

The Sandman - Behind The Scenes _ Audible UK

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NEIL GAIMAN: When the first living thing drew breath, he was there, waiting. All of the people out there in the Audible world who think they've listened to everything with my name on it have an adventure waiting for them.

JAMES MCAVOY: I'm really proud to have been part of bringing this to a bunch of people who really have not had very much other than the original work for 30 years to enjoy it.

KAT DENNINGS: You are utterly the stupidest, most self-centred, appalling excuse for an anthropomorphic personification on this or any other plane.

TARON EGERTON: I've been out of my depth before, and something tells me there are sharks in these depths.

RIZ AHMED: The name to register under? Put me down as the Corinthian.

MCAVOY: I read the first comics, I think, when I was 17, 18. It was a really exciting prospect to work on something that was so visual in its initial concept. You know, you've got to get the tone of the character right. It's even more important to get the sound of him right. He's actually in a very vulnerable place, which I think is something that makes it easier for an audience to identify with so that, throughout the course of the 20 episodes, you feel him coming back into himself more and more. Hopefully, that journey is something that the audience can connect with. The wind that blows between the worlds chills me as I fall. Suppose I fail? I cannot bluff demons as I bluffed the errant dreams with Constantine. But I have the pouch, I have a modicum of power, and I have hope.

ARTHUR DARVILL: I just love the way Neil can merge the real world and this kind of insane world that he's created and put all these different characters from all these different sensibilities all in the same place.

MICHAEL SHEEN: Serial killers, Shakespeare, witches. I never knew that that medium could do that. It was really exciting to read something where you felt like literally anything could happen.

JUSTIN VIVIAN BOND: It's kind of an iconic book in the queer community because

it was sort of revolutionary in that it introduced non-binary characters and characters that really appealed and gave voice to people that had never really been given voice in that world. Human beings are the creatures of desire. They twist and bend as I require it.

SAMANTHA MORTON: I can't avoid the green hair and the face that's half granite.

DARVILL: The poet's pen turns them to shapes and gives to airy nothing a local habitation and the name.

ANDY SERKIS: Technically, that's dying in your sleep, kid. You know, it makes you a permanent resident of the dreaming. This is absolutely the perfect medium for the Sandman. It's beautiful because it's so poetic and so out there. It's almost hard to imagine a visual version of it because we all are creating it in our heads.

WILLIAM HOPE: Dirk is a hugely accomplished director at being able to cast well and create beautiful cinematic soundscapes.

AHMED: He works in a very particular way. In the booth with you, he's bouncing off you. It feels very alive, and I think you hear that in the recording.

DENNINGS: It really sounds the way that your imagination makes it sound. There's a million amazing actors, the mixing of all the different sound

effects, and the music is also fantastic.

HOPE: I am the king of dreams, of everything.

BEBE NEUWIRTH: Dream the world the way it truly is.

SERKIS: Look around you, Morpheus. The million lords of Hell stand arrayed about you.

DIRK MAGGS: What I've tried to do is be inside your head as you wrote them.

We're able to put the stuff in that previously only the artist saw.

There are bits where we can describe Morpheus in your language, which no one's ever heard before. And that's what's terrific about it.

And you are, as narrator, are able to put them in your voice. You write with a sort of rhythm, and it really comes off the page, and it reads really, really well.

GAIMAN: He is Dream Lord Morpheus, and he must learn to change or die.