode that already set up in quite a
lot of detail our main players and, and set out, you know, a sort of quite a sort
of large through line for the show.

DAVID

Oh, yeah, no, I think, um, it's always very helpful for a creator trying to put
together a story to have somebody come in and say, you know what you've
already done. It's very good. It just sort of helps you carry on with it.

OTHERS

[laugh]

DAVID

But then, whilst we, you know, we did have an outline sort of worked out, I think, you know, I then sort of developed that outline with, um, Amani for a number of months in which we really thought about, uh, the, the central characters, the world. Were going to create these sort the tone that we wanted for it in long detail. We'd have like hours of discussions about say, you know, four hours on Mark Antony, or there's a number of hours on Cleopatra. And as the story lines sort of developed and changed, we'd also come up with new plot twists or new things that we could add or how to give dramatic action to it.

You, you can write in a, an outline, you know, so and so they, they end up getting closer and you go, well, that's a vague sort of cheat for a writer, try and work out later on. And Amani's very good at going, no, no, don't, don't work out later. Work it out now so you know what to do later on. And you go, yeah, all right. And then, you know, it's, it's always the best decision. Uh, generally quite often there, there were times I thought, well, I've done my job. And Amani would come and look at it and go, well, I think we can make a better here, here, here. And you'd, for five minutes you go, oh, for, oh, come. No, it's perfect as, and you walk off and you come back, you know, you, you're absolutely right. [laugh] and every note that Amani gave was absolutely bang on and, uh, made things immeasurably better than they would've been [laugh].

Yeah. Just sort of bouncing off on this of the developing characters' themes, action Amani's also really good at identifying moments of good dramatic action and finding how can we dig into more of that and give the actors even more to do? How do we actually make this as exciting as it can be? I think there are a lot

of events per episode in Cry Havoc, which is something that I had done in Wooden Overcoats my previous, um, show, which I'm probably best known for, um, before, which has quite a lot going on each episode. I think Cry Havoc has even more going on in most episodes. The, the story has a lot of different plot lines and characters and things going on, as you know, I have been asked, yes, please give us your version of a big Roman epic. And I went, yeah, all right.

OTHERS

[laugh]

DAVID

And Amani was very much on board of that and sort of developing these e extra stories and, and things... yeah.

AMANI

Totally. The more stories the better, basically.

DAVID

Absolutely.

AMANI

Yes. Lovely. This is so nice. I love having my ego stroke this way. [laugh]. Thank you David. This is just gonna be a wonderful episode.

LOWRI

[laugh] I feel like I'm witnessing something beautiful right now,

ALL

[laugh]

LOWRI

It's very nice to see that it's, you've obviously had a very lovely working relationship. It's nice to witness.

AMANI

Totally.

DAVID

Yeah. Working with Amani on this has been absolutely terrific because I think we, we come at the material from sort of different perspectives that then have a big overlap. So we've got, we both have a lot of individual things to, to, to add, to throw in there. And particularly I think, uh, Amani being very much a sort of a film director, very much of a strong sort of visual eye for, for images. Then I suppose approaching something like this audio being, how do I translate that? Which just means that there are a lot of opportunities in this to make something as cinematic as possible, which I think Amani's unique perspective on that just allows her to think, well look, how can I make this scene or this this moment resonate best? And you know, in, in my visual eye in my head just through, through the audio and I, you know, I'm pretty good at writing, writing audio myself, so it kind of synchronises very well.

LOWRI

Yeah.

AMANI

[laugh] Totally. Yeah, we definitely came at this like, I mean we really wanted to try and, and make something very different with this series, both in terms of scope, in terms of the historical context and the actual content that we're creating, the story that we're building, but also from a production point of view. And obviously that always starts with a script, like how do we make this as cinematic and experience as possible in an audio format? And yeah, David just basically ran with it. [laugh].

DAVID

I was wondering actually, Amani, actually reading the pilot, given, of course a lot of people, when we think of Rome and we think of Hollywood's Rome and we think of things like Gladiator and so on, it's big epic battles is this big fight scenes, et cetera. The fighting is all finished by the beginning of episode one, and the most significant length scene is three men sitting around a table failing to have a meeting.

OTHERS

[laugh]

DAVID

How is it coming to that from a position of, yeah, exciting drama and you get a script with like a, a 12 page scene of that. How, how did you feel? How did, how did that sort of work from uh, you know, dramatically exciting material and it's like, uh, I'm having some peanuts.

AMANI

Well I mean, I feel like everyone is always interested in relationships, right? So it reminds me a lot. I know that's one of your inspirations that you'd mentioned right at the beginning was The Thick of It.

DAVID

Yeah.

AMANI

I was also watching The West Wing while we were working on this and, and I was like, yeah, okay, that's a TV show. It's not a, an epic film. But I sort of love that behind the scenes of, you know, behind the closed doors of political power and the elite of the world, the people that make decisions that affect all of us, what happens there and how silly is it? Are they actually just normal human beings? Like, uh, you and I and you know, do they say silly things and make ridiculous mistakes? And I think that's extremely, uh, engaging actually [laugh] to watch or listen to.

DAVID

Yeah, it, I, I suppose I'm one of those people coming into a sort of political comedy like this, usually assuming, assuming too much that most bad decisions come from incompetency. I think a number of bad decisions come from malice as well, but I think more often that it comes from genuine incompetency and then trying to cover up after your incompetency and making it worse. Which I dunno if that's letting people off the hook, I don't think it is. Cause I, I I also take a very dim view of incompetency [laugh], but I think if you are in a, in a position of supreme power, which you wanted and have been working towards, and you know, you've been working towards having responsibility towards

thousands, millions of people, then you, you should, you know, damn well be good at it [laugh] and, and have a plan and know what you are doing.

LOWRI

Mm-hmm. [affirmative]

DAVID

And then to sort of contrast somebody who definitely has a plan like Gaius Octavius with someone at Mark Antony, who's clearly in it just for the glory. I think one of the ways I also tried to pitch this for somebody, you know, if anyone who didn't know anything about Rome was imagine if, if it was like a, a high school comedy and you've got like the, the most stereotypical nerd character you can think of and a sort of like sports jock and they hate each other, but they now have to run a country together and take it from there. And that was Mark Antony and, and Gaius Octavius in my head as a, as a baseline.

LOWRI

Gosh, there was so, so much in that, that you just fired like hundreds of thoughts and questions. [laugh]

AMANI

[laugh] This is basically like David and my chats like making Rome just like five hours on the phone. Like, what do we hate about the world and what would we do to make it funny? [laugh]

LOWRI

What do we want to needle [laugh]? So, I mean, you've already done this a bit, but I, I want to ask about the themes of the show. And I guess how did that change from conception and also with the addition of Amani as well, what new things were brought? Has it changed much?

DAVID

Yeah. Oh, it's, it, it definitely has changed. I think that the, the base level of the story has remained broadly how it is, but the, the exact nature of the relationships, how they're dramatised has resulted. And in particular, there is always a bit of a, cause this, I think episode one of the series mainly focuses on sort of the, the growing, you know, the tension between Gaius and, and and Mark and, and the problems in Rome as, as the series goes on, other plot lines will, will arise as well. One thing is that there are, there are a number of scenes, which were always sort of filed away in the kind of the "political stuff", as in at some point characters need to come together and try to sort of, uh, you know, engage in, in, in diplomatic games of trying to, you know, negotiate for stuff. And quite frequently the problem I ran into was, well, how do you make people negotiating for, you know, grain supply, et cetera, exciting or funny? And the answer is, for the most part, you, you can't. And so we try to really work out, limit those scenes and then work out what's gonna happen in those scenes. What's the dramatic sort of background of them or what are the... typically I think again, uh, Amani's sort of, uh, visual eyes, uh, you know, what, what, what the character's physically doing. And I think, okay, what we, what can they be doing that's funny. And so as a series goes on, it's very rare we have a scene of just peop... and politicians come sit down at their table and start trying to hash things out. Either it's taking place at Gator games and one of them is

bored and watching people try to kill each other or a a typical favourite of mine;

They're trying to have lunch or they're, they're having a buffet.

OTHERS

[laugh]

DAVID

And then people are so much more interested in what they're eating and trying to elbow each other out the way and they will not talk about what they're actually meant to be there for, which I think most people who've ever had a meeting in any kind of office will know this is quite true because the last thing you want to do is actually talk about the thing you are, you are paid to be there for. And so I, I think there was a number of, yeah, the, the, the number of those sort, the episodes there, you know, some of them had very, uh, very clear, like, this happens and this happens and this happens. But it was through working, sitting down, working out with the Amani in these very long conversations about, okay, these are the characters and we're developing, but how can we find it, uh, exciting way to dramatise this relationship blossoming or this sort of thing sort of decaying or, or this and that, and how do we do it in a way which is exciting, interesting to, to hear.

Isn't something that people have necessarily heard before. And, and particularly how do we make sure it's, it's active? I, I don't like a series where people just tell each other who they are and what their feelings are. I want to see it demonstrated, and that's something I like to do through dialogue and through the, the action. And certainly Amani said, I want this, you know, this bit here is, you know, can we get a bit more exciting? Can I get an extra tension by

doing X, Y, and Z? And you go, oh yeah. And then that would spark off an idea. And that happened very frequently. This kind of idea, ping pong between the two of us where you go, this idea, this scene, this chat between two characters is interesting on an intellectual level, how do we get a bit more guts? And then how do you make it a bit more active? What should they be doing? What are they working towards? How does this scene move the story on from a place it wasn't at before the scene started? That's something that, um, I was, I was already doing. Or of course I'm, I'm, I'm bloody brilliant, but [laugh] Amani really sort of rev'd that up and sort of per a huge motor there. And, uh, so much of the sort of the developing storyline would not be what it is without, uh, those, those many lengthy conversations with Amani, um, during the development of the series.

AMANI

Yeah, I think that it became very important to the both of us that everything that we put into this series and to the story is there for a reason. That it's, it's moving the story forward and so, you know, at the end of the day it's about relationships and power struggle and who can get what from whom and can you get them to play ball and how are you gonna get them to play ball, and yeah, I mean David was just fantastic at coming up with these really hilarious and ingenious ways of, of doing exactly that, of moving the story forward and sort of revealing aspects of the character. So every time we see them interacting with someone else, we're learning something new about each character while we're moving the story along.

DAVID

I think, um, motivation is, is very important when you've got a series which is about Roman politicians and Roman generals in the first century BC who are trying to secure ultimate power. Now, personally, I have no specific like, you know, in, in my day to day life, I, I have no particular of accessing that. I dunno what that's like. I don't know any sort of mega neck politicians in my day-to-day life personally.

OTHERS

[laugh]

DAVID

Many of the listeners might, but I, I personally don't. And so how do you access that for, for writing? And I think it's unique to give the characters relatable motivations that we all know. And sometimes that's just literally can be as simple as a character is hungry and so wants this meeting over with as soon as possible so they can go and get lunch. Yeah. And in the heat of that moment you might end up sort of signing off on a very bad decision that you haven't thought through and then that has repercussions and soon or later, you know, a town has been obliterated.

You know, that's the sort of thing where a very relatable, ordinary motivation can have huge dramatic impetus.

LOWRI

Yeah.

DAVID

I'm also a big fan of, PG Woodhouse and Woodhouse novels often regard as very, very, you know, silly and light and they are, but they're also supremely well motivated. I think there's an entire book where the entire plot is, gets kicked off by a character is just trying to read his newspaper and everywhere he goes in his house, something is going wrong and he puts into affect a series of ridiculous schemes and everything else just so he can get 10 minutes alone of his newspaper. And everything that happens comes from that. And I think that's...

AMANI

[laughs] I love that.

DAVID

...absolutely... supremely relatable. Yeah, I can understand that [laugh] and that's what I kind of wanted to put in here except it's in Ancient Rome. And if you are, you know, as I say, trying to do something small and simple for yourself and go, I just want half an hour to myself, doing that might end up leading to a war. And I find that very funny and also very scary, but mainly funny.

AMANI

Yeah. [laugh]

LOWRI

Yeah.

AMANI

Yeah. Just to come back to your question, so like about, you know, when it comes to like specific themes, there were certain themes that repeatedly came up for the two of us and you know, class was one

DAVID

Yeah.

AMANI

Power was another, you know, like inequality. I think we were both interested in how we can reference what's going on in our everyday life. Uh, you know, the, the the political decisions that we're seeing in the ways that society's affected by the ruling class today in the UK and Europe and America, and how we can find ways to play around with that in the series as well. Those are things that kind of kept coming up over and over again. And I think were very important to both David and myself.

DAVID

It's trying to find those sort of themes and then I, I still find often the most relatable material is, is very, is funny or comic in, in some way. And though I do love of course all those, you know, I'm a big fan of some of those big sort of Hollywood sword and sandal movies like Spartacus or Ben-Hur, Quo Vadis and Gladiator, getting to marginally more recent, I say more recent, [laugh] 25 years ago, but...

AMANI

20 years ago?!

DAVID

But um, you know, it's still recent for me, but one thing they often tend to be is very, very serious and characters are very self-important. There's a great weight to everything and people are always brooding and looking very forbidding. And again, in my day-to-day life, I don't know lots of people who are constantly brooding and forbidding...

OTHERS

[laugh]

DAVID

...and I don't think most people really are. And I think it can be one of those things that makes some people who think, oh, history is best, you know, that's in the past and you can't really, you know, the dramatisation of it. It's not really for me. And I go, you know, these people are still people. They have very solid motivations and even moment to moment motivations and I want them to, you know, I, I want this to be a series which is just very entertaining on a scene by scene basis. I do like a bit of melodrama, of course I do, but I, I dunno sometimes that some of these sort films can be a bit too serious for their own good and I don't think things being so very sort of serious on that level is particularly realistic. So I think actually being sometimes a bit silly is some of the best way to actually get at something that's very serious

AMANI

Yeah, a hundred percent.

LOWRI

Ah, this has been fascinating. [laugh], we are gonna have to wrap up soon, which I'm very sad about. To wrap us up, I would like both of you to give essentially an elevator pitch of why people should continue listening on what they can expect from the show.

AMANI

[laugh]

DAVID

Well...

LOWRI

I did warn both of them that I was gonna ask this [laugh].

AMANI

Yeah, I tried to prep this question earlier and, and, uh, don't remember anything now, [laugh]

LOWRI

Mean, I'll be honest, you're doing a great job already. I'm interested!

AMANI

[laugh]

DAVID

It's all downhill from episode three onwards.

LOWRI

Great. Yeah. Excellent. Yeah. [sarcasm]

DAVID

One of the things that will come up very strongly from now is the sort of, um, the two plot lines moving side by side and influencing each other. One is the sort of the big power politics going on. We have Gaius and Mark Antony and of course Cleopatra who will be, um, making her a big entrance into the narrative in episode three. And so we have that story going along, but also we will have, um, heard in episode two Octavia discussing her new play with, uh, with Quinta of the Palatine Players, the theatre company, the Palatine Players will be a big significant plot line throughout this story as these sort of, uh, these dual themes of, of politics and art and how they sort of, uh, both influence people and motivation and loves and wants and lust and everything else. We have become very intertwined as the series goes on. There will be a great deal of romance, um, still to come. There will be episodes about, uh, cultists and there'll be juicy murders, pirates. There's, there's, there's quite a lot going on over the next 18 episodes. I think that's, that's a, that's a few things to, to get kicked off on.

LOWRI

Yeah.

DAVID

Get kicked off on? To kick us off, get kicked off on something very rude. [laugh].

I meant kick us off.

LOWRI

[laugh]

DAVID

They'll cut this

AMANI

[laugh]

LOWRI

I might not [laugh]

AMANI

I love that. I feel like David covered it all there. That's, uh, yeah, there's, uh, there's so much coming up. I guess I was just gonna say yes, come listen to some epic historical figures, get up to a whole load of silly nonsense while trying very hard to be clever or cool. Yeah, it should be a great time.

LOWRI

Yup! And I personally think it's really, really funny, so, you know, that's nice, isn't it?

AMANI

[laugh] Thanks Lowri.

LOWRI

You're welcome, well done both. Yeah. Thank you so much for joining me and thank you listener for joining us. I hope you've enjoyed and yes, and we will be back next week with more episodes next week. I believe we are meeting the actors, so we are basically spreading ourselves around all, everyone who is involved in this show. But for now, I'll say goodbye and David and Amani, would you like to say goodbye to the listeners?

DAVID

Goodbye. I shall also be spreading myself around.

OTHERS

[laugh]

DAVID

See you later on.

AMANI

Thanks everyone for listening. See you soon. Hear you soon. Well, you won't hear you soon, you'll hear us soon...

DAVID

Amani put down the gin...

ALL

[laugh]

LOWRI

Absolutely nailed it. Goodbye everyone.

[Show Theme - Outro]

Hosted and Produced by Lowri Ann Davies

Directed by Amani Zardoe

Executive Producers: Alexander J. Newall & April Sumner

Editing by Lowri Ann Davies and Cathrine Rinella

Music by Samuel D.F. Jones

Art by Guerilla