

## **Backstage at Cry Havoc!**

### **Write Your Story! Ask a Historical Consultant Later**

#### **Content Notes**

- Discussions of: Alcohol
- Mentions of: Murder, political corruption, food
- SFX: Crowds

#### **[Show Theme - Intro]**

##### **LOWRI**

Hello everyone and welcome to this week's Backstage at Cry Havoc episode. I'm your host Lowri Ann Davies, she / her. And today we're going to be talking about the consultation process and from that going into some actual factual Roman and Egyptian history, not that I'm doubting the validity of the historical summary we got from you, David, in the first episode at all. Obviously this is just to back that up, I'd say, and joining me today are Amani, David and our special guest Dr. Emma Southon. And I would like to ask you all to introduce yourselves with your pronouns and a little bit about what you do starting with Amani.

##### **AMANI**

Hey, I'm Amani Zardoe. I am the director on Cry Havoc and my pronouns are she / her.

##### **LOWRI**

Thank you. And we'll go alphabetically so next, David

**DAVID**

Uh, uh, I'm David. He / him, I'm the uh, creator and head writer of Cry Havoc. And uh, my special activity is sending lots of impertinent questions to historical consultants.

**LOWRI**

[laugh] And that historical consultant in question is;

**EMMA**

Hi, my name is Dr. Emma Southon, I use she her pronouns and I'm a Roman historian in real life and was the historical consultant for Cry Havoc.

**LOWRI**

Yeah, you were! Hooray, welcome. Thank you so much for joining us.

**EMMA**

It's such a pleasure to be here. It was very fun to consult, so... [laughs]

**DAVID**

Emma was responsible for any facts being involved in this series at all, so I'm immensely grateful.

**ALL**

[laugh]

**LOWRI**

So tell us a bit about the process. When did you come on board with Cry Havoc? Because I suppose it was a while ago.

**EMMA**

It was a while ago now, It was, recording this in May 2023, and it was I looked up my notes and it was over a year ago that I started when I think you're probably quite early in the writing process and then started getting very broad questions which got more and more specific over time. [laugh] starting with just, you know, where would these people be living and how far apart are they and do people know where they live and what kind of things might they eat at a birthday party through to very specific, er my personal favourite kind of questions like; would there be carpets? So what kind of footsteps would you be hearing and how many politicians would you have to kill to make this amount of money? [laugh]

**DAVID**

Yup!

**LOWRI**

[laugh] that's a great question. I think everyone should know the answer to that question for every historical period frankly. [laugh]

**EMMA**

I did end up just my personal entertainment workout, how many MPs you would have to kill to make certain amounts of money [laugh]. Um, and it turns out that MPs, although they are like not poor in comparison to Roman

senators, they have nothing on the richness of Roman senators. You'd have to  
kill loads of MPs. [laugh]

**ALL**

[laugh]

**LOWRI**

So Amani and David, do you know, well, Emma you might know this as well  
cause I've got involved in Cry Havoc after all of you. So how did we find Emma?

Do you know this?

**AMANI**

Uh, I know this Rusty Quill's very own Helen Gould actually is a fan of Emma's  
and I think has read your books and uh, listens to your podcast. So when Helen  
knew that we were looking for a historical consultant, they actually reached out  
to me and said, I don't know this person personally, but I think they're fantastic  
and I feel like the vibe would be exactly what you need based off of uh, the  
books and the podcast that uh, Dr. Southon does. So then I went and did a little  
bit of research and thought, uh, Dr. Southon was fantastic and reached out on  
Twitter I think?

**EMMA**

Yeah.

**AMANI**

Yeah, Emma was just so friendly. [laugh] and got back to me so, uh, speedily  
and so then we just kind of went from there.

**EMMA**

Yeah, Amani DM'd me either on Twitter or Instagram, one of the two. Um, I was like, would you like, did this whole kind of very professional thing of like this is who we work for and this is what we're doing and we're proper people. I promise we're not just like [laugh]. And basically all I saw I think was like consultation like yes [laugh], I love it and yeah, like as soon as somebody says it's a period that correctly seems kind of ripe for comedy, like the sheer chaos of the Late Republic and the kind of big personalities who all absolutely despise each other on such a personal level, it just seems so correct for a comedy [laugh] piece of fiction that I was excited to. Yeah, as soon as she told me about what it was.

**DAVID**

I remember sort of sending the sort of first bits of information to, to Emma and you know, when approaching like an actual, a good professional historian knowing that in your story you have mangled a lot of facts and events in that for the sake of the fiction and going, this would go either way, this could be like this is appalling, what have you've done to history? I refuse to work on this and instead sort of I gingerly put forward the sort of facts and sequence of events and Emma said, "oh that sounds really funny",

**EMMA**

[laughs]

**DAVID**

Yes, yes, thank you. Okay. And the answers I received from Emma consistently were incredibly entertaining, especially when it came to like asking about Roman orgies or murders or assassinations. And then you get back absolutely terrific information and then go, yeah, that needs to go in. That needs to go in, that needs to go in. It's absolutely fantastic. It was, yeah, one of my, my favourite elements of the early writing process was just being able to ask any questions that came up and get these absolutely fantastic answers that we knew were very well researched. Yeah, absolutely. I love that.

**LOWRI**

Do you do a lot of consultancy Emma? I get the impression you do.

**EMMA**

I've done some, it's one of my favourite things to do, so whenever someone asks I do. I've done a couple, I did one on a German game show that was very fun. That was basically torturing celebrities in an historically accurate fashion.

**LOWRI**

[laugh] Oh gosh.

**EMMA**

They wanted like Z list German celebrities to go and live in ancient Roman and then do authentic ancient Roman things. And so that was a lot of like what's historically accurate but also the worst thing that you can put on like a German Instagram influencer's face as skincare, which like, so [laugh]

**LOWRI**

Oh my gosh.

**EMMA**

So lots of that kind of thing. Like what, you know, what's a regular workout for a Roman soldier that you can put a German celebrity through that it would be historically accurate, fantastic, but also miserable [laugh].

**LOWRI**

When you said torture I thought you meant literally how they would torture people, but you mean just day-to-day life things [laugh]?

**EMMA**

Yeah, no, it's just living in the Roman world I think it's pretty terrible. [laugh].

**LOWRI**

Yeah.

**EMMA**

Yeah. So a few bits and pieces like that, it's um, it's always very, very fun. So yeah, anytime you wanna make Roman based fiction then call me and [laugh], I'll answer your questions very happily.

**LOWRI**

[laugh], how do you go about answering them? Like is it you just know the answers or do you have to do a lot of research yourself?

**EMMA**

Sometimes you just know the answers but sometimes kind of almost the most mundane stuff is the harder stuff to research because it's the stuff that nobody wrote down.

**LOWRI**

Yeah.

**EMMA**

Occasionally I would have to go on quite deep dives into things like, you know, what kind of cakes are available, like you know that you could buy a cake on the street but what kind of cake might you be able to buy? Or how many soft furnishings would be in a room kind of mundane stuff that doesn't really come up that often unless you are writing fiction and you want it to feel real. This is one of the ways where you're writing non-fiction, you can kind of get away with it cause you can say, well we dunno so [laugh], um, or you don't really have to describe their like, you know, walking across a room.

But if you want it to feel real in fiction, you kind of need to know. So that stuff is the stuff that I have to really go and research and find the people who are uh, and find their books and their like PhD thesis from 1987 and things like that and like archeological reports and you'll find there's all kinds of wonderful people in this world who did do their PhD thesis on like curtains in the Roman world or [laugh]. Oh um, like wooden furniture 49 BC to 127 CE and you're like brilliant. I love you [laugh].

**LOWRI**

That's great. I'm sure our sound design editors are very grateful those people exist as well, or not since now there's evidence if they're [laugh]. Nope, our sound designs are wonderful. They only ever are accurate.

**AMANI**

[laugh] A hundred percent. I back that up.

**LOWRI**

What was your favourite question that you got from us?

**EMMA**

My favourite one I got, they really did send me into a whole world of reading about stuff was probably the one about soft furnishings. I think they were both sound design questions. There was one about like, would there be carpets? Is this a room that's like, needs to be full of soft furnishings to be warm or is there like under floor heating? And then there was one about is there glass in the windows? Like how much noise are you gonna be able to hear from outside? So there's crowds outside all the time. Are you gonna be able to hear those coming through? And so those were really interesting because really took me into kind of archeological areas that you don't really tend to go down very often. And also the really gory ones I like, if I need to raise 500 million sis, how many senators can I legitimately give? [laugh] Um, and I've been there with a calculator.

**ALL**

[laugh]

## DAVID

These are invaluable details that were just so incredible to get because I did ancient history and classics at university and I read, you know, I've read a lot of the ancient authors and I've read my Tacitus and Dio Cassius and Plutarch and that kind of thing. And so, but so you get a good overview, you know, overview of the sweep of history, albeit via the prism of the sort of great man theory where you tell the story of, of other people or civilization through the most prominent individuals who at this time always happened to be men, but you never get anything about what people actually, how they actually lived. And especially in a comedy, a lot of comedy's rooted in specifics. And I realised on my previous, uh, you know, last time when I wrote a sitcom, which was set in the present day, I could, to have just people say, oh, you know, "how much did you uh, spend on that dinner?"

"Oh I spent like 50 pounds, 99 pence" "50 pounds how..." and you can easily do all this sort of stuff very easily. And then as soon as I was sitting there and going, what is the Roman equivalent of, oh I'll just give them a fiver. And I go, I have no idea what's, what's the Roman version, what's the colloquial version? And suddenly lots of things were totally lost to me. So before we had Emma on board, I would sit there sort of routinely panicking at the fact that I have no idea how to write historically accurate comedy, but all these elements of, you know, I, I can read a Tacitus if I want to know what the emperor Tiberius had done at a certain point later on, a different time period, but you know, what a Roman emperor had done or a certain senator had done. But knowing what people might have done or how people had their lunch or what desserts they might have had or how their space sounded, all the things actually make a series a series. I realise I don't know any of this, I have no idea how to write this. And then to be able to send Emma all these sort of questions no matter

how inane and then go, oh that's a very interesting topic. Lots of info. Yes. This is so good we can actually have a show. Thank God. [laugh]

**EMMA**

Yeah, I think we found that we both share the idea of very important people doing really, mundane things to be very funny. And the fact that there's all these petitions that like Cleopatra actually responded to that we have and Octavian as well and like the, the majority of their lives was people being like, can I import 500 things of amphorae of olive oil tax free please. Cause I could currently do 400 and them deciding whether you can or not or like doing favours for people about how many barrels of grain they can have and like just really tedious tax based nonsense mostly.

**DAVID**

[whispering] Yes.

**EMMA**

Um, it's just very funny the idea of them being these kind of vital, iconic figures of history but fiddling with an abacus.

**DAVID**

That's one of the, those questions I remember quite early on thinking like, you know, when they're not spending their time doing these huge plots and murdering people and going to parties and that kind of thing, which we can all imagine. I said now I need to know if you're a triumvir of Rome, what are your duties? Can you please tell me that the most mundane and boring duties? Cause that's no matter how tedious it is, the more tedious the better. cause

that will be funny if we put it, you know, and I love the idea of somebody who has to take time off from like going off to murder somebody to sit down and has to like go through all their tax records in mind numbing detail of an afternoon. Because I think, yeah, that to me makes them feel real and that makes them sort of somewhat relatable and that makes them funnier and then ultimately more frightening because they always say, you know, the banality of evil, the banality of terrible things is I think most terrible things are committed by dull people trying to save their jobs and usually having cocked it up terribly and they're trying to cover their backs and that's when lots of awful things happen.

And I really wanted all those details. And so having like an entire page of these are the most boring things Octavian might have done in a day, I went "Yes! This is so exciting, this is great".

**LOWRI**

And he would've been excited about them or at least, Gaius in our series would be anyway.

**DAVID**

Yeah, he absolutely loves, you know, the, the Roman equivalent of spreadsheets.

**EMMA**

Oh yeah. He would've loved a spreadsheet, if you'd given him Excel, he would've been...

**LOWRI**

All colour coded.

**EMMA**

..absolutely [laugh]. He'd be there teaching you how to do pivot tables.

**ALL**

[laugh]

**LOWRI**

Amani, how did you use consultation? Was it into your directing work?

**AMANI**

Oh, well so actually I think I sent David some questions to pass on to Emma that had to do with the sound effects. I was sort of working ahead on our special effects document for the editors and I just realised I didn't know anything. I didn't know like how big the rooms would be. I didn't know whether, you know, all three triumvirs would live in sort of similar kind of homes. Things like how did they stay warm? You know, in my head it was very kind of mediaeval England, like there must have been a fireplace [laugh]. And then of course Emma um, clarified about uh, the um, under floor heating essentially [laugh] and that's how far ahead uh, the Romans were. [laugh] Yeah. Sound effects stuff was uh, was where I, I leant on Emma [laugh] and it was kind of all the sort of mundane stuff that you need if you are world building. I dunno, I think like our cliché also of ancient Rome is sort of dense heat, uh, people kind of half naked in togas and, and yeah shim, shimmering heat and sand in the gladiatorial arenas. But I kind of had to think, but hold on, this is Italy and Italy does get cold in the winter. What, what's that like? This was sort

of the early stages of writing. We weren't entirely sure yet when we were going to set it and we tried to line it up with history which actually would've made it wintertime. And then in the end we were like, this is complicated and means we'll have to do everything inside. So let's just jump forward a few months and make it summer.

**ALL**

[laugh]

**DAVID**

That's a, a thing. If there are any historical inaccuracies in the series [whispers] and there are...

**OTHERS**

[laugh]

**DAVID**

Then they will not at all be a fault of Dr. Southon. That'll be, we have asked a question, got some rigorously researched facts have gone; Great. We are gonna consciously ignore that because we...

**OTHERS**

[laugh]

**DAVID**

I think if you're going to break some rules, you ought to know what they are.

**EMMA**

Yeah.

**DAVID**

And I'd I'd rather make a mistake knowing I've done it rather than to sort of like blithely go over to something and do something nonsensical. I joke a lot of the research that Emma gave us is used, but occasionally you, there is a point where you go, okay, we're gonna have to consciously change that and slightly lean against what the, what the facts are telling us because there are too many characters outside. One of them is meant to be streaking and actually it would be incredibly painful if it's in winter. So we've gotta set this in summer now cause God I, God I need Lepidus to take his clothes off at some point. So here's where we're going. Yeah. It it's always very exciting to get all that sort of juicy detail and to then sort of find ways to apply, I actually, I remember one fact I absolutely loved was I think we were asking about did Romans have pets?

**AMANI**

Yes. I was just going to say.

**DAVID**

And Emma revealed that they had parrots.

**AMANI**

Yeah, [laugh]

**DAVID**

And I went, what? Yes!

**EMMA**

Yeah, they're really into pet birds. Uh, and it is very rarely is this put into Roman fiction for the fairly obvious reason that I assume birds are not that easy to control.

**DAVID**

Yeah.

**EMMA**

And a lot of people have pet like, loads of pet birds and you occasionally get, you know, these scenes in Roman history where people describe, you know, funerals or something where they let all of these person's pet birds go free or Agrippina much later, and Nero, are really into having pet nightingales and parrots and all kinds of things. And so birds are a really big part of, um, Rome.

But also like in the Roman house as well, the elite Roman house. There's this really great story which is in Pliny about a particularly famous bird who learned to say hello to people in the forum as they were going through on their way to work. And then one day, in a fight between two rival shoemakers, it got killed and so the people of the area held a funeral for it and they did a proper kind of funeral with a parade through the streets and they gave a, a eulogy for him and cremated him in proper style [laugh]

**AMANI**

Wow!

**LOWRI**

That's made for a Roman sitcom. That's fantastic.

**DAVID**

That's incredible. Is that, is that under Republican times? Was that later in the imperial world?

**EMMA**

I believe it's later in the imperial period, but

**DAVID**

Good lord. Okay.

**EMMA**

But it's um, it's just such a beautiful thing like this kind of community bird that everybody loves and it says hi to everybody. [laugh]

**AMANI**

It's so sweet.

**DAVID**

We've spent like, you know, millions upon making a sort of a, a thoroughly researched, written Roman sitcom. We should've, just sat down with Emma and said, can, can we ask lots of questions? And they get funny answers. That's a podcast. There's the podcast right there.

**LOWRI**

Yeah! Apart from the changing of the season, did any facts you have that came from Emma change the plot in any way or add extra bits?

**DAVID**

Yeah, a lot of it was adding flavour to scenes. Like if actually I, I think like episode two for instance Octavia and Quintus, I wrote down meet at the ancient Roman equivalent of a coffee bar. And I thought at some point gonna need to know what that actually is, and if this is feasible because you have some scenes so you're writing and you go, if I know what this is and what people would've had to drink in in like the morning or sort of, you know, the equivalent of a cappuccino, we could then put in extra jokes and references and things and we can sort of flesh it out more. Otherwise you've just got two people at a table. And then discovered they don't really have coffee and just said they were just basically, just drink wine all day. Don't think there is really an ancient Rome equivalent of like a quick cup of tea or a cappuccino. Is there

Emma?

**EMMA**

No. Just a lovely glass of wine.

**OTHERS**

[laugh]

**DAVID**

Just a glass of wine. Would that we could bring that back.

**EMMA**

Warm wine, cold wine, watered down wine, spiced wine. There's this thing called posca which is like vinegar and water, which is like a fizzy drink. So you can have that if you need a refresh, but it's almost all various types of wine.

[laugh]

**LOWRI**

I feel like it explains a lot that people were either drunk or hungover presumably, constantly.

**EMMA**

Yeah. Just a mild buzz at all times.

**DAVID**

And that actually adds to it as well once you realise, okay, a lot of them are drinking quite a bit, that makes a lot of sense and you can then make characters a bit more ridiculous and they, cause they're at different stages of being drunk or say hungover, you think, okay, that's gonna, that will feed into what's going on elsewhere. And it's that you know, uh, if you want a character to suddenly sort of be tucking into a massive dessert like the equivalent of an enormous cheesecake and go okay, what is the version of that? There's a lot of details like that that sort of go into it in terms of story. There are a lot of elements where the plotting and the story became so much easier. Uh, one particular for me is I had sort of said this is a series where we don't have big military battles, we don't have all the sort of, all the big fighting partly cause it's audio and partly cause all that's terribly expensive. This is going to be a series all about admin, which does mean that, you know, if it's gonna be a based around political

negotiations between Rome and Egypt, we need to know a lot more details about the differences in those cultures, the differences in their political approach, the cultural, uh, differences. Um, we need to know, I think a lot of the questions I would give Emma were hypotheticals like this didn't happen, but if this negotiation happened at this time, what would Cleopatra want and what would the Romans be prepared to give her? And you know, if I've got say three stages of negotiation across 20 episodes, what are the push and pull? Because before that I would just have a point in the series outline that says they negotiate question mark, question mark, question mark...

**LOWRI**

And Amani, would be like; we need to fill that in.

**AMANI**

[laugh]. No, literally David and I had so many conversations like this where David was like, what do I put in this scene? And I was like, David just, you know, there's a famine they need food. I dunno. And make it up sort it out.

**DAVID**

Yeah.

**AMANI**

And then he'd be like, I need help. And would go and write a very specific um, well thought through question to Emma who would return with a whole document with lots of options that would then help David. And I was just like, yes, perfect. Great, thank you.

**EMMA**

[laugh]

**DAVID**

Yeah that, that's the exact point where it's really helpful. I think when you can ask in story and look, I know this didn't happen but bear with me [laugh] and and they actually do bear with you. You go, yeah, this is a brilliant, I'm so happy this is working out. And um, I think it'll come up in episodes five or six. One of them has a scene where, uh, various catches do sit down to start negotiating. We do get a bit of this push and pull and originally those scenes, I I, I would've like the writers saying, so what should they be discussing? We haven't got a a, a PhD in this particular era of history [laugh], um, having been brought onto the series. Could you say roughly what they're negotiating about? And I say, haha, no, but I know who to ask. And that would just give, even if some of those might just be throwaway lines, those lines are around which the entire conversation will then form and then the comedy starts to come as well and you can jump, you know, um, it, it's not just dry detail, it's stuff there which if you know that somebody wants to be given, you know, a pair of islands because they're quite fancy, the look of them and you could just throw that in, you know, what islands they would've been.

You can then suddenly get lots of discussion out of that and lots of back and forth joke. "You you must be mad you can't have those. That's that's where I have my holiday ho..." "I'll take that as well." "No, you can't". It just really, really helps. Um, so there is a lot of that information got used for the series, especially in plotting and especially in the scenes where I really did not know what to do until the last minute. Which is quite a few of them.

**EMMA**

[laugh], they're always quite fun those ones as well cause I remember those ones like obviously Cleopatra's son with Julius Caesar never was recognised.

**DAVID**

Yeah.

**EMMA**

But if that was a possibility, what would Cleopatra get out of that? Or what would the, what would be the problem with the Romans recognising Caesarion as a Roman citizen and then I had to sit and think and be like, what would the problem with that be [laugh] and like re kind of think through the implications of why she would want this beyond just the kind of personal and what the implications of having a Roman citizen ruling Egypt would be. Yeah. So they were quite fun sort of questions where I got to stare out a window for like half an hour. I'm like, think things through.

**AMANI**

[laugh]

**DAVID**

Caesarian, that's actually, that's a really good one. Cause that's where when you're looking at these sort of, uh, things in negotiations and and and the push and pull and the drama that you're looking for facts which can then get something a bit more sort of emotional in the characters and that the, the listener can also sort of understand or intuit more readily and things are like with grain supplier a bit trickier and a bit dry. But if you go, okay, Julius Caesar

had a son with Cleopatra, who we know as Caesarian, and our main character in the series is his adopted son. And he goes, hang on, you want to, you want to suddenly give more political influence to Julius Caesar's biological son and I'm just the adopted one that might be quite, and you realise that's a much easier, more dramatic way to get at somebody's instability and make them feel really vulnerable and unsure of themselves.

And it's just, you know, oh I've got another son back in Egypt who could come over here and could you give him a cushy job in the Senate and maybe he would take your job at some point. It's something you can then really have the character spiral.

**EMMA**

Yeah.

**DAVID**

And get really panicky and really worried about in a way that the audience could sort of get behind more quickly. And it's just very funny cause then you can have a very serious Roman politician going, I don't want him here, I don't want him here, I don't want him, I don't like the way he looks at me. I'm really, really worried, and start panicking. That's what I used to want , yeah, the facts that make people panic.

**OTHERS**

[laugh]

**DAVID**

What's the best way to panic Mark Anthony? What's the best way to panic Cleopatra? All those facts which I didn't, you know, you could intuitive a few things but it's great to get the actual facts cause whatever I would come up with, Emma would then come back with lots of facts which were so much better than the ideas I'd magicked up out of nowhere and then you could really start to get the comedy motor going.

**LOWRI**

Just an ideas generator it sounds like, that's amazing.

**DAVID**

[laugh] Just going up to Emma and going; "This's my story. Can you make it work?" "Yes David fine. Here you go".

**LOWRI**

[laugh]

**DAVID**

"There, get on with it".

**LOWRI**

Are there any bits that you changed? You've mentioned that there might have been pages of research that you received and then went Oh that's good to know but we're not gonna do that [laugh]

**DAVID**

I think there is some sort of actually, uh, a Roman theatre. I think there are  
ands have knowing exactly how a Roman theatre would've been run. And I  
think in the episodes that we've got, cause there is an episode coming up later,  
which is uh, a sort of uh, almost like a Noises Off style farce in a Roman theatre.

And I think the theatre we have in our series is a kind of mixture of what a  
Roman theatre would've been as far as we can. Cause there's lots of really  
lovely facts and things there, but it is also a bit more like maybe a, a sort of a a,  
a British theatre would be now and a bit of a combo both actually to do the  
theatre company in general and the way that actors rehearsed plays. There's a  
lot of, how did plays get put on?

Were there production companies, you know, how did theatre work at all? And  
we've got lots of facts there and we've used as many of the facts as we can. But  
there are some elements where we go, well they probably weren't run quite  
like this. And it's probably very unlikely that Octavia was actually trying to run  
a, uh, a politically satirical theatre company. Quite unlikely. But nobody said  
that she didn't.

**EMMA**

[laugh]

**LOWRI**

Yeah.

**DAVID**

So that could happen. But there are elements like that where you, you can sort  
of meld together your modern understanding of a subject and the ancient

understanding of a subject and come up with something which will probably please everyone and allow the story to work.

**LOWRI**

I'm gonna wrap us up there actually, unless there's anything anyone would like to bring up if there was a burning story you wanted to tell.

**DAVID**

Actually, one thing I would like to ask cause I, I remember that Emma already gave me these facts, but I think they're really interesting is I, one of the things we asked was, is there a difference between the drinking culture of ancient Romans and ancient Egyptians in terms of the drinks that they liked or wine or beer, whatever. And I remember that being really interesting. I wonder if Emma had those facts to, to memory about the difference between drinking culture.

**EMMA**

I'll have to dredge them up now. Mainly I remember that Egyptians would be way more into beer, which Romans did not like at all. Especially not kind of elite Romans. Whereas Egypt is a wheat growing culture and so they're very into beers and it is a kind of more sacred drink to them and definitely something they would drink much more regularly. Whereas in Rome it's wine all the way down and drinking beer was somewhat uncouth something that barbarians did. And so there the idea of a queen drinking a pint...

**ALL**

[laugh]

**EMMA**

Er, would be as surprising to them as it would be if we had seen Elizabeth second drink in a pint, I suspect.

**DAVID**

[laugh]. Yeah, that I remember. That's something we definitely used, went brilliant, yeah okay, Queen Cleopatra would like a pint we're gonna have to use that quite frequently. People keep offering her wine. She goes, oh fine. Okay. But by the end I think there's a one of the late episode, she goes, I'm absolutely gasping for a pint. Please!

**AMANI**

[laugh]

**LOWRI**

Lovely, and we'll wrap it up there. Thank you so much everyone. Thank you so much Emma for joining us. We really appreciate it. Is there anything you'd like to plug?

**EMMA**

Yes, so my book is "A Fatal Thing Happened on the Way to the Forum", which is about murder in the ancient world. And then I have another one out in September, which is a history of the "Roman Empire in 21 Women". And my podcast is called "History is Sexy" and you should, you can Google that and find it, or you can find me at [EmmaSouthon.com](http://EmmaSouthon.com). All of that information is there.

**LOWRI**

Fantastic. Amani and David, I've never offered you that opportunity on the previous episodes you've recorded. Would you like to plug anything?

**DAVID**

Well, I, I've got a, a series called Cry Havoc! Ask Questions Later coming up soon and please listen to that.

**AMANI**

Oh my gosh, no, I'm exactly the same. I feel like I've been working on Cry Havoc for as long as I can remember and [laugh] just hoping that people listen to this.

Lots [laugh]

**DAVID**

[laugh]

**LOWRI**

Thank you again for joining us. Thank you listeners, and I'll see you next week. And it's goodbye from everyone here.

**ALL**

Bye.

**[Show Theme - Outro]**

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