

Backstage at Cry Havoc!

Meet the Actors - Part 1

[Show Theme - Intro]

LARA

Hey guys, my name's Lara Sawalha and I played Cleopatra in Rome Cry Havoc!

SARAH L

Hello, my name is Sarah Lambie and I play Octavia.

ANDY

My name's Andy Secombe and I play Lepidus, the weak link in the Triumvirate.

BETH

Hi everybody, my name is Beth Eyre and I play Fulvia in Cry Havoc!

LARA

Where else can people find your work? Oh, I have no idea. It's everywhere.
Um, I do video games, I do theatre, I do, uh, film and tv. So, you know, Google is
your best friend.

ANDY

Where else can people find my work? Well, uh, probably most of it's in a deep
dark vault, buried in the bowels of the BBC. There is some of it flying around
out there on the radio waves. I suppose one of the most recent things I've

done, podcast wise, is something called Wooden Overcoats, a very, very funny series, also written by Mr. David K. Barnes. What else have I done? A lot of my work has been theatre, which [laugh], it doesn't have a very long shelf life, but I suppose the thing I'm most well known for is playing a character called Watto in, um, something called Star Wars. You might have heard of it. He was a small, uh, flying creature who owned Anakin Skywalker, uh, nasty creature and [puts on Watto's voice] "it talk like that, eh? How are you doing?" Um, that was me.

SARAH L

If you've enjoyed my Octavia, you can find my work online in various places. I've done a lot of audiobooks in the last three years, and you can find them all on Audible by just searching my name Sarah Lambie. I've also done some work on Radio four, which means that you can find me on BBC iplayer from time to time. I've done three books of the week, Letters From Tove, which was the letters of Tove Janssen, a History of the World in a Hundred Animals, and an amazing book called The Daughters of Kobani, which was about the female Kurdish fighters in northern Syria. I also played Sonya Hope in G.F. Newman's The Corrupted, which was a long running series on Radio four, and I think is available in perpetuity online. It's a great big sprawling, many decades long political drama and good fun to listen to.

BETH

You can hear me in Wooden Overcoats, which is a podcast sitcom about two rival funeral directors on a fictional channel island. And in it I play a frustrated mortician. For Rusty Quill, you can hear me popping up in the Magnus Archives and you can hear me playing Meredith in Inexplicables, which is a dark comedy supernatural series, which I believe is available on Patreon. You can hear me in

season two of Life with Leo later this year and popping up in, uh, Marvel Move this summer. If you want to follow me on Twitter, I'm at Beth Eyre as I've got quite a lot of fun things coming out and you can keep up with them there.

AARON

Hello. Hello, this is Aaron Louis Cadogan and I play Antyllus in Cry Havoc! Ask Questions Later.

SARAH A

Hi, my name's Sarah Agha and I'm playing Charmian.

HARRY

Hello, my name is Harry Roebuck and I play Gaius Octavius in Cry Havoc! Ask Questions Later.

KAZEEM

Hello all, this is Kazeem Tosin Amore. I play Mark Antony in Cry Havoc! Ask Questions Later. How do I find performing on audio versus visual medium? Okay. Um, I think both are similar in ways that acting is acting, I believe, but the main thing I would say is different is playing like subtext and stuff with visual performance, how you look, your body language, your facial expression. You can convey the subtext with that and people can see that there's something else going on that's different to what you are saying, or there's an underlying emotion that might not be coming out in the words that's coming outta your mouth, but with audio you have to convey the same levels of subtext, but people can't look at you, so you've gotta drive that through the line. It's gotta be there in the line. So yeah, I'd say that's the most challenging part about it is,

um, layering the performance without having your physical being able to do it for you. It's a lot easier I'd say when you're there or people can see you. So yeah, that, I'd say that was the main difference. I'd say.

BETH

How do I find performing on audio medium versus a visual medium? Interesting. So stage is where I started out and I do work in stage and screen as well, both of which I love. I suppose I'm relatively used to working in the audio medium now, so it's actually really interesting to think about what the differences are at this point. So I think I'm quite a physical actor, I suppose all the sort of painting you could normally do physically you have to do with your voice and you are not just selling who your character is, but you're also trying to give some indication of the space that your character is in, which is an interesting dimension. There is something liberating actually, I think about working in the audio medium sometimes and being able to channel everything into voice. Yeah.

HARRY

I find performing in audio much, much, much harder than performing visually. Obviously, you know, performing visually, you, you got other things to fall back on, you know, eye movement, body language, things like that. But here it's just your voice and it's finding the character's journey and you know, being expressive with, with just that even with just a single line, you know, uh, you know, it's like I can, I can picture how the character is looking right now, but how do you get that across so the audience can see it in their mind's eye? So it's all these things you got to think about and, uh, well, it is difficult.

ANDY

How did you find performing on audio versus a visual medium, darling? Well, I've done loads of, of audio, um, so I don't really think too much about it now. I spent one of my earliest jobs back in 19 [mumbles] was working on the, the radio rep, if you don't know what the radio rep is, the BBC have, uh, a bank of actors that they keep in a box and they can call on at any one time to fill out [laugh] crowd scenes and play minor characters in audio dramas. And I was one of those and we were literally kept in a box, um, on the, the fifth floor of, of broadcasting house. And the first job I did, uh, at the BBC radio rep, they tend to throw you in at the deep end. It was, was playing a viking, it was actually non-scripted. I had to, to ad lib playing a viking, seeing a cow for the first time. Yeah, that was, that was interesting. But what it does is makes you think on your feet and it also makes you a very, very quick reader and you have to come up with, with a voice and a character just like that for most things you do, there not a lot of time to prepare. And so it's, it's, you know, I I sort of built up a stock of characters, voices, silly voices, um, that sort of thing. So it is very useful. So yeah, I mean I have a lot of experience, uh, of, of doing audio, whether I'm any good at it yet. [laugh], I don't know, that remains for other people to say, um, but I'm still learning and yeah, I mean audio versus visual medium. Well, you know, they, they, they have, they have different challenges, but at least when you are, uh, recording audio, you can uh, you can sit down [laugh] If you're on stage. It's a lot hell of a lot of walking to do on stage.

AARON

Do I have a dream role and if so, what is it? Uh, okay. Right, this one. Okay, so for me, if, if Miles Morales [laugh] gets, gets a live action film... please, oh my, I dunno who I need to talk to. I dunno, [laugh] whose feet I need to rub or

whatever, but oh my gosh, oh my gosh, that role, oh my gosh, right now that's top my list.

SARAH A

I don't have one exact dream role. No. But yeah, there's certain things I would love to do. Like I'd love to do more Shakespeare and to play a really meaty role in a Shakespeare, even if it wasn't originally intended for a woman. And I suppose at the time men would be playing them anyway. So [laugh] I'd love to do a Chekov. Yeah. But I would also just like to do a little bit more screen and have the opportunity to have a recurring role. All the TV I've done in the past has been very exciting and very enjoyable, but it's been snippets, you know, I'll be in for two or three days doing a sort of bit part. So I would love to have the opportunity to be part of a family, I suppose. Um, you know, a cast a company on screen where you come back in day after day and really sort of have the opportunity to develop that character rather than just sort of arriving [laugh] in a car and leaving two days later, not really having got the opportunity to bond with everyone. Yeah, that would be great. You know, that would be lovely. So that would be wonderful if that opportunity arose and hopefully it might [laugh]

SARAH L

My dream role has always been Beatrice in Much Ado About Nothing. I have played her sort of in an adaptation of the play, but I've never played the role in its original form and I would really love to do that.

ANDY

Do you have a dream role? If so, what is it? Um, oh no, not really. When I was young and agile, I always wanted to play Puck because I thought it would be fun. I did actually manage to do it, but not in the play in Britten's opera. It's a non-singing role. It was great fun. I just, uh, sort of lept around the stage, making fun out of the [laugh] of all the, all the opera singers. [laugh], some of them didn't take too kindly to it, but I had great, great fun. Yeah, that was, um, that was a good job.

BETH

So I have lots of dream roles. Um, here are some, I have always wanted to play the Duchess of Malfi. I would love and adore to play Mary Shelley, and I would hugely enjoy playing Bowser.

AARON

What I love most about Antyllus is his arc, I think because he starts off as quite timid and you know, not really having a voice. And then by the end, he's, so his dad is Mark Anthony, who's this kind of brute of a man, and he, he's very brash, he's very loud, he's very intimidating and throughout the play kind of seems a little bit nervous around his dad. He like really wants to prove himself to his dad and by the end of the play, Antyllus is speaking up for himself. He's like telling his dad off and putting his dad in his place sometimes when his dad does some crazy things. And yeah, I think, I think that's my favourite thing about Antyllus. Also, the fact that he desperately wants to be an actor is a massive green flag for me. [laugh]. Um, yeah.

LARA

What is your favourite thing about my character? I mean, playing Cleopatra, who doesn't like playing Cleopatra and, you know, wanting to take down the world and, uh, kill everyone. So that was really joyous, you know, just having power over everyone. So I really enjoyed my time playing with her.

SARAH L

I love everything about Octavia. I don't think I have a favourite thing about her.

It's more the overall creation of the character that I really buy into. I think she's, she's interesting, she's knotty. She's a champagne socialist and in lots of ways she's sort of morally flawed. She doesn't really understand the real life of the ordinary people, if you like, around her in, in Rome. But I do think that she does care. She really cares and she really wants to be able to make a difference.

And I think there is frustration for her in not being able to, because she's a woman not being able to, because the people she wants to help will never really believe that she could fully understand them. So yes, and I also connect with her creative frustrations, uh, her desire for creative fulfillment and success and accolades and all of those things that those of us in the performing arts want on some level. And the frustration that she has about not always being able to achieve that or the self-loathing, um, that creatives are uniquely capable of feeling. So yeah, there's a lot about Octavia that chimes with me and I think she's beautifully written. Uh, and I really enjoyed playing her.

HARRY

My favourite thing about Gaius, well I'm not really sure what to say, uh, well, the bit I fell in love with him the most was the first scene where he gets a dramatic entrance from Mark Anthony introducing Gaius Octavius Caesar. And he comes out and he just opens up with a meek, "hello everyone", [laugh],

that, that just sums up his whole being to me. He's funny, but he doesn't mean to be, and he tries so hard to improve things for Rome. Uh, but in his efforts to, you know, get people to take him seriously, the, the more things screw up and considering he's supposed to become this impressive historical figure. I don't know, it's just funny to me. It's fun to play from the angle of an origin, I suppose. There's just a lot to him and as I said, I had a lot of fun playing him.

BETH

Fulvia is, she's a very powerful woman. She's a very smooth political operator. She is independent, she is married to Mark Antony at the time that Cry Havoc! begins, but he is the third husband she's had and they've all been big important figures. She is, uh, no stranger to the spotlight, but she also doesn't stand around and wait for anyone or any man to tell her what to do or to make her fortune. She's very much the one calling the shots, holding the reins, plotting ahead. She recognizes that in this power is all important and that a balance can be hairline. Um, she wants to always be several steps ahead. She knows you need to be the most intelligent person in the room if you're going to survive and if you're going to succeed. She thinks that she is the most intelligent person in the room. She is often, but not always, right. And that's a lovely trait to play with. She also loves her family. She's very passionate about her family. She's genuinely passionate about Mark. She doesn't take any shit from anyone.

KAZEEM

Well, my favourite thing about Mark is his boyishness. I really enjoyed playing this. He's a bit of a lovable rogue. You might assume that the character at first is gonna be this kind of, I dunno, macho sort of, yeah, machismo guy, but he's not really, he's a bit of a softie. He's, um, he's got morals and there's certain lines

and boundaries he won't cross. He's great at war and he's a great general, but he's not as, uh, I don't know, uh, as hard as outside of his inner circle might see him. And, um, yeah, he's really fun character. He's main goal in life I think is just to have as much fun as possible and things, and for things to be as easy as possible. But he learns that he has been naive, that things aren't that easy. And most of the time it's quite boring.

SARAH A

I love Charmian. I find her very, she's just full of character and brio and bravery and guts and wit and charm and cheek and confliction. You know, I think she's, she's not a perfect character and that there is no such thing as a perfect person, I suppose. But she's, I find very likable. Yes, maybe I'm biased because I'm playing her, but, um, and courageous, you know. Yeah. I think what I like about her as well is Cleopatra makes lots of references to her being super kick ass, you know, before we meet her in this story, you know, from her fighting skills and her robbing skills and mugging and, you know, she's a tough, tough cookie. And I think that's cool. Cause even though this is an audio production, we don't get a chance to see the physicality of that character. I can really imagine it in my head, and I'm really into stage and screen combat. So I loved trying to imagine her physicality and what she might look like, sort of agile and muscular and athletic, sometimes very dirty. You know, I imagine that when Cleopatra first found her, she was this sort of like rough and ready rockstar [laugh], well, not a rockstar yet, but she had that potential. Yeah. So I love that. I, I love that she has this quite dark past of, you know, theft and not afraid to use her fists to get what she wants. Yeah. I, I, I just, I love Charmian and I think she's awesome.

ANDY

[laugh] I suppose, uh, the character I played in, um, Wooden Overcoats was a, was, was a vicar. And he was, he was an agnostic vicar, and he tended to waffle on and be slightly forgetful. And in many ways, [laugh] Lepidus shares the same sort of personality trait. Um, so yeah, I, I suppose it's my, my stock-in-trade is kind of [laugh] it's becoming forgetful, elder statesman. I'll leave it there.

[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 Gorilla