

Date:

Author/Interview subject: Martin Brown (MB)

Interviewed by: Sian (Sian)

Other speakers: Audience (Aud), Girl (Girl), Boy (Boy)

Example transcript

Sian: Hello everyone and welcome to Authors Live. Thank you so much for joining us, woo! My name is Sian and we...I'm so excited to be here. You can see that I'm joined in the studio today by St John's Primary from Ayr. Hello, St John's. And from Burgh Primary School in South Lanarkshire. You can see we are very excited this morning because we are about to be joined by the incredible illustrator of the super popular *Horrible Histories* series, Martin Brown. And we're actually double excited this morning because this year *Horrible Histories* is celebrating its 25th anniversary. Oo.

Aud: Oo.

Sian: Yeah. And what better way to celebrate 25 years than watching Authors Live with us. Now Martin believes that everyone can draw. You just need to get stuck in, have a wee go and have a lot of fun. So he's going to be giving us loads and loads of tips today on exactly how to draw. He'll be giving us some gruesome facts and be giving us a whistle stop tour of the history of drawing. Now today's event is going to be so jam packed, Martin has agreed to answer your questions after the event. So please send them using your class or your school Twitter using the #bbcauthorlive. You can also send us along with your questions any drawings that you have that have been inspired by Martin, 'cause we would love to see them. And so without any further ado, please join me with a huge clap in welcoming to the stage the amazing Martin Brown.

MB: Thank you. Good morning, everyone. My name is Martin Brown and I illustrate *Horrible Histories*.

Aud: Yay.

MB: Well that was hopeless.

Aud: Yay.

MB: Oh it's too late now. Let's try again. I bet you can do better out there. My name is Martin Brown and I illustrate *Horrible Histories*.

Aud: Yay.

MB: Better. Thank you. That's better. Where was I? Oh gosh, my name is Martin Brown and I illustrate...oh, and I illustrate the *Horrible Histories*. And you know something, history can be pretty horrible. All through history, people have been doing horrible things to each other. I mean, take World War One, for example. I know you've been studying that because it's the centenary of the First World War, 1914 to 1918, 2014 to 2018, this year. And you all know about the First World War, how horrible that must have been. The bullets, the bombs, the gas, the trenches, the mud, the machine guns. Those machine guns could fire bullets at you, six bullets a second. Imagine walking towards a gun that's firing six bullets a second at you. It's horrible. So imagine all that. The bullets, the machine guns, the gas, the bombs. The mud in the trenches. All that and lice as well.

I'm not talking happy little head lice. We all get those from time to time. I'm talking about body lice. Blood sucking scratchy, itchy lice that live in your clothes and come out and bite you at night. Now when you can't wash and you can't change your clothes, you tend to get lice. And so if you're as soldier and you go down in to the trenches and the guy beside you has got lice, chances are you're going to get lice as well.

And you can't pop off to the showers. Sorry, Sarge, I'm just going out. I'm just popping off to have a wash. You've got to stay in the trenches ready. You've got to be ready to make an attack or...in case you are attacked. And you can't change your uniform. You probably only have one to stand up in. So you've probably got lice. And most people in the trenches had on average about 20 lice on them. You couldn't avoid it. That's just one of the things about living in the trenches.

But that was the average. What do you suppose the record number of lice could be? Because one day a group of mates sat down and they counted every single louse they found on their friend. So how many do you think that could be? Yeah.

Girl: Maybe about 40 or 30?

MB: Forty? Double? Yeah, maybe.

Boy: Twenty?

MB: Twenty? No. Well the average is 20, so more than that.

Boy: A hundred?

MB: Hundred, yeah. Oh a hundred lice. Imagine what that would feel like.

Boy: Eighty?

MB: Eighty? No, might be more.

Boy: Thirty-five?

MB: Thirty-five? No, maybe more than a hundred. This is 40...we've got more than 40 people here, so this is what 40 looks like. Any advance on a hundred.

Girl: Four hundred?

MB: Four hundred. Ten times the amount as...of you guys. Extraordinary. Couldn't it be more than 400?

Girl: Five hundred?

MB: Five hundred? Maybe, I don't know. More?

Girl: One thousand...six hundred?

MB: Sorry?

Girl: Six hundred?

MB: Six hundred? Maybe. More?

Girl: Eight hundred?

MB: No. Maybe more.

Girl: Ten thousand?

MB: Ten thousand?

Girl: One thousand?

MB: One thousand. Well do you know what a thousand looks like?

Girl: Yeah.

MB: Can I borrow you for a tick? Just come out here. And stand there for me. Because I have come prepared. This is what a thousand looks like, if anyone's interested. It's 40 across and 25 down. So that's what a thousand looks like. You can be our World War One soldier. In fact, if you're our World War One soldier, I guess you should wear something like that. Does that look right? Does that look World War One-ish to you?

Boy: No.

Aud: Yeah.

MB: Yeah? What do you think? Well the thing is, this is called the Brodie helmet. Now World War One went from 1914 to 1918. The helmet only came in to general use in 1916. So for the first two years of the war, these brave soldiers faced the bombs and machine guns wearing something like that.

Boy: [What the captains wear 06:27].

MB: So how brave is that? Right. So here's our First World War soldier with a thousand lice. Does anyone think you could have more than a thousand?

Girl: Yep.

MB: Really? Okay. Can I borrow you for a tick, please. No, up you come. If you...yeah. You can stand here. This is 2,000. Anyone think...?

Girl: Me.

MB: Yeah. Out you come. That's 3,000. Now hang on, I'm not saying this is how many lice they had. I'm just wondering how weird you people are. The average was 20, remember. So do you think...does anyone think you could have more than 3,000? Okay, out you come. That's 4,000. Any advance on 4,000? Okay, out you come. You stand that side. That's 5,000. The average was 20. Right. Okay. More? Do you still think there were more?

Aud: Yeah.

MB: Okay. Out you come. Right. One, two, three, four, five...6,000. Really? Do you think there were 6,000? Okay. Out you come. That's 7,000...really? The average was 20. Seven thousand lice. How much is that going to weigh? It's going to...really? Okay. Out you come. Right, that's...how much is that? Other way round.

Girl: Eight thousand.

MB: Eight thousand. One, two, three...really? Seriously? Okay, out you come. Where have you gone? There you go. I can't even reach you anymore. That's 9,000. Any advance on 9,000?

Girl: Yeah.

MB: Oh out you come. Right. That's...hands down. This is 10,000. Who said 10,000 before. Blimey. So next time someone says 10,000 people or 10,000 pounds, this is what 10,000 looks like. The average was 20. Okay? Who honestly thinks someone could have 10,000 lice on them? Really?

Boy: Yeah.

MB: Shall we find out what this poor unfortunate soul actually had? Right. When counted, this soldier was found to have indeed 10,428 lice in his shirt...

Boy: In his shirt?

MB: They did not count the lice they found in his jacket or his trousers or his socks or his underwear. Ten thousand, four hundred and twenty-eight lice in his shirt. Ladies and gentlemen, I'm sure you'll agree with me that that is indeed a horrible fact. A big round of applause for our soldiers here. Thank you very much. If you would give those to our assistant on the side. Thank you very much. Thanks, Sian.

Sian: Thank you. I'll take these.

MB: Thank you.

Sian: I feel all itchy.

MB: I know. Ugh. Ten thousand four hundred and twenty-eight lice in his shirt. Just horrible. That is indeed...will you agree with me that that is indeed a piece of horrible history.

Boy: Yeah.

MB: I think so. And you see, that's what we do in the *Horrible Histories*. We talk about history that's pretty horrible. And we talk about it in all sorts of horrible ways. We've got horrible facts of course and horrible stories and we do horrible timelines and horrible poems. All sorts of things that Terry Deary, the author, has written. But right from the start, right from 25 years ago, there have always been things like this. [Makes pom pom noises and whistles while drawing]. This is an accurate drawing of the moment in the winter of 1306 to 1307 when in a cave in

Western Scotland, Robert the Bruce met Sparky the Spider and decided to keep fighting the English. Yay.

Aud: Yay.

MB: So *Horrible Histories* has always had horrible facts, horrible stories, horrible timelines and horrible drawings like this. This is what I do. I'm the illustrator of the *Horrible Histories* and this is what I've got...draw the cartoons. I've got to come up with the gags. And this is what I want to talk about today, how I draw. Well how you...well how anyone draws really. And I think I can probably make you a promise that at the end of this little drawing...at the end of this little talk, you will either be better at drawing or you'll feel better about being rubbish at drawing. One of the two. So I said earlier that this was an accurate picture of Robert the Bruce. Do you really think it's accurate?

Aud: No.

MB: No. It's a cartoon. It's not...it's not really an accurate drawing at all. It's a cartoon. But that's fine. But it's weird, people think that to draw well, to be good at drawing, you have to draw accurately. You have to draw realistically. You have to be able...if someone draws a bowl of fruit that looks exactly like a bowl of fruit, then people say that you're good at drawing. Which is strange. It hasn't always been that way. From the earliest times in history, people have been drawing but not drawing realistically. Here is a cave painting. And for 10,000 years, people draw people...people drew people like this. Now is this an accurate drawing of a person?

Aud: No.

MB: Can people actually do this? No, not really. No, the thing...

Girl: [Voices overlap 14:37] gymnastics.

MB: You do gymnastics. I shouldn't have asked. But I don't think people really look like this. But the thing is, we know that the cave people could draw accurately if they wanted to, 'cause have found cave drawings of things like animals which are so realistic we can tell exactly what species those animals were. They are that clever and that accurate. But when it comes to people, they were just happy enough to draw like this. And for 10,000 years that was fine. They weren't bad at drawing, they just wanted to draw this way. And then, along came the Egyptians. Now we know that they could draw realistically as well, but they chose to draw like this. Is this realistic? Do people actually look like this?

Aud: No.

Boy: Kind of.

MB: But for 3,000 years, that was utterly fine. That was a great way to draw. And then the Greeks. The Greeks here. They could sculpt very realistically. Some of their sculptures are like mirror images of us. They're extraordinarily realistic. But with their paintings, their style...they were stylised. They didn't have to be realistic. This man has his chest on his back. But that's fine. It didn't matter because it was more about the style. Even though they could do realistic things, they were happy doing this. Then along came the Dark Ages. This is a Saxon drawing. They were more interested in telling the story than accuracy of drawing. Look at this man's shoulders and arms. They're not terribly realistic. Doesn't matter.

But then, after the Middle Ages, came a period called the Renaissance. And people started to draw more realistically 'cause they had better brushes and better techniques and better oil paints. And the fashions changed. And people wanted to have more and more realistic drawings 'cause it looks as though...they could show off their lace and they could show off their velvet. And if you're rich, you want people to be able to see you in your finery. You want to be able to show people that you're rich and have velvet and lace. So the realistic painters did very well.

And then the painters got more and more realistic, competing with each other. Everyone wanted to draw more and more realistically. They loved the Ancient Greeks with their realism of their statues. Everything was about rationalism. There was the birth of science. Everyone was in to anatomy, trying to work out how things worked. There was a big change in the way people thought. So realism became the in thing. It was just a fashion. And it stuck until finally we had things like this, a Dutch masterpiece. And we call them masterpieces because of the way they're painted. Every pearl, every piece of silver thread picked out. I mean extraordinary. Just a gorgeous painting, but super real.

And still now people think that to draw well, to draw brilliantly, to paint well means to paint realistically. Thank goodness people like Picasso came along 'cause that's more like we've been painting for thousands of years. You see, you don't have to draw realistically to be able to draw well.

I mean, the thing is you can learn how. If you want to...it's not magic. You can learn how to draw. Like anything else, like learning the guitar or learning the trumpet or dance or singing or cooking or football, any of those things have got techniques. Techniques you can learn. If you're going to pick up a trumpet, you have to learn what to do with your fingers, otherwise no noise comes out, or if it

does, it's not a very good noise. You have to learn what to do. With a violin, you have to learn how to hold the bow. With a guitar, you've got learn the chords, otherwise it doesn't work. Same with dancing or singing or cooking or anything else. It's the same with drawing. You can learn techniques that will help you if you want to draw more realistically.

For example, I can show you very quickly a simple technique you can learn. Imagine a rugby ball. A rugby ball's got seams on it, hasn't it. So it's split in to quarters. So there's a seam right down the front and then there's a seam down the side you can't quite see and a seam down the other side and then a seam at the back. Now that's our rugby ball. Let's just divide that in half across there and divide it in quarters across there. That's our starting point. Now most people noses, sort of, go from halfway to two thirds...to three quarters down. The ears are roughly from the top of your nose to the bottom of your nose. Mouth just above half way between your nose and your chin. Your eyes on the line of your ears. Eyebrows above the eyes...usually. And you can put some hair on if you like.

Right. So there's a, sort of, realistic building of a person. But then let's turn that football slightly. So now I'm just twisting that rugby ball. So the side seam there has come round a bit and the front seam is just turned to the side. So we'll divide it up again. Once again, the nose goes on that front line. The mouth goes on the front line where it was before. The ears have come round a bit. There's an eye there and an eye there. Once again, either side of the nose. Just the way they are. And once again, the hair. Some of the hair at the back has started to come round. So there you go. It's slightly turned.

But what happens if we turn it all the way? Now the side line has come right round and is facing you. This front line has moved right round to this side here. And there's the line for the nose and ears. So now the nose is still at the front, but the front is now at the side. The ears that were on the front...or were on the side have come round to the front. The eye...one eye's there. You can't see the other eye. Hair is there. The mouth is there. So that's just a little example of the sort of technique you can learn about how to turn a face using simple lines, using a rugby ball as a guide. You see, you can draw more realistically if you learn how, just like anything else.

But you don't have to. I've been drawing for...well *Horrible Histories* been going for 25 years and I don't draw particularly realistically. And I'm not alone either. What animal is that? Yes.

Boy: That looks like Puss in Boots, but a rat.

MB: It's a rat. A rat on top. And what about this big thing? Yeah. It's a horse. Yeah. Is it a realistic picture of a horse?

Boy: No.

MB: No. Is it a realistic picture of a rat?

Aud: No.

MB: No. But is it a lovely picture?

Aud: Yeah.

MB: So this is...it is a wonderful picture. This is by Axel Scheffler. The amazing Axel Scheffler who drew The Gruffalo. You all know Axel Scheffler. It's not a realistic drawing, but it is it a lovely drawing?

Aud: Yes.

MB: Is it a great drawing?

Aud: Yes.

MB: So it's a great drawing but it's not at all realistic. Mm. Interesting. What about that? What sort of animal is that? Yeah.

Boy: It's a human and a lion.

MB: A human and a lion. Do people and lions actually look like this?

Aud: No.

MB: Is it a gorgeous picture of a lion?

Aud: Yes.

MB: Isn't it the sweetest thing you've ever seen. And it's very cartoony but it's utterly, utterly gorgeous. But this is a lion. Mm. Is it a lovely piece of art?

Aud: Yes.

MB: It is, isn't it. Okay. What's that thing?

Boy: A lion...

MB: A lion.

Boy: ...versus a rabbit.

MB: Hang on. Wait a second.

Boy: It's a lion versus a rabbit.

MB: You said that was a lion. That's a lion and that's a lion. But they're entirely different. How can they both be lions?

Boy: Read the title.

MB: Oh yes, it's actually written on the book. Good point. But...so that's a lion but it's done entirely differently to this lion and it's still...is this a lovely picture as well?

Aud: Yes.

MB: But you can see this is a lion. Does it look anything like a lion?

Aud: No.

MB: No. It doesn't look...hang on. It doesn't look anything like a lion but you know it's a lion.

Aud: Yes.

MB: Isn't drawing wonderful. Isn't drawing wonderful. This is a not realistic at all picture of a lion and it's still a wonderful picture of a lion. I get that. That's brilliant. What about that one? Yeah. What's that?

Girl: A badger.

MB: A badger. Do badgers look like this?

Aud: No.

MB: No. What's that? Yes?

Girl: A panda.

MB: A panda. Do pandas really look like this?

Aud: No.

MB: No. This one has no nose. Now I know for a fact that pandas have noses. No nose on the panda. But is this...by Sophy Henn, by the way. Isn't this the most gorgeous thing you've ever seen?

Aud: Yes.

MB: Now how about this? This is a book that I've illustrated myself. I've written it, illustrated it. It's about lesser spotted animals. It's a book about the animals that not many of us have ever seen. Most books are full of lions, tigers, pandas, polar bears, the same old animals time and time again. This is about the animals that are out there that not many people have heard about. But they deserve a hearing as well. But...so it's a non-fiction book about real animals and still the drawings are not realistic. This big brown thing here is a [gower 25:14]. Has anyone heard of a gower before?

Girl: Yes.

MB: Have you? Do you know...what kind of animal is a gower?

Girl: It's, like, something that...like a buffalo mixed with a bull.

MB: Yeah. It's like a buffalo mixed with a bull. It's, sort of, neither. It's actually its own thing. It's bigger than a buffalo and bulkier than a bison. It is by far the biggest cow-y thing out there. It can be three metres long, two metres high and weigh a thousand kilograms. That's about the same as a whole classroom of ten year olds. That's a big animal. And its moo can be heard a mile away. It's a big beast. But hardly anyone's ever heard of it. But it's a real thing.

And this is an animal called the black-footed ferret. And that's extraordinary because for a while in the '80s they were nearly extinct. There were only 18 of them left. But luckily with a bit of captive breeding, they've reintroduced them in to the wild and they're struggling on. But it's a near thing. But these animals really exist. And they're real things. But still they're not realistic drawings.

And there's a reason I don't draw realistically. One is that with not realistic drawings, you can make the animals do all sorts of things. I'll give you an example. I'll just read from this passage here and you'll get the idea. This is something called the dagger-toothed flower bat. Let's face it, apart from the fact this is one of those animals that no one's ever heard of, the main reason that this bat is in this book is because of its name. The dagger-toothed flower bat. What a great combination of words. Flowers and teeth and bats and daggers. It conjures up an image which would make a fine tattoo for some biker gang tough guy or a blazer badge for a vampire school. The trouble is, dagger-tooth flower bats are fairly gentle creatures. Not at all violent or bloody. They're just little brown plain things and rather than have a taste for danger, they have a taste for the sweeter things. They flip and flap from flower to flower in the warm tropical evening, sipping at the honey-like nectar they find in each beautiful blossom. Hardly the stuff of muscled heavies or nibbled necks at midnight.

In fact, all that flower visiting is actually beneficial. As they move about the trees, they spread the pollen that sticks to their faces. Without this pollination, some fruit trees would be fruitless. So here's to the dagger-toothed flower bat, peaceful pollinator and banana hero.

So what you can do with drawing then is not only the picture of the bats themselves, but here I wanted to draw him as a banana hero. So I dressed him as a, sort of...a batman bananaman, sort of, hero. Banana bat...

Boy: Banana bat hero.

MB: Banana batman...banana...

Girl: Banana batman hero.

MB: Banana bat...yeah. Banana...man banana bat. Anyway, the point is with drawing...

Boy: A banana that looks like a man.

MB: ...you can draw a bat dressed as a man dressed as a bat. That's what you can do with drawing. You can do wonderful things. You can do...you can make animals...especially with cartooning, you can make animals do anything. With drawing, giraffes can dance. Farmers can be ducks. I don't know if you've seen this, because...fabulous book. But this is what you can do with drawing when it's not realistic. Because in real...in the real world, I don't think ducks can be farmers. But in books, they can do anything. You can have tigers that come to tea. This extraordinarily wonderful book is impossible if you draw realistically. But when you draw like a cartoon way or not realistically, anything can happen. So you don't have to draw realistically to have some of the most wonderful artwork in the world.

So one reason to draw not realistically is you can do anything. You can make your animals, you can make your people do anything. But the other thing about drawing not realistically is it's fun. It's just so much fun to draw that way. You can draw realistically if you want to, but you don't have to. You can just muck around and have some fun. So with the time we have left, we can do a bit more of the drawing lesson. We could do a few more techniques. I can teach you about chins, like how...if you feel where your ear meets your jaw, you know that when you're building a chin here, his jawline comes up to just by the corner of his ears, 'cause that's where your jaw finishes. So we could do some more drawing lesson or we can just muck around, have some fun. So hands up for drawing lesson. One...hands up for mucking about, having some fun. Yay.

Right. Quick question, honestly, who says they can't draw? Oh that's interesting. Okay. That's quite a lot. Is that a physical thing you've got wrong with you? Is that like a...I can't actually draw. I mean, you can write your...I guess you can all write. You can write perfectly well. You can write your name, you're old enough to do beautiful class work and handwriting is lovely. So you can do all that, yeah? But when it comes to drawing it's like, I can't...you mean you can't physically draw. Or do you mean you don't like what you draw? Which is it? Hands up who can't physically draw. You're being silly. This is a silly school. Hands up who doesn't like what they draw. Yeah, you see, that's different.

I don't like the way I play football. I am rubbish at football. But the thing is, I like playing football 'cause it's fun. So I'm going to keep playing football. Tennis. I am hopeless at tennis. But I like playing tennis. So I'm going to keep playing tennis because it's fun. You don't have to be good at tennis just to play tennis. You don't have to be good at football just to play football. Up and down this country there are middle age men sweating up and down playing five-a-side football who really can't play football. But they're doing it because it's fun. And good on 'em.

Dance. I love to dance. But I'm hopeless at dancing. But it's fun, so I'm going to keep dancing. So you can do that with drawing. You can draw even though you're rubbish at drawing. Let me show you something. Do you think you could draw that?

Aud: Yes.

MB: Right. Okay. What about that?

Aud: Yeah.

MB: Yeah, course you could. If you can draw that, you can draw that. What about that? 'Cause if you can draw that, you can draw that. And what about this one? What about that?

Aud: No.

MB: See if you can draw that, you can draw that. And if you can draw that, you can draw that. And if you can draw that, you can draw that. It's just a question of practice and doing it lots and having fun. But if you can draw that, there's no reason you can't draw that. But the thing is, you don't have to draw that, 'cause I quite like drawing that. So shall we draw some of these or some of these? Some of these. Yeah, some of these.

Girl: Why don't you draw me?

MB: I'm not going to draw anyone in particular. I'm going to draw some characters. So characters are the sort of people that you have to invent. For the *Horrible Histories* I've sometimes to draw historical characters. Sometimes I've got to invent characters for a story, like someone mean or someone happy, someone friendly. So if I'm drawing someone who's...let's see. Which shape would I use for a friendly person, do you think, out of these two? Which one?

Boy: Soft one.

MB: The round one? Round one, yeah, 'cause it's, sort of, already soft. It's already soft and, sort of, friendly and...where this one's a bit angular. What about...what about male and female, 'cause you can do characters, you can use shape, you see. Just to get the ball rolling with your character, what sort of person they are. What about what sort of gender they are, male or female. If I was going to draw a man and a woman, which would I use for the man?

Boy: Square.

MB: Square one, yeah. 'Cause this is already a bit [growls]. Where this one, smaller features, traditional hair, and it's a bit more feminine. What about age? You've got male, female, friendly...

Girl: [Where's the nose 36:05]?

MB: Oh here's a thing. I'm just going to draw the same face, but I won't draw the head yet. Right. Right, that's roughly the same face. But now I'm going to draw the head. And it's a little baby. And a portly middle aged gentleman. Now look that's the same face and the same circle and all I've done is move the circle down. That's what you can do with drawing. You see, you can design your characters. You can design your characters and then you can bring them to life by doing this. You know what that is? What's that? Or what about that?

Boy: Angry.

MB: Well what about this one?

Boy: No idea.

MB: Surprised. Even though these have no faces, you know what they are. That's the magic thing about drawing. So you don't have to draw accurately to be able to draw. You can just have fun. Design some characters. Bring them to life. Turn them if you want to and soon you will be doing what I'm doing. You put a fancy hat on that and a little beard and all of a sudden you've got Henry VIII. *Horrible Histories* again. So ladies and gentlemen, thank you so much. Have fun

drawing, okay, 'cause the more you draw, the better you'll get. And the better you'll get, the more fun you'll have. It's like a circle. Thank you very much everyone. You've been absolutely brilliant. See you again.

Aud: [Round of applause].

Sian: Well I'm sorry to say that we are out of time, but thank you so much, Martin, for giving us so many...

MB: That's alright.

Sian: ...brilliant tips. So hopefully you will go and do a lot more drawing now. Do you think you will?

Aud: Yeah.

Sian: And don't forget people watching at home or in their schools, share your questions and your illustrations with us using #bbcauthorlive. And Martin will be on Twitter to answer your questions later on. Can we please have another enormous round of applause for Martin.

Aud: [Round of applause].

Sian: Top work.

MB: Thank you.

Sian: And don't forget you can watch Martin and this event all over again by going to scottishbooktrust.com/authorslive. There are over 60 recordings there for everyone from nursery all the way up to S6, so lots of brilliant things to watch. And just before we go, Martin, we've got a wee treat. The L.A.B Scotland team have been to Rosneath Primary School in Argyll and Bute to celebrate 25th anniversary of *Horrible Histories*. Happy birthday. And to find out their top villains and heroes from history. You can watch that straightaway after we say a final goodbye to Martin. So...goodbye.

MB: Bye bye.

Aud: Bye. [Round of applause].

[Music plays]. [Recording from Rosneath Primary School].

Boy: My favourite hero from history is Winston Churchill because he gave everybody hope during World War Two.

Girl: My favourite villain from *Horrible Histories* is Madame De Montfort 'cause she loved to do fighting.

Boy: Well my favourite villain from *Horrible Histories* would be Alexander the Great because he killed to gain power and everywhere he conquered was called Alexandria.

Girl: My favourite hero is Queen Anne I because her nickname was [inaudible 40:05] and she had 17 children.

Boy: My favourite hero from history is James II 'cause once when he was in battle, one of his own cannons blew off his leg.

Girl: My favourite hero from *Horrible Histories* is Queen Victoria because she had the longest reign and she had lots of children.

Boy: My favourite character is Emperor Hadrian because he built a wall to stop the Scots from invading England.