

# WISE CHILDREN'S LOCKDOWN TEA & BISCUITS — KATY OWEN

Emma:

Hello. I'm Emma Rice, the artistic director of Wise Children, and you're listening to Wise Children's Lockdown.

Emma:

Our lockdown project is about us finding ways of staying close to each other. On this show, I call up an old friend, play some records, and most importantly get to chat and reminisce. Come and join us for tea and biscuits.

Emma:

Hello, and welcome to Wise Children's Lockdown Tea and Biscuits. And today, I am talking to my dear friend and colleague Katy Owen. Hello.

Katy:

Hello, Emma Rice.

Emma:

Hello. But first of all, tell me how your lockdown's going.

Katy:

Well, my hands are peeling from the excessive amounts of bleach I've been pouring over things. I like my own company actually, but everything in moderation and this is obscene. I've got my animal friends for company and I've got Radio 4, but this isn't suiting me at all. At all. At all.

Emma:

And where are you? Paint me a picture.

Katy:

I am in South Wales, in Cardiff. I am currently sat in the lounge. There will be some animal interaction at some point, which I won't be able to control.

Emma:

How many animals have you got?

Katy:

Two cats and a dog.

Emma:

Lovely.

Katy:

Little cat. It's a tiny little pygmy cat who was found under a bonfire and has never grown properly, with facial burns. And we've got Little One who is a ginger tomcat, and then we've got Jim who is a

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Goldendoodle. Okay, so that's the full family. They'll be popping in and out throughout this conversation no doubt.

Emma:

And given that we're having virtual tea and biscuits, what is your biscuit of choice today?

Katy:

It's a Garibaldi, the king of biscuits. Very popular with those in care homes and elsewhere. What's your biscuit of choice?

Emma:

Well, today I'm going to fancy. I'm going to have a Viennese Twirl.

Katy:

Is it-

Emma:

You know those ones that are like cigars, that you pretend to smoke and eat?

Katy:

Ah.

Emma:

One of those.

Katy:

Okay. Where did you procure that, Marks and Spencer's?

Emma:

No, just in my mind, Katy, just in-

Katy:

Oh, mine are real.

Emma:

Oh.

Katy:

They're real biscuits. Are yours imaginary biscuits?

Emma:

Mine are just imaginary. It's that tragic.

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Katy:

No.

Emma:

It's that tragic.

Katy:

Times are hard.

Emma:

They are, they are. Like everybody else, I've asked you to choose three bits of music, and I don't know why you've chosen them, but let's kick off with your first choice. Would you like to tell us why you chose this and what's the story behind it?

Katy:

Okay. I don't like saying the title because it sounds funny in my voice, but never mind.

Katy:

This is one of my favorite songs. It makes me feel very happy. It's by The Carpenters. It's called Jambalaya (On The Bayou) and it's sung by Karen Carpenter, and she's accompanied by her brother Richard who plays the macaras throughout.

Katy:

It just makes me very happy. I mean, how can a song about eating a Cajun spiced rice dish by the edge of a river not make you happy, sung by a brother and a sister who some say were closer than they should have been?

Emma:

How can that not make you happy?

Katy:

How can that not make you happy? Come on, what more do you want from a song?

Emma:

Well-

Katy:

But every time I hear this it makes me smile, it really does.

Emma:

I'd have never associated you with The Carpenters, so I can't wait to hear it.

Katy:

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Okay, here we go. Panpipes.

MUSIC - The Carpenters.- Jambalaya (On The Bayou)

Emma:

I feel giddy. I feel like I'm at a family wedding.

Katy:

It's beautiful, isn't it? It's just a very beautiful, beautiful happy song. And I think all of my choices are happy because I've got plenty of songs that make me sad or make me cry, but now's not the time. It's not the time or the place is it really?

Emma:

Fair enough.

Katy:

Come on.

Emma:

I'm going to take a little bit of a moment to reminisce, because it's all we can do at the moment.

Katy:

Yeah.

Emma:

I thought I wanted to talk about the first time I met you, because given that lots of you will know that I've worked with Katy, from the moment I've met her I've worked with her every time that has been humanly possible.

Emma:

And it's usually a term that men use about women through history, but I think Katy Owen is my muse and I love working with her and I can't really bear not working with her. But it's a lesser-known fact that when I first auditioned you, I didn't-

Katy:

Oh God.

Emma:

... give you the job, did I?

Katy:

No, you didn't. You turned me down.

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Emma:

I did.

Katy:

I'm not surprised, given what I presented at that audition. I can't say it was my finest hour. Well, actually some of it was. I mean, it was a heady mix of glory and utter failure, utter chronic failure on the ukulele by me.

Emma:

I don't remember the ukulele. It was for the show Wise ... No. God. My brain's scrambled. Wild Bride. And I was auditioning for the part of the youngest woman, which I gave to the brilliant Audrey Brisson. But I met you and it was not a [crosstalk 00:08:56].

Katy:

No, I mean, she is brilliant. She is brilliant, I mean-

Emma:

She is brilliant and it was the right casting for that show. But I could not get you out of my mind, because you auditioned for me, you did a small version of King Lear with three finger puppet mice as the three sisters.

Emma:

And I seem to remember that either Goneril or Regan was the drug addict. It was the most weird thing I have ever seen, but it was a brilliant audition and I kept thinking, "I can't believe that I've met this incredible woman and I haven't given her the part."

Emma:

So, I had you in the back of my head and I kept thinking, "I've got to find a moment to work with Katy." And the first time we worked together was on Rebecca.

Katy:

It was, yeah.

Emma:

Which feels like a lifetime ago, doesn't it?

Katy:

Yeah.

Emma:

And I gave-

Katy:

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I mean-

Emma:

... you two of the smallest roles in theatre history. You were playing Ben and Robert, so two boys. And Robert was the servant boy. How many lines did you have in the original script?

Katy:

I had three and I was furious.

Emma:

Do you remember what they were?

Katy:

Yes, I do actually. The phone rung and I ran down the stairs and I had to answered the phone and say, "Hello, this is Manderley, Robert Tompkins speaking," and that was two of the three in the whole play which lasted about nine hours. I was like, "No, this isn't going to wash. I'm going to have to make this part bigger. What am I going to do?" So, I improvised, didn't I? I made up that it was my mother ... No. It was a lady calling and I would talk about my mother's menopause.

Emma:

And it was amazing. You did have another part, which was also not a massive part, but Rob in particular had three lines of which Katy's already given you two. I can't say it any other way, you stole the show with this young servant boy. You had this long-founded relationship with the person on the other side of the phone. You were so rude.

Emma:

You improvised a different ailment for the person on the end of the phone every day, and it got ruder and ruder and my heart rate would go up because I think, "What on earth is Katy going to say today and will she say it in front of an audience?" And that's continues to this day. Given that I've just said you're my muse, you terrify me because you never know what you're going to do and that's what's brilliant about you but also really bloody scary. But you were just amazing as Robert.

Katy:

Awe, thanks mate.

Emma:

Absolutely amazing. And-

Katy:

I still didn't get the part in Wild Bride, did I?

Emma:

No, I know. You'll never forgive me for that.

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Katy:

No. Well, I mean, I'm not a strong singer and Brisson's got the rhythm stick, hasn't she? So, fair do's to her.

Emma:

She has. It was all the singing and dancing, which we'll come to later, but it's not the things you love most in the process, is it?

Katy:

Yeah, no, no, no, no, it's not. It's not for me. I hide at the back until you often mock me. What did you call me last time? What were we doing? It was Twelfth Night and we had to do this shipwreck sequence, and it involved us all dressed as sailors rolling across the floor. You told me, you were like, "All right, Pina Bausch." I was doing this ridiculous flailing about like a beached whale on the floor while everyone else looked elegant. Well, they are. They're movement people, so let them do it.

Emma:

You're magnificent, and Pina Bausch is no insult so have that. But [crosstalk 00:12:21].

Katy:

No, but I don't think you meant it. I don't think you meant it.

Emma:

My memory of you playing Robert though, do you remember ... I can't even remember what song it was because we haven't got any archive of it, but we used lots of shanties throughout Rebecca and the one that we sang in the interval you improvised a dance which involved solely of you jumping up and down in the air as high as you possibly could.

Katy:

Yeah.

Emma:

And it was miraculous. And when you did it in rehearsals our jaws were on the floor. It stayed in, didn't it?

Katy:

Mm-hmm (affirmative).

Emma:

It was just a jumping solo.

Katy:

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I don't know why, but I can jump really high for a lady with short legs and a small frame. I just can. I can jump. I mean, it's a useless skill, and now and again there's a window for it and that was the window and I jumped right through it. The jumping servant.

Emma:

Nobody who saw Robert the jumping servant could ever forget him, which given that it was pretty much an unnamed part, it was just amazing. So, as a little memory of Rebecca, we've found one of the shanties. Not sung by the company, but sung by some chaps of yore.

MUSIC

Katy:

Don't expect me to join in, mate. Do you know my rules?

Emma:

Well, that's enough of that. It's good to remember that show though. There was loads of amazing stuff in it, but it was a dark story, wasn't it?

Katy:

It was a very dark story. It was quite depressing-

Emma:

I know.

Katy:

... in certain ... Yeah, and it went on and on and on. It was a long tour. It was a year, wasn't it, on and off?

Emma:

It was, it was.

Katy:

And we got to wear these big, enormous, heavy sou'westers, didn't we? Ridiculous.

Emma:

Well-

Katy:

We were all different shapes and sizes. I mean, it was so ridiculous that we were supposed to be these fishermen and it was tiny, little midget me in one corner, and massive Andy Williams looking like a proper seafaring bloke in the corner.

Emma:



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It holds a special place in my heart, genuinely, because it was when we met and the beginning of our journey started.

Katy:

Oh, I know. Me too, mate. I mean, really, honestly, that show was a turning point for me. I thought, "Oh God, finally someone who actually gets me and will let me do my nonsense and not just say it's nonsense." So, it was very special for me as well.

Emma:

And we've been working together ever since, haven't we?

Katy:

We have.

Emma:

What's your next song, and tell us why?

Katy:

Ooh, okay. My next one is ... Oh dear, you're choosing all classy things. But I'm lowbrow, babe. That's me, I'm lowbrow. This is Black Lace and it's Superman. And it is a song that reminds me of my childhood very much. It's dear to me, this song. In South Wales, whatever occasion it is, if it's a funeral, a wedding, a christening, a birthday, a holy communion, whatever it is, we always used to go to the working men's clubs. You hired the function room, you'd have a beige buffet and a DJ, even at a funeral, and this song would come on. I was the youngest child in my family, my brother and sister are a lot, lot older than me. 21 years between me and my sister and 15 between me and my brother.

Katy:

So, I was the only kid at these functions, and when this song would come on I would tear around the dance floor. And I'd be high on orange pop. My fringe would be stuck to my forehead with sweat. I had a little bowl cut. I would just run. I wouldn't do any of the actions. I'd run up and down across the dance floor and my mother would shout from the corner, "Katy, stop showing off. Sit down. Katy. Someone grab her." I loved this song. I loved it. And it's so evocative. I wouldn't do any of the actions. "If you're going to do it, love, do the actions," she'd say, but I'd just be running, running up and down. I love it. This song fills my heart with joy.

Katy:

Also, if you want a little treat go on Top of the Pops, look at the video for it of Black Lace doing it live in 1983. It's one of the funniest things. It's such a ridiculous song. The actions that he asks you to do, ski, spray, hitch a ride, comb your hair. You'll see them doing it live on Top of the Pops, and all these very serious dancers doing it with no irony whatsoever, these ridiculous moves. It always cheers me this song. So, yeah, Black Lace.

MUSIC - Black Lace – Superman Plays

Katy:

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Immediately strong, isn't it? Here we go, clap your hands, we're involved.

Katy:  
(singing)

Katy:  
Hitch a ride.

Katy:  
(singing)

Katy:  
Macho man.

Katy:  
(singing)

Katy:  
Sound your horn.

Katy:  
(singing)

Emma:

I can just imagine, Katy, because even as ... Well, when I first worked with you, you are unlike any other person I've ever met let alone actor, and you do have more energy than anybody I've ever met in my life. And I can remember I used to sometimes say, "Go for a run. Go out, burn it off." So, I can really imagine that as a kid, you going absolutely nutty to that.

Katy:

Well, I mean, it's not any different now if that comes on. It's just that the drink would probably be something alcoholic now, a beer or something, a pale ale, a craft beer. That's all the rage nowadays, isn't it? But yeah, this song, I just think you're immediately in. He's immediately giving you the instructions and it just gets better and better and better. And you get the hang of it and then he says, "Okay, now we're going to go faster," and you're like, "Yeah, we're going to go faster." I don't know. It's simple, isn't it? There's nothing challenging. Everyone can do it. You can do it sat down. So, it's a song for everyone.

Emma:

Well, that's a good motto for you, let's do it faster. You have got so much energy, such an engine of a human being. I'm going to talk about 946, which is a show I made with my beloved Kneehigh, and it was an adaptation of a Michael Morpurgo book called The Amazing Story of Adolphus Tips, which is about a little girl in the war who loved her cat more than anything, who went missing. I cast you. How old were you when you were cast in this role?

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Katy:

47.

Emma:

You were not 47. How old were you?

Katy:

Oh, how many years ago was it? I think I was 27.

Emma:

Okay, let's go for that. I think you might have been older, but anyway.

Katy:

No, I was, I was. I wasn't. Because I'm 37. That wasn't 10 years ago.

Emma:

No, it wasn't. I think you were in your 30s.

Katy:

I think I was. I think I was 31.

Emma:

Anyway-

Katy:

I was 31. It was six years ago. 31.

Emma:

A mature woman playing a 12-year-old, but you inhabited the role of Lily, didn't you? And she had-

Katy:

Yeah.

Emma:

I'm going to make you talk about it, but she had slight attitude issues, Lily. She was a very mindful girl, not sentimental at all, which I feel had some references to you and your natural personality. But also the connection to her cat, which also chimes with your experience.

Katy:

Yeah.

Emma:

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Tell me about it.

Katy:

When-

Emma:

Don't get too sad though.

Katy:

I won't get sad. I had a cat and her name was Boo. She was a Siamese and I loved her. I really, really, really believe that in connections with animals, I am a massive animal and I think you can love them as much as you can love people. And often it can be a deeper relationship because it's a wordless relationship. I adored this cat, she was my best friend, and she's tattooed on my arm now actually.

Katy:

But she was hit by a car and killed, actually when we were doing A Midsummer Night's Dream at The Globe. I think you remember, because I think I rang you at midnight in tears screaming down the phone at you. Well, this isn't too sad a thing to say, you were amazing to me that day. I think you drove all the way back from Bristol to London and you sat with me. We had two shows to get through. We had a matinee and an evening show of A Midsummer Night's Dream, and you sat with me for the whole day and got me through it. And I've never forgotten that and thank you very much. I'm rubbish at saying things like this, but you did and I love you for it. Thank you very much.

Katy:

But yeah, I adored my cat very much. When we were doing 946, Boo was still very much alive, and Lily, the little girl in 946, adored her cat Tips. And the whole story is about the cat going missing, but mostly it's about these American GIs who came over and found a home in this little community in Devon and their friendship and this terrible, terrible incident that happened where they all got blown up, an awful incident. It's a beautifully-told story written by Michael Morpurgo, which you adapted and I played Lily. I think it was a really special show for me because, for me, it was all about my relationship with Boo. I was able to really channel that into it.

Katy:

And it was interesting to play a child without doing this awful, twee, kiddie acting. Lily was tough and angry and I thought that was a really nice way to look at a kid, rather than tying their hair in bunches and skipping about and being all sweet and doey-eyed. I mean, that's a bit Krankie, Krankie territory, isn't it? Krankies. Makes you sort of go, "Ooh no, no, no, no." No offense to Janette Krankie who is a very good friend of mine. No, she's not. I did meet her at an airport once and she was wearing child's Dr. Martens. Tiny, tiny little pink Dr. Martens boots. Anyway, that's a segue we don't need to take.

Emma:

Well, that's a tangent, isn't it? That's a tangent.

Katy:

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That's a tangent.

Emma:

It was a really special show for all of us because it was such a brilliant story and it was such a great company, but also you were right at the center of that show. So, as an actor, I feel that having met you in these tiny roles in Rebecca you really were able to hold a show together and display what a fine performer you are, and what a technical performer you are as well as the emotions.

Katy:

Oh thanks.

Emma:

[crosstalk 00:26:26], Katy. I came that day because I knew you then and I knew how much Boo meant to you, so there was no way I was going to stay away.

Katy:

Yeah, cheers mate.

Emma:

Not at all. It's a big memory for me as well. I've got a big place in my heart for 946, so in memory of that beautiful show, but also of my dear, wild friend Katy Owen, this is a song that we did a cover of at the beginning of the show.

Music – Born To Be Wild - Steppenwolf

Emma:

Born To Be Wild, like my friend, Katy Mary Owen.

Emma:

You mentioned it earlier, but when I got the job at The Globe you came with me and we made two shows there. We made Midsummer Night's Dream in the first year and Twelfth Night in the second. Puck in Midsummer Night's Dream, Malvolio in Twelfth Night. And you were amazing, it was as if you were born to play that stage.

Emma:

But for me as a director I feel that we discovered it together and you were by my side through the whole experience, professional, spiritual, technical, and as it turned out, emotional, and I wanted to talk about that and I thought ... No. Tell me first about what it was like performing on that stage?

Katy:

I think lots of actors say it and it's totally true, it's unlike any other theatre because it feels like you're being thrown into a bullring really and it's exhilarating.

Katy:

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But you have to know what you're doing because you learn really, really quickly that because there's such a huge amount of people and they're in daylight normally when the show starts, if it's a matinee they're in daylight all the way through and if it's an evening show they're in daylight at the beginning and then it goes dark, and you can see their faces, you can see their facial expressions. You have to be quite disciplined because you can someone's face looking at you and you can't take too much notice, if you know what I mean, because somebody could just be looking at you with a stunned or disappointed or whatever look it is and you read into it and then you go, "Oh God," and you lose confidence. They could have that face for any reason. That could be their concentrating face.

Katy:

So, you're really vulnerable because you can see everybody's faces. And you can feel like you're a rock star when you're getting it right and you're playing it well, and you learn that it really works to deliver a thought to one person and finish the thought with one person. Lots of people will get it then. Whereas if you're constantly splitting your focus and trying to talk to everybody, it makes a really diluted and confusing performance. So, there's a skill to playing it, which is really exciting when you get on top of and you go, "Okay, I'm top of my game now, I can really take this space." It's absolutely thrilling and terrifying.

Katy:

And it requires you to be really athletic physically, mentally, and vocally as well because it's hard on your voice. You become this machine. I miss it. I still miss it. I still miss the experience of being at The Globe when we're in other theatre's. Nothing quite compares to it, it's a really unique experience.

Emma:

I miss it too. I wanted to concentrate on *Midsummer Night's Dream*, because it was alchemic, wasn't it, what happened to us-

Katy:

Yeah.

Emma:

... when we came out of the rehearsal, which was special, but there's something happens at The Globe with Shakespeare where it does all make sure when you've got that standing group of people. I mean, it was an absolute adrenaline rush, wasn't it, when it happened? I mean, it felt like we'd changed the world for a while. It was amazing. It was amazing. I'll miss it always, not in a sentimental way, but it was phenomenal. I think all of us that were involved in those two seasons, and I'm sure everybody else who plays The Globe, will never forget it.

Katy:

No.

Emma:

Never forget it.

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Katy:

You never forget.

Emma:

I love hearing you talking about acting because you're an amazing improviser, an amazing comedienne, and I would say you're a maverick because, as I say, you keep me on my toes. You always say that you get more notes than everybody else, don't you? Which is true because-

Katy:

I do get more notes than everybody else.

Emma:

But it's because you're always pushing it and I'm always have to to pull you back. You're this amazing maverick presence, however, you're incredibly technical and incredibly rigorous, so I love hearing you talking about the physical requirements of a piece and the vocal requirements because I think you're amazing the way that you work technically and then throw yourself loose every night. It's really special.

Katy:

Awe cheers. Well, working with you it has been that. It's exciting. It's exciting to get sharp. Because it's all very well and good being someone that was just ... you know, when I first left drama school I was just a little shouty ... I was sparky and I was quick-witted, but I didn't know how to use things properly. I didn't know how to use my voice properly, I didn't know how to physically approach stuff. And I think the way you've cast things means that I've been able to play a really wide range of characters, the widest range of characters that I think it's almost possible to play if you look at the parts that you've given me.

Katy:

So, it has made me really think, "Well, how the hell am I going to do this?" With Malvolio, with Puck. "How the hell am I going to do this?" With Lily, I'm a 30-year-old lady with my hair in pigtails, skipping around playing a 12-year-old girl. How do I make that plausible and real? And it does require a sharpening of all of those skills and I've had the opportunity to do it. And there's still more and more, there's a long journey ahead with all of that, hopefully, if we get out of this ridiculous-

Emma:

Gosh, don't say that. Yes, yeah. And also Grandma Chance, remember. You played Lily at one end and Grandma Chance in Wise Children at the other.

Katy:

Yeah.

Emma:

I haven't thought about it, but I love working with the same people over again if they're the right people, and it's so opposite to TV where you're only ever cast as what you look like. You can only be

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what you are. And when you do meet somebody, like I've met you, and we enjoy each other so much, it's amazing the ground that you can cover as human beings. And when you describe the number of characters you've played, it's been such an adventure to explore all those elements of ourselves and the bit in the middle which is the imagination, and feeding in our own truths. It's such a privilege, isn't it? It's amazing.

Katy:

It really is, yeah, yeah, absolutely. And I feel very lucky that I have met somebody who doesn't think in that linear way. It is quite rare, I think. I think even in theatre. You say, of course, in television you're going to be cast according to what you look like, but I think in a lot of theatre it's the same as well. You don't meet many directors who really go, "Oh, maybe you could do anything actually." And of course anyone can do anything. We shouldn't put those shackles on ourselves, it's ridiculous. Theatre is make-believe so why can't anyone play anything? As long as they've got some sort of a truth in their minds, a plausibility. That's what I always try to do. I always try and think, "Who is this person like that I know?"

Emma:

Yeah.

Katy:

That's how I always approach something. It was like with Malvolio, it was like, "How the hell am I going to play Malvolio? He's a little pompous bloke." And I thought, "How am I going to do it?" Then I remembered this primary school teacher with really, really thick Valleys, Welch accent, and I just went, "Ah, that's him." Of course it changed, but I had a base for him that was plausible and true to me and I went, "Okay," and then you can do it I think.

Emma:

You get a hook and then you can build on it.

Katy:

Exactly, yeah.

Emma:

And I think that's the power of theater, is that from the making of the work we say we're all capable of anything, but actually from the watching of the work on a good day it tells the audience we're all capable of anything. And that means we can bloody dreadful or the best we can be. It's a really wonderful thought I think, and that's why I still ... It's the love of my life, theater, and I still believe in it.

Katy:

Yeah.

Emma:



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We've been going through the archives, Katy, so I'm now going to throw you back and here's a little bit of Puck, Katy, at The Globe.

Katy:

Oh no.

Katy:

"The king doth keep his revels here to-night:

Katy:

Take heed the queen come not within his sight;

Katy:

For Oberon is passing fell and wrath,

Katy:

Because that she as her attendant hath

Katy:

A lovely boy, stolen from an Indian king;

Katy:

She never had so sweet a changeling;

Katy:

And jealous Oberon would have the child

Katy:

Knight of his train, to trace the forests wild;

Katy:

But she perforce withholds the loved boy,

Katy:

Crowns him with flowers and makes him all her joy:

Katy:

And now they never meet in grove or green,

Katy:

By fountain clear, or spangled starlight sheen,

Katy:

# WISE CHILDREN'S LOCKDOWN

## TEA & BISCUITS — KATY OWEN

But, they do square, that all their elves for fear

Katy:

Creep into acorn-cups and hide them there."

Speaker 3:

"Either I mistake your shape and making quite,

Speaker 3:

Or else you are that shrewd and knavish sprite

Speaker 3:

Call'd Robin Goodfellow: are not you he

Speaker 3:

That frights the maidens of the villagery;"

Katy:

"No."

Speaker 3:

"Skim milk, and sometimes labor in the quern

Speaker 3:

And bootless make the breathless housewife churn;

Speaker 3:

And sometime make the drink to bear no barm;"

Katy:

"Mislead-"

Speaker 3:

"Mislead night-wanderers, laughing at their harm?"

Speaker 3:

Those that Hobgoblin call you and sweet Puck,

Speaker 3:

You do their work, and they shall have good luck:

Speaker 3:

# WISE CHILDREN'S LOCKDOWN TEA & BISCUITS — KATY OWEN

Are not you he?"

Big Crowd Laugh

(Katy: ASIDE

Oh no, I know what I was doing there)

Katy:

"Thou speak'st aright;

Katy:

I am that merry wanderer of the night.

Katy:

I jest to Oberon and make him smile

Katy:

When I a fat and bean-fed horse beguile,

Katy:

Neighing in likeness of a filly foal:

Katy:

Sometime lurk I in a gossip's bowl,

Katy:

In very likeness of a roasted crab,

Katy:

And when she drinks, against her lips I bob

Katy:

And on her wither'd dewlap pour the ale. Oh.

Katy:

The wisest aunt, telling the saddest tale,

Katy:

Sometime for three-foot stool mistaketh me;

Katy:

Then slip I from her bum, down topples she,



# WISE CHILDREN'S LOCKDOWN

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Something like that.

Emma:

Oh, I've had such fun listening to the archive today. It's given me that heady feeling again and remembering what it was like. I mean, that was Stu Barker's music, the underscore, and Nandi Bhebhe playing first fairy and Katy Owen playing Puck. But it was rock and roll, wasn't it?

Katy:

Yeah, it was.

Emma:

Exhilarating. Here's to that. 2016. Bloody marvellous.

Katy:

Yeah, it was. It was a magical time and I don't think I've ever seen an audience respond quite as strongly as they did to ... I mean, they did in Twelfth Night, but I think particularly Midsummer Night's Dream. It felt like exactly what that building and space needed. It felt like everything married together and it just went pop. Yeah, it was really wonderful.

Emma:

Tell us about your last choice, Katy.

Katy:

Okay, my final choice is soft rock. It's The Eagles.

Emma:

We've both got a bit of soft rock on this, hasn't we?

Katy:

You're surprised, aren't you? This is Hotel California. The reason why I've chosen it, I'm a massive Eagles fan which may surprise you, but I love The Eagles. So many of their songs are wonderful and so many of them are very sad.

Katy:

Now, you know I'm not a big fan of singing and I certainly was not hit with the rhythm stick at all, but if I was at a karaoke this is the song I would choose to sing. Mostly because you can sort of get away with slightly just speaking it to the rhythm. But every time I hear this song I just go ... Oh, I absolutely love it. Yeah, this would be my karaoke song of choice. The Eagles.

Music - The Eagles – Hotel California

Emma:

Oh, heady soft rock.

# WISE CHILDREN'S LOCKDOWN

## TEA & BISCUITS — KATY OWEN

Katy:

It's good, isn't it?

Emma:

It's really good.

Katy:

It's good, that one.

Emma:

It's really good. You and I like to share a cheese board when we can, don't we?

Katy:

Oh, we love a cheese board. We like a pickled onion.

Emma:

Oh, we do. And that would have been a really good cheese board to listen to.

Katy:

Pint of ale. We enjoy that, don't we?

Emma:

Yeah. We haven't talked about Wise Children. You came with me from The Globe, which I thank you enormously for, and came with me to Wise Children, our first show Wise Children, and were the amazing Grandma Chance. Thank you for that.

Katy:

I'm getting all the thanks, aren't I? Thank you for that.

Emma:

You are getting all the thanks.

Katy:

Thank you.

Emma:

Well, I'm all sentimental because all you have to do is sit at home at the moment, don't you, and think about wonderful relationships you used to have?

Katy:

When you say, "You came with me," it sounds like you sort of pack me up into a little satchel and carry me around with you.

# WISE CHILDREN'S LOCKDOWN

## TEA & BISCUITS — KATY OWEN

Emma:

Well, it was a bit like that. It was just an extreme happening, The Globe, and me leaving The Globe. I'm old enough to think, well, you don't own anybody. And The Globe aren't stupid, I imagine they ask you back all the time. I would. You took to that space. And it would be no problem if you did. Your loyalty, I'm very grateful for your loyalty, let's say that.

Katy:

Awe.

Emma:

Because going into the new chapter with the people that I love most around me was so brilliant to do that, and it felt like we all started a new chapter together. It was really thrilling. And you're going to be doing Wuthering Heights.

Katy:

Yes.

Emma:

If we get out of this wretched lockdown, we will be doing it again.

Katy:

Yeah.

Emma:

I don't think it's a secret that Katy has been cast, amongst other things, as Linton. I can't wait to meet him. I just cannot wait to meet him.

Katy:

Oh, I've been working on his voice. I've got a few ideas I'm going to spin your way, all of which you'll go, "No Katy, no." But we'll see. Gently, gently. There's negotiations and they're always between us.

Emma:

There is. But I love it. You always come in with strong offers, which is what I want in a performer, it's what I want in a collaborator, so I'm looking forward to the strong offers.

Katy:

I'm looking forward to getting cracking on that one. It'll be very exciting, no doubt.

Emma:

I know. We'll be desperate to get off the blocks by the time that happens, won't we?

Katy:

Yeah. But is it going to happen? They're saying yeah?

# WISE CHILDREN'S LOCKDOWN TEA & BISCUITS — KATY OWEN

Emma:

Well-

Katy:

What do you think?

Emma:

Yes. As far as I know, yes. That's all I can say. But as far as I'm concerned yes it is, and I'm planning for it.

Emma:

I'm going to say goodbye to Katy Owen.

Katy:

Okay mate.

Emma:

And as a final, this is a bit of memory really. You will not believe that we've got this, because you were talking about it earlier, but Simon actually recorded the curtain call of Midsummer Night's Dream on the open dress rehearsal at The Globe.

Katy:

Wow.

Emma:

The first time that in my tenure as artistic and this show met an audience. It's technically all over the place, but you can feel the energy pinging off. It's just amazing and I almost cried when I heard it. Because I will finish the show after this.

Emma:

You're going to hear Nandi Bhebhe singing, Meow Meow singing, Zubin Varla. There's going to be Bols in there, which were taught to us by Ankur Bahl. Sheena Murkerjea is on the sitar, and the music is written by Stu Barker, and the rest of the singing is the cast of Midsummer Night's Dream.

Emma:

So, Katy, listen to this and remember one of our many, many happy memories. Thank you very much.

Katy:

Awe, thanks mate.

Katy:

(singing)



# WISE CHILDREN'S LOCKDOWN

## TEA & BISCUITS — KATY OWEN

Emma:

If you have a memory or connection you'd like to share on Tea and Biscuits, leave us a message on our phone line. 0117 3183846. That's 0117 3183846. Keep checking our social media for details of our next show.

Emma:

Tea and Biscuits is part of Wise Children's Lockdown. Thanks for hanging out with us. Bye.