

Welcome To Spooktown – Nish Kumar

[Spooky music]

ED EASTON: Oh! Oh! Ah! Ghost.

[People talking and footsteps]

ED: Kath, I've never been to the, uh – I've never been to Spooktown Abbey. The Spooktown Abbey.

KATH HUGHES: No, neither have I, actually, which is weird. It's big, isn't it? It's weird that we've just not been here.

ED: It looks big, yeah. Yeah. I love – I love an Abbey on like a cliff, you know, where you have to climb up loads of steps to get to the Abbey on a cliff. Which is a shame, because this one's just on the outskirts of town.

KATH: Yeah yeah yeah, that is a shame.

ED: Quite quiet today, isn't it?

KATH: Yeah, it is quiet. It's weird that they've put like recordings of people outside, though. To make it sound like people are walking down the street.

ED: Yeah, it's really eerie. I don't like it.

KATH: It's really strange to do that.

ED: Yeah.

KATH: Better than hearing the birds though, I guess.

ED: Yeah. Yeah. Yeah.

KATH: Bloody racket.

ED: Um, did you have any nightmares this week, Kath?

KATH: Um, yeah. I had one where basically there was two, uh, spaceships had, uh, collided in space.

ED: Yes.

KATH: Don't ask me how I knew. I just knew. Actually it was because I was pals with Miss Marvel. That part was great. That wasn't the nightmare. Um –

ED: Yeah, that sounds amazing.

KATH: It – that was awesome. But the bad news was that the spaceships colliding, uh, the debris was hurtling towards earth and it was going to destroy earth. There was literally nothing anyone could do at all. Um, so having that knowledge was really unsettling. Um, I didn't know what to do. Don't know where to – you know when it's –

ED: At all.

KATH: Like –

ED: I cannot stress – 'at all.' Like nothing.

KATH: At all. Like there was no point telling anyone because there was nowhere anyone could go. So didn't want to cause a stress.

ED: At all.

KATH: At all.

[Both laugh]

KATH: And, uh, yeah. It was really upsetting.

ED: Yeah.

KATH: Because I – I didn't – I wanted to help people but I couldn't. And so the first thing I thought was, 'oh, my nana's on her own. I should go to my nana.' And, um, drove to the wrong house and didn't give myself enough time.

ED: Fucking hell.

KATH: So I was just there, realising I was on my own at the end of everything. And my nana was as well. And just hoping that other people I loved weren't alone.

ED: Fucking hell, mate.

KATH: The nightmare is I drove there and I shouldn't be driving.

ED: That was the scary bit, is the drive.

KATH: That's the scary bit, driving. 'Ooh!' Yeah, so that was my nightmare. How about you? Any nightmares this week?

ED: Yeah. I hired a skip.

KATH: Great.

ED: To fill with rubbish. Um, that – that sounds obvious, but it feels like I should specify. We got the skip to fill with rubbish.

KATH: Okay.

ED: And then it rained just fucking so much. So now we just have a skip full of water. So it's basically like a – a skip swimming pool.

KATH: Oh.

ED: A skipping – a skipping pool.

KATH: Oh god, imagine scraping your knee on the bottom of that.

ED: Ugh.

KATH: That's – that's upsetting.

ED: Do you want – we're nearly there, do you want a Chupa Chup?

KATH: Oh yeah, I'd love one. Oh, wait. Is it the proper one? Is it the one from France or is it like a knock-off one?

ED: It's a knock-off one.

KATH: Yeah, go on. I'll have it.

ED: Alright. Save it for later. Here we are. There's Nish. Hello, Nish.

KATH: Hey, Nish.

NISH KUMAR: Oh, hey guys.

[Spooky music]

NISH: How are you?

ED: Yeah, really good, thank you.

KATH: Good, thank you. How are you?

ED: Lovely walk up here.

NISH: Welcome to Spooktown Abbey.

KATH: Yeah, thanks for inviting us.

ED: Thank you so much.

KATH: It looks great.

ED: It's so exciting.

NISH: My absolute pleasure.

ED: It's so – we've never been here before.

NISH: Well it's a very exciting, uh, old church building.

ED: Yes.

KATH: It looks old. And it looks churchy –

ED: Yeah.

KATH: So I think you've nailed that.

NISH: Oh, it's churchy. It's churchy as fuck, Kath.

[All laugh]

NISH: If you're saying, 'what's Spooktown Abbey like?' I'm saying, 'it's churchy as fuck.' Yeah.

KATH: Put – put that on the plaque outside.

NISH: I like to get my heresy in early on these podcasts, you know? At least in this one it makes a bit of sense.

ED: Um, thank you so much for inviting us here. It's really nice. I got a couple of questions before we – apparently you have a story for us about Spooktown Abbey. Um –

NISH: Oh, oh I've – I've got a tale to tell ye.

ED: Oh yes.

KATH: Oh.

NISH: 'Ye' is spooky for 'you'.

KATH: Yeah.

NISH: Just to clarify. Just to clarify. I don't know how familiar you are with the lingo.

[All laugh]

ED: Uh, first question. How was your journey here?

NISH: My journey here was absolutely fine. I, uh, hitched a ride from a creepy guy who assured me he wasn't a murderer. And, uh —

KATH: That's good of him.

NISH: He dropped me off. And he was good to his word. And anyway, he said, uh, 'I'm off to not murder.' Lovely chap. Very leathery face. Anyway.

KATH: It's really nice when people clarify that they're not going to murder you. I think it's a really good thing to open with.

NISH: I think it's very nice.

KATH: Open the conversation with it.

NISH: Yeah.

KATH: 'Hey' —

NISH: What a gambit.

KATH: Yeah.

ED: Yeah. Always used to open every – every date with that. ‘I’m Ed, not a murderer.’

KATH: ‘Hey, not a murderer.’

ED: ‘Like rock and rap. But again, I cannot stress enough, not a murderer.’

NISH: But never combine the two.

KATH: No.

NISH: Never combine the two. You want to hear something scary? You should’ve listened to music in the early noughties. Most must was an ungodly hybrid. The Frankenstein’s monster of rock and rap.

ED: I got really embarrassed, uh, yesterday I think. My partner was – was listening to somebody’s like Instagram post. And there was a song on it. And I went, ‘nice, who’s this?’ And she went, ‘Limp Bizkit.’ And I –

[All laugh]

ED: Cringed my asshole off. Couldn’t believe it. ‘Fucking yeah, who’s this?’

NISH: Well I’m not going to tell – I’m not going to tell my partner you said that. Because she’s been to see Limp Bizkit twice recently.

KATH: Oh. They’re still going? Wow.

NISH: Yeah yeah. They're still touring. They're touring exclusively to people in their, uh, early to mid thirties.

KATH: Yeah.

NISH: It – it was never really my jam. But, um, it – it certainly seems to have done something to most people in my generation. And let me tell you, they are still turning up.

ED: Wow.

NISH: They are turning up and they – they have kept rolling.

KATH: If anyone could do it in a pandemic, it's Limp Bizkit.

[All laugh]

ED: Do you know that they closed at – they closed a festival down one year because they played 'Break Shit', and he was like, 'when we sing "Break Shit," I want you to go and break shit.' And the crowd just –

NISH: And people did.

ED: Yeah, they just destroyed the festival and they had to shut the festival down.

KATH: That's awful.

NISH: God.

ED: That's the opposite of limp in my opinion.

NISH: That's absolutely awful. That's the – that's the – well, from what –

ED: Raging Bizkit.

NISH: From the firsthand testimony I've hear, the gigs are much more sedate affairs these days.

ED: I'm pretty sure I've seen him like sat on a stool these days.

NISH: Yeah yeah yeah.

ED: Yeah.

NISH: I think the only thing he's in danger of breaking is his spine at this point. Old Dursty.

KATH: Oh god.

ED: Fucking hell.

NISH: Well we've done the two things I like to do on most, uh, podcasts, which is commit an act of heresy and mention Fred Durst. So –

KATH: Great. Great. Tick those off the list.

NISH: In many ways my work here is – my work here is done.

ED: Yeah, thank you so much for coming.

KATH: Yeah, thank you. Uh –

ED: Um, that story's in Spooktown.

NISH: My pleasure.

ED: Fred – Fred Durst is now canon. Old Dursty boy's canon.

NISH: Old Dursty. Son of Robert, of course. Weirdly. Um –

[All laugh]

[Spooky music]

ED: How many ghosts have you seen this week?

NISH: I have seen zero ghosts this week.

KATH: Really?

ED: Yeah, it's a common answer. It's a common answer.

NISH: Unless – unless you count the fact that I have been watching quite a lot of live sports, which looks like – obviously under the current conditions we're recording this in, something of, you know, a collective ghost story. Uh, the old pandemic. Um, and watching sport at the moment, it does feel like you're looking at – it looks like you're – like a bunch of people like wandering around the Marie Celeste. Like it just – because they keep cutting to these like empty stadia.

ED: Yeah.

NISH: It just feels very unsettling. And actually what makes it feel even more ghostly is the fact that they now have this like automated crowd noise button.

ED: Yes.

NISH: And that is actually the thing that makes it feel creepiest of all. It's actually more normal when you can't – when they just have – when you don't have the crowd noise on. And you can just – you can hear what you can see. Whereas when you are looking at empty stands and hearing cheering, you really do feel like, 'fuck me.'

ED: Yeah.

KATH: That is so unsettling.

ED: Yeah.

NISH: It's genuinely quite unsettling.

KATH: That's horrible. I didn't know they did that.

ED: I watched the rugby the other day and it's really creepy. Because they also like – they start cheering more when something happens. I mean I don't really understand rugby, but when something good's happening, the cheering gets louder. So somebody's controlling the noise, right?

KATH: Oh god.

NISH: Yeah, it's also – but it's slightly off. So it's slightly behind.

ED: Right.

NISH: So you feel like the crowd is like cheering for a game that happened before they were all murdered. Like it's quite supernatural.

KATH: That's so weird.

ED: I think it would – I think it would feel weirder – being able to hear everything would feel weirder than – than the crowd noise.

NISH: I – I thought that initially. But actually it's less unsettling. When you can – because you can just – you can see that there's like – the players are on the pitch. And then the staff is on the side. And you can hear them like yelling in a kind of echoey stadium. Initially that feels quite creepy, just because I think an echo is inherently scary.

ED: Yeah yeah yeah.

KATH: Yeah, you don't want to hear that again. You've said it.

NISH: But then I definitely find the like – the noise of ghosts much more unsettling. Because you just can't see – you're looking at empty chairs and hearing, 'ahh!' And you're like, 'what the – what is going on here?'

KATH: That is a really good answer to how many ghosts you've seen this week.

ED: Yeah.

NISH: Yeah.

ED: Between nought and, what is it, 5,000?

NISH: Between nought and 80,000.

ED: Exactly.

KATH: Yeah. Horrible.

ED: I remember – and, uh, Kath and I, we were – we did a tour show in Chorley Little theatre and our friend supported it. Like opened for us.

KATH: Oh god, yeah.

ED: Um, but the – the microphone – backstage, the microphone only fed back what he was saying. So you couldn't hear the crowd. So A, it sounded like he was dying.

NISH: Right.

ED: It sounded like he was having a fucking terrible gig.

NISH: Yeah yeah yeah.

ED: To the point where I kept on having to go backstage and be like, 'oh no no no, you're smashing it. It's great.' But – but being able to hear everything he did – the noises comedians make when the audience are laughing are horrible. So just hearing him like do a punch line and sound like, 'and that – and that was just the women. [mumbling] What else was I going to say? Hm. Hm. Anyway.' It was just so distressing. That's why I think if you got rid of the – if you got rid of the crowd noises in like a game of rugby

and you just hear them be like, [grunting, mumbling] ‘oh, pass it! Here, here, now!’ Or whatever. Again – again I’m not a fan of sports so I don’t know. I – I think the distressing sounds of – of 22 men exerting themselves would be far more distressing.

NISH: Would be pretty creepy.

ED: Yeah.

KATH: That’s a really good point.

NISH: Have you guys – if you’ve been on tour, you, like me, have presumably stayed in some fucking creepy places.

KATH: Yes. Yeah.

ED: Probably a yurt was the scariest.

NISH: Like – because I was – oh yeah.

KATH: No, I’d say the –

ED: A yurt with a sordid toilet.

NISH: When did you stay in a yurt?

KATH: Where were we?

ED: It was between two gigs down south.

KATH: Yeah, where – what had we –

ED: And we were like, ‘let’s stay in a yurt.’

NISH: Wow.

ED: So stupid. So stupid.

KATH: I think that was between Torrington and somewhere. I think. Something like that.

ED: Yeah. Yeah. And somebody – somebody was like, ‘oh, my – it’s my friend’s 50th.’

KATH: Oh yeah.

ED: ‘Come and have some drinks with us.’ It was like, ‘oh, we’ve got to get back to the yurt.’

KATH: The yurt.

ED: ‘We’d love to but we’ve got to get back the yurt.’

KATH: ‘The yurt is calling.’

ED: ‘There’s a drum circle happening.’

NISH: Once when I was – I was doing a, um, a like festival thing in Hay-on-Wye. Um, with Tom Neenan. When we were – we were doing a double act. And we did a thing at one of the Hay – not the Hay literary festival, but there’s like various like fringe festivals that happen around that sort of time. And we stayed in a hotel that – that on the internet some wags have claimed is the inspiration for Baskerville Hall. And –

ED: Ooh.

NISH: It really – as soon as you walked in, you were like – I mean if it isn't it could be. It was so like properly creepy and unsettling.

KATH: Ugh.

NISH: And we were staying in like a long dorm room. And it really felt really frightening. Anyway, we didn't see a ghost, but, um, there was one guy who was – we were sharing the dorm with, and, um, he, it turns out, sleeps in a fully buttoned shirt and no trousers and pants. Like – like Winnie the Pooh attending a formal engagement.

ED: Winnie the Pooh at court.

NISH: Yeah, exactly. Yeah. Winnie the – yeah. Yeah, Winnie on a court date. It – and at one point in the night, uh, he went up to go to the toilet and, uh, Tom was obviously awoken by him. I – I was – I was – and I think this is a medical term – so drunk I was basically dead. Um, and so I didn't wake up. And, uh, but Neenan did wake up and see this guy struggle to find the toilet. Just with no trousers or pants on, but a shirt.

KATH: Naked from the waist down is one of the most upsetting things I can picture.

ED: Yeah. Yeah. Naked from the waist down is the – is the funniest and worst way anyone can be dressed.

KATH: Yeah, it's both. Yeah.

NISH: It's both. Yeah, yeah. It's the worst way – it's the worst way. I would rather people had IMAX camera quality footage of my asshole than be seen wearing a shirt.

KATH: Buttoned up to the top as well.

NISH: A shirt with just my cock and balls like hanging –

ED: That's it, isn't it? It's the – yeah. It's just the – the bell – for lads, it's the bell-end and the – and the base of the balls. Just poking out from underneath whatever you're wearing. It's just fucking –

NISH: It's just not attractive.

ED: Humiliating. It's so humiliating.

NISH: Yeah, it's absolutely –

KATH: Interesting that's worse than seeing the whole thing. Like it's worse to see at the edges.

NISH: I think – yeah. It is. But it is, isn't it?

ED: It's – I think it's because it's all of the worst parts. Like I'm not saying the shaft's good, but it gives context.

NISH: Yeah, yeah. The shaft is nothing if not a vessel of pure context. The thing with like women in like long t-shirts, it's definitely a thing I feel like I saw more in films in the 90s. It's that – it's like it's quite sort of titillating, seeing a lady in like a long t-shirt. Because they're like –

ED: Yeah.

NISH: 'Ooh, maybe I'm going to see a bit of the old vagina.' And it like – there's a kind of –

KATH: Is that spooky speak again?

NISH: , that spooky speak. 'The old vagina' is spooky speak for 'vagina'. But like there's like – I definitely remember it being like quite a thing with women, like hot girls in 90s films. Like there was a thing with like long t-shirts. But you just cannot translate that on men. For like – that is just not –

ED: Yeah.

NISH: That is not – the tip of the dick and the bottom of the balls are an absolute nightmare.

ED: Yeah, horrible. Just horrible. Rancid –

NISH: Horrid.

ED: Rancid flaps of flesh. I think – I genuinely think I've just – I've just realised that this is why I hate seeing, uh, dogs in jackets. Exact same principle.

[All laugh]

[Spooky music]

ED: So yeah. So to answer the question, between nought and 80,000 ghosts.

KATH: Oh yeah, I forgot that was where we started with that.

NISH: Um, yeah.

ED: Yeah, that was – that was the question. Just a loop there. Just so I can write it down.

NISH: Just circle back. Circle back to the – the original question that was asked.

ED: Thank you, Nish. Um, my final question. Now my – we've changed this. So my final question is, what's the spookiest thing that's ever happened to you? It started out as, 'what's the scariest thing that's ever happened?' And it was 50/50 racism and 9/11. So – so we've changed it to, 'what's the spookiest thing that's ever happened to you?'

NISH: Well the – I – something actually quite spooky has happened to me, but it wasn't supernatural. I – when I was a kid, uh, my mum had gone out to pick my brother up from his friend's house or something. And I was working upstairs and I heard like rustling in my house. And like the house I grew up in was like – it just like – it was a noisy house, you know? It was like if somebody stepped on the kind of downstairs, you could sort of hear weird creaks upstairs. And there was just constantly noises coming out of the attic. So I was sort of used – I sort of grew up – and I'm quite an easily frightened guy, and was an easily frightened kid. So like for me it was like – I sort – but I did get used over time to the fact that this house was a sort of like Brian Eno soundscape. Um and then – but then once I heard like a kind of crash and I was like shouting after my mum, and then I was like, 'oh, no, she's gone to pick my brother up. It's probably – you know, it's almost certainly

nothing.’ And then I walked downstairs and there was a man in the corridor.

ED: What the fuck.

KATH: Oh my god.

NISH: Yeah. A guy had broken into our house. And when he heard me shout, he ran out of the back.

KATH: Oh, that’s horrible.

NISH: And it was like – it was one of those like – it was like properly like – it’s proper horror movie stuff, right? Because it – I had been lulled into a false sense of security and then suddenly there was like a bloke downstairs.

ED: Oh my – that’s fucking terrifying.

NISH: And it’s like – you know, I guess you always imagine that you’re going to do something cool in that instance, but instead I just sat on the stairs and cried for ten minutes. But it was like –

KATH: Hey, you know what? I think that’s okay.

NISH: There was nothing cool.

KATH: We all deal with stress differently.

NISH: Also I was about 13. Like I wasn’t like –

ED: Yeah.

NISH: Like I was – I was a teenager.

KATH: Oh, that is awful, though. Yeah, to be like – like, ‘oh, it’s just the radio. It’s clanging. Oh, no, sometimes it might be a man. Awful.’

ED: Yeah.

NISH: It was – I mean if it hadn’t been a robber and had actually been a ghost, it would’ve been like the perfect horror movie set-up. Because I was literally – I wasn’t like going, ‘Mum, are you there?’ I was like, ‘Mum, stop rattling around.’ Like it was properly like – in retrospect it was like a perfect opening scene of a horror movie.

KATH: Yeah.

ED: I – genuinely if it was a ghost it would’ve been less scary.

NISH: Yeah yeah yeah.

ED: ‘Oh, it’s just a ghost,’ right? Instead of like, ‘there’s a human – like there’s a – a human man and I’m a human boy.’

KATH: Yeah, like what –

ED: That’s so much scarier. That’s so much scarier.

NISH: Also it was my first time of being like – realising that the police are not like the police in films.

ED: Yeah.

NISH: Because like I expected they were going to be in there and be like dusting for prints –

KATH: Yeah.

NISH: But like – like I assumed they'd be like getting one of those like small knives and like scraping hair samples off the bottom of our floor. And instead the guy was like, 'we're probably not going to catch him.'

ED: They're – your first interaction with the police is always like, 'Okay. Okay.'

KATH: Yeah, 'oh, right.'

ED: 'Oh, you're just another person.'

KATH: Yeah.

NISH: 'Where's your CSI stuff?'

KATH: Yeah.

ED: 'You're' –

NISH: Where's all that?

ED: 'You're just me in a hat.'

KATH: Yeah yeah yeah. 'Oh, I'm going to have to get my own car dredged out of the river. Okay. Okay.'

NISH: What a fantastic window into Kath's life.

ED: Yeah.

NISH: What – what an absolutely fantastic window into Kath’s life – Kath’s life. That either that that’s something that’s happened to you, or that’s the first place your mind went when hypothetically having to devise a scenario in which you might have to talk to the police. Your first scenario is, ‘well, I’m going to have to dredge my own car.’

KATH: ‘Oh, bloody hell, this again. Okay.’ Finally it’s relevant to say it out loud.

ED: I think that’s – I think you’ve answered that question beautifully. Sorry, I just burped. Um, a spooky burp. Right.

KATH: Very rude to do it in people’s faces, though, Ed. Very rude.

ED: Yeah. Super rude, super rude, super rude.

NISH: Oh, Zoom is kind of a grey area, right?

ED: Yeah I think so. I think so. Uh, beautifully answered every single question of mine. Kath, I believe you have a question for Nish.

KATH: Yeah. Okay. Alright, okay, Nish. Alright. So, uh, George A. Romero, zombie. Donny Boyle zombie.

NISH: Of course.

KATH: Or ‘Zombie’ by The Cranberries. Shag, marry, kill.

NISH: [laughs] Okay. I think marry 'Zombie' by The Cranberries.

KATH: Okay.

ED: Nice. Yeah yeah yeah.

KATH: Quite – quite loud, though. Quite a loud marriage.

NISH: Yeah, well, I mean, I don't know if you've noticed, Kath. In the many years that you've known me, but I'm not afraid of volume.

KATH: Okay.

NISH: If there's – if there's one thing that does not phase me, it's volume.

KATH: Yeah yeah yeah. No, you're right. You're right. I should – I should've thought of that before I spoke.

NISH: Um, kill a Danny Boyle zombie. And, uh, shag the Romero zombie for the sort of retro value.

ED: Oh, nice. Okay. Yeah.

KATH: Oh okay. Not because of like –

NISH: Shag a 1970s zombie.

ED: Yeah.

KATH: Yeah, okay.

NISH: The more – maybe I’m more scared of the Boyle zombie because I recognise that version of London. Like I lived in that version of London when that film is set. So –

ED: Really?

NISH: In some way I find it more frightening.

KATH: Oh, yeah.

NISH: Like I – like when I watched the film – like when I watched – did you guys see ‘Saint Maud’?

ED: No.

KATH: No.

NISH: I watched ‘Saint Maud’ and I think part of the reason I found it so frightening is because it was set in a British seaside town, which are inherently creepy.

ED: Yeah yeah yeah.

NISH: And at one point she goes on a shit night out in a crap provincial pub.

KATH: Too real.

NISH: And like I think some of that stuff – when you recognise – yeah. It’s too real. Like I – I watched it at home because there’s no way to get to the cinema. And I was so relieved. It’s the only film I’ve ever seen that I would rather have watched at home. Because it took me two and a half hours to watch I think a 90-minute film.

Because I had to keep pausing it because it was so frightening. But I think when you –

KATH: Oh my god, right. I'm going to watch this.

NISH: I think when you recognise the stuff that surrounds the actual horror.

ED: Yeah, yeah.

NISH: It makes it even more – it makes it even more frightening. So I'll kill off the contemporary Danny Boyle zombie.

KATH: Yeah, that's fair.

NISH: And stick with my American 1970s zombie.

ED: Yeah, great.

KATH: Good answer. Write that down because I –

ED: Yeah.

KATH: I'm – like where I'm from is not too far from seaside sort of, you know –

NISH: It's fucking – it's creepy as fuck. That is a really, really unsettling –

ED: Brilliant. 'Saint Maud'?

NISH: 'Saint Maud'.

ED: Brilliant.

NISH: Really, really, really scary.

KATH: We'll let you know if it takes us like three hours to watch it. We'll try and beat your record.

NISH: It took me three hours. And there's a table next to mine – this is a story that makes James Acaster so entertained. But there's a table next to my, uh, sofa. And occasionally if I'm too scared in a film that I'm watching at home, I pause it and just look at the table to remind me that it's not real.

[All laugh]

NISH: I just pause it, look at the table and go, 'the table's still here. The table's still here. Okay. The table the table the table.'

KATH: What – what is it about the table that grounds you in, uh, the real world?

NISH: I don't know. I genuinely don't know. I genuinely don't know.

KATH: And you could get up and like go – go like have a brew.

NISH: I could get up and have something. I could look out of a window.

ED: Fucking hell.

KATH: You could do anything other than stare at a table.

NISH: But for some reason I just look – I just look at the table and I'm like, 'the table's still here. I'm fine.' It's like a talisman in 'Inception' or something. Like it really is like – I'm just like, 'the table's still here.'

ED: Oh god.

NISH: Just look at some of the detail on the table. Okay. Now back.

KATH: What an annoying thing to have to carry around. Like if that was your – 'oh, Nish is here. He's brought his table. It must be real.'

NISH: Look at the table. Look at the table. Right, back to 'Hereditary.' Fucking hell. Something's not right here.

KATH: Great film. Great film, that.

NISH: Great film. Horrible, but yeah.

KATH: Horrible but great.

ED: God I love that. That's made me lightheaded. That's really funny. Great. Um, smashing. Well thank you so much for, uh, answering our questions and coming here.

NISH: No problem.

ED: Um, beautiful Abbey. Love it. The Spooktown Abbey. Um –

NISH: Oh yeah.

ED: We hear – we hear you have a story to tell us about this location and we'd love to hear it now.

NISH: Oh. Do I have a tale to tell ye?

[Spooky music]

NISH: There's a bit of writing on the screen of your eye.

[scratching sounds] '1867. Spooktown.' The night was cold. Really cold. [wind sounds] Like someone had put snow in a fridge. A group of monks gathered around, chanting in Latin like twats. [chanting in Latin] They said in that singing voice that only monks have. [chanting in Latin] In the centre of the church, strapped to a mirror, was William Spook.

'You owe me everything, you pack of snivelling piss ants,' he hissed like a snake with bones and coat. 'I built this town with my own blood.'

One of the monks in the middle of chanting looked pretty grossed out, like he was clearly thinking, [chanting stops] 'oh god, I've been stepping in this dude's blood as soon as I get out of bed every morning. That is unhygienic. I'm going to start sleeping in socks.' But he kept chanting [chanting continues] because he was a fucking pro.

'You'll never get away with this.'

[chanting stops] 'Silence.' From behind the altar, a monk emerged, [bell chimes] holding a bowl of what seemed to be regular water. But everyone knew it wasn't regular water because of context. [ominous music]

‘William Spook, you are a foul murderer and a criminal. And so I call upon the forces of the night to trap you in the Hades mirror,’ he said, conveniently squashing a load of exposition into one sentence. He poured the not regular water over Spook [water running] and the mirror. It burned him, [sizzling] causing him to scream. [screaming] But his screams were soon barely audible. For the mirror itself began howling like a big glass dog. [howling] The previously solid surface began to melt, and Spook faded into the mirror. [chanting]

‘This is not the last you’ve heard of me!’

‘It fucking is,’ sang the monks.

Spook screamed, [ominous music] ‘you’ll regret –’ Suddenly Spook melted into the mirror. [crackling] The surface re-hardened and he disappeared into the darkness of his own reflection.

The main monk, the pourer guy, Big Johnny Pours-a-lot, looked into the glass. His own reflection looked back at him. It is done.

More writing on the screens of your eyes. [typing] ‘The present day – brackets 2020.’ We’re in the present now. We know it’s the present because some modern music is playing, like Cardi B or the ‘Go Compare’ opera singer. [upbeat electronic music]

‘Woah, this place is creepy as hell,’ said the voice of Chad Teenage Boy, a teenage boy. He ran into the room [footsteps running] flanked by his friends, Brenda Sidekick and Billy Dies First.

‘Chad, I’m not sure we should be in here,’ said Brenda, in a way that suggested she had a very basic grasp of the plot of most horror films. [heavy breathing]

Then Billy said something but it didn't really matter and wasn't anything that would warrant forming a strong emotional connection.

'Look at all this old junk,' Chad said. He kicked his way [items falling] through various dusty artefacts from the church, while sucking on a Chupa Chups lolly in a very cool fashion. [smacking lips] He pulled back the dirty old cloth [swooshing] and revealed the mirror. [clanging] Yeah, that mirror. The same mirror from the beginning. Shit. The three friends looked into the mirror. [ominous music] Chad's reflection stared back with all the mock confidence of a boy who'd repeatedly lied about being incredible at fingering. Brenda's face was a mask of concern because, and I cannot stress this enough, she'd exercised a modicum of common sense in her appraisal of the situation. Billy was also looking, but in a way that clearly didn't matter in the long term.

'This mirror will go great in my bedroom next time I'm doing some of my brilliant fingering,' said Chad.

'Chad, I don't think we should be taking this,' said Brenda. But like a woman on a comedy panel show, what she said was totally disregarded and the men simply pressed on.

'Help me with this mirror, Billy,' said Chad. And Billy replied, presumably. As soon as they got hold of the mirror, they realised that it was much heavier than anticipated. [ominous music] Chad heaved, groaning under the weight of the mirror and, we can only assume, so did Billy. Chad tripped on an old brick [crash and thud] and the mirror fell forward. With Billy doing so little, he may as well have not been there. Which, let's face it, he wouldn't be in a couple of minutes. [glass shattering] The mirror shattered.

‘That’s seven years’ bad luck,’ cried Brenda, who was absolutely winding up to a big old ‘I told you so’ speech.

Suddenly the shattered fragments of the mirror melted [liquid dripping] into pools of silvery water and began to collect together. For easier visualisation, think about that bit in ‘Terminator 2’ when Arnie shoots the T-1000 when he’s been frozen by nitrogen. But for copyright reasons, now forget about that image immediately. Seriously, forget about that image right now. God I hope Cameron is too distracted by ‘The Avatars’ to sue.

The pool was now, it has to be said, a full puddle. [ominous music, water gushing] And the puddle began to grow. Brenda was justifiably livid. The pool formed into Jack Spook.

‘This!’ he said.

The children looked baffled.

‘Ah, shit. You’ve caught me in the middle of a sentence.’ There was a really awkward pause and Spook felt like a right wally. He quickly composed himself. ‘What year is it?’

‘It’s 2020 in the summer. In that couple of months when the restrictions were lifted,’ said Brenda in a way that really helped fill in some blanks.

Jack Spook stood there, clearly doing some maths. ‘For 180 – I want to say 3? I think it’s 3. It’s 3 years I’ve been trapped in that mirror. Now I come to take my reward.’ Spook grabbed Billy and bit directly into his neck. [biting] It was as violent as it was absolutely inevitable. Chad and Brenda screamed, but [screaming]

given Billy's whole predicament, it was really a case of going through the motions.

'Who are you?' said Chad.

[bagpipe music] 'I am William Spook, the founder of Spooktown. For 50 years I plundered the high seas. Then I returned home to Spooktown and used that money to build this town. But the elders were embarrassed by me. They told themselves lies about how the town was built and trapped me in this mirror to prevent me from ever escaping and telling them the truth: that this town was built on blood. [music stops]

'Wow,' said Brenda. 'It feels like this is a really interesting story about how suppressing the sins of the past can come back to bite you. And how powerful myth-making is in the way that we write our history. Especially given the conversations that are going on about the British Em –' Spook murdered her, much to the relief of everyone who was just trying to have a good laugh with a fun ghost story. [screaming, biting]

'What are you going to do now?' asked Chad.

'I'm going to claim what's mine,' said Spook. 'This entire town.' He laughed and looked out of the window in a way that was clearly designed to set up a much better financed and therefore more violent sequel. Think 'Evil Dead 2' vs. 'Evil Dead'. [wind blowing]

Then he killed Chad, which was unnecessary, but quite satisfying because the kid was clearly a bell-end.

'Now to claim my reward. To be continued.'

[Spooky music]

KATH: Got some, uh, got some questions.

NISH: Question me. I think you'll find this thing is air-tight.

ED: Ooh.

KATH: Well, you say that. Now this is – this is – maybe I fixated on this too much, but it was built on blood, right? You keep saying it's built on blood. But there was a bit where you said it was actually built with his high seas earnings. Like he travels the high seas –

NISH: Yeah.

KATH: And then – which is it?

NISH: The blood was a metaphor, okay? The blood – it wasn't literally built on blood. If anything that monk was being over-cautious in his interest in hygiene. Although, given the events of the last year, maybe not a bad idea.

ED: Yeah.

KATH: Yeah.

NISH: Wear socks to bed and wash your hands.

KATH: Yeah. Yeah, okay. Okay, yeah.

[All laugh]

NISH: 'I'm not wearing feet muzzles, mate. Get out – get those feet nappies off my feet.'

KATH: The sheep.

ED: Um, headlines for me.

NISH: Yeah.

ED: What was the lolly called again?

NISH: Chupa Chups.

ED: Hm.

NISH: Chuppa Chups.

KATH: Chuppa Chups.

NISH: Depending on how you pronounce it for taste. Uh, it was – I just specified the brand because, um, it comes from the, uh, Chupa Chups region of France. Anything else just has to be called a, uh, small hard sweetie stick.

[All laugh]

KATH: Great, so this was – it was the real deal, basically.

NISH: It was a way of illustrating that Chad Teenage Boy was a man of means.

KATH: Got you.

ED: I think – uh, it was, yeah, it was the ‘Chupa’ vs. ‘Chuppa’ I think for me, was my – was my first question. Secondly I think, um, usually I wouldn’t pull people up on this kind of stuff, but you have twice now said there’s no holes in the story. So I –

NISH: I – I believe, uh, before we officially started recording, I referred to it as the opposite of a cheese grater.

ED: Yes, yes.

KATH: Yeah, you did.

NISH: The pure absence of holes.

KATH: Yeah.

ED: I believe – I believe you did. Um, when he went into the mirror, lovely imagery by the way –

NISH: Yeah.

ED: When he went into the mirror, he was called William.

NISH: Yeah.

ED: When he came out of the mirror, he was called Jack.

KATH: Jack.

NISH: Oh. Now. Now. Now.

KATH: What happened in those 103 years or however long it was?

ED: Bearing in mind – bearing in mind nothing happened to him because he was mid-sentence.

KATH: Yeah.

[All laugh]

KATH: That's a big old hole you've left there.

NISH: The thing about these traditional ghost stories is that they get handed down from generation to generation. And sometimes in the telling they become sort of corrupted. Think of the Danish myth of Hamlet. That by the time it came to be written down by William Shakespeare, became Hamlet, this story, due to a – you, you know, the modern equivalent, say, of the oral tradition of the corruption of names and the alteration, i.e. the failure to properly execute a 'find and replace', has –

KATH: Right. Right. You're right. You – you –

NISH: Had – had its own – had its own version of the –

ED: Okay, yeah yeah.

NISH: The names.

KATH: Wait, no. I've still got a – right. You say things get passed down and things get mis – you know, when it's retold it changes. He was called Jack and William in 2020. There was no – he was called William, exclusively William, in the 1800s. And then in 2020 it was Jack and William. So –

NISH: Well what happened there is the – the narrator refers to him as Jack. Presumably the narrator – the narrator felt like he looked like a Jack in that moment.

ED: Right.

KATH: Okay. Okay. And then it was clarified, ‘I’m William Spook.’

NISH: He’s only referred to as Jack – on quick retrospect, uh, twice. And I can only assume that is a result of a poorly executed ‘find and replace’ operation.

ED: Now like – usually wouldn’t pull anyone for that, but the hubris of saying it’s got no holes in it, um – [laughs]

KATH: Well, um –

ED: Uh –

KATH: Can we go inside? Can we go into the – into the Abbey? Are we able to go in?

NISH: Yeah, of course we can.

ED: I’d love that. I’d love to pop in if that’s alright.

KH: Yeah.

NISH: We can have a real – we can wander around and have a real root around. Like we can walk in the footsteps of Chad Teenage Boy.

[Spooky music]

ED: Um, I have a sort of – a question about William Jack. Uh –

[All laugh]

ED: So he was – he was a – he was a –

NISH: Look, it's more like a donut, right? It's a fantastic, solid piece of work with one enormous hole in the middle of it.

ED: Ah, that's so like – like a donut, that was delicious. I loved that. Um, so William – William Jack was a pirate. Yeah?

NISH: Indeed.

KATH: Yeah.

ED: Yeah. He used his ill-gotten gains or his blood money –

NISH: Yeah.

ED: To form a town. Now we – we know as a fact that – so he formed the town in – in 1867, according to William Jack.

NISH: Yeah. Yeah.

ED: But as we know the – the town's been around for – for so many years. So I feel like – I feel like William Jack is a liar. But that – that goes hand in hand with the pirate – yeah.

KATH: Yeah.

NISH: Yeah yeah yeah. But he's a pirate. Pirates be lying.

ED: Yeah.

KATH: Yeah.

ED: Pirates be lying.

NISH: Pirates be lying.

KATH: Also he bit someone's neck. That's really –

ED: That's what I was getting to.

NISH: Yeah, that was a really horrible detail.

KATH: Like woke up and immediately bit someone's neck.

ED: Because I was like, 'oh, he's a vampire.'

NISH: Yeah.

ED: 'Oh, no, he's just a jobbing pirate who –'

NISH: No, he just needed to get the, uh, he just needed to do something very unnecessarily violent to a character that didn't really – it – it may be because it's a favoured trope of the narrator in horror movies. When someone for no real reason is murdered in a really horrific way.

ED: Yeah.

NISH: And it doesn't seem proportionate to the fact that they've not really done anything. But anyway, as I say, this is a true story. And so, uh –

ED: Yeah.

KATH: Sure sure sure.

NISH: I can only assume that, uh, William Jack thought this, uh, fellow had a particularly delicious neck. Billy Dies First had a particularly delicious neck.

ED: Okay. And was the –

NISH: Is his name 'Billy Dies First'?

ED: Yes.

NISH: Billy and William. I, um, say what you want about me. I'm not, um, au fait with the full canon of white names.

[All laugh]

ED: Billy Dies First, Brenda, um, exposition?

NISH: Brenda Sidekick.

ED: Brenda Sidekick, sorry.

KATH: Brenda Sidekick, yeah.

ED: And, uh –

KATH: And Chad Teenage Boy.

NISH: Yeah.

ED: Chad Teenage Boy.

KATH: Yeah. Yeah.

ED: Uh, who all we know – we know their parents, um, because obviously they live – they live here.

KATH: Yeah.

NISH: Very much so. The Teenage Boys are pillars of the community.

ED: Um –

KATH: Yeah.

NISH: Um, the Sidekicks are their friends and the Dies First – nobody really knows anything about them. No one really knows or cares anything about them.

ED: Yeah, I think – I think both of his parents are dead as well. Um –

NISH: Yeah, they're dead.

KATH: I think – I think that line has been wiped out, I'll be honest. I think so.

ED: Yeah.

NISH: Yeah.

ED: Chad's mum, Sarah Teenage Boy –

NISH: Indeed.

ED: Is I feel – it's not nominative determinism, is it, with her?

NISH: It's not – it's not ideal. And she would've rather have kept her maiden name, which is of course 'Sarah Teenage Girl.'

[All laugh]

NISH: But, uh, Chad's father, Dan Teenage Boy –

ED: Yeah.

NISH: Is a very traditional and frankly rather unpleasant individual.

KATH: Yeah.

ED: Um –

NISH: He's – he's not a good guy. He's a bad guy.

KATH: Yeah, we've – we've heard – we've heard rumours.

NISH: Yeah.

KATH: About Dan Teenage Boy.

ED: I – I golf – I golf with him. And he's just a –

NISH: Yeah.

ED: He's just a cunt. Um –

NISH: Try getting that guy to get a – get a round in. You'll be waiting a long-ass time.

KATH: Oh, bloody hell, yeah.

ED: Yeah, zero. Too bloody right.

KATH: Yeah, don't bloody bother. Yeah.

NISH: Is – is his wallet trapped in a Hades mirror?

ED: Don't say that to him though because he does get violent when he's had a drink. Um –

[All laugh]

KATH: Yeah, um – yeah we can joke amongst ourselves, but do keep it, you know –

ED: Yeah, yeah.

KATH: Keep it within this little circle. Don't want it getting back to the Teenage Boys.

ED: So – now the – the monks who – who still frequent Spooktown Abbey, do they – do they know about, uh, William Jack escaping?

NISH: Yeah, and I don't want to point fingers, but they've really effed the pooch on this one. I'd say – I'd say if you've been warned that William Jack, the evil pirate, is trapped inside that mirror –

ED: Yeah.

NISH: You pop it in a safe.

ED: I think that's – yeah.

KATH: Yeah, that would be –

NISH: At the very least.

ED: Yeah.

NISH: At the very least keep it in the back of a frequently used office.

KATH: Yeah.

NISH: Just keep it somewhere visible in a place where there's a lot of foot traffic.

ED: Yeah. Yeah, it seems weird to leave it in a nearly abandoned Abbey.

NISH: Yeah.

ED: In the – in the – basically perform the ritual and then wash your hands of it.

NISH: They –

KATH: Yeah.

NISH: Dropped the ball.

ED: Yeah, there's no aftercare. It's like the police.

NISH: To err is human, Edward. To forgive is divine.

[All laugh]

NISH: They dropped the ball. The monks dropped the ball. And you know what? They'd be the first to hold their tonsured heads up and say, 'we really – we made a mistake here. We've – we've really – we've, as the French say, fucked a dog on this one.'

ED: Are you – is that what – how do you know this story? Are you a member of the monk hood?

NISH: Because I am William Jack.

ED: Holy shit, you don't even know your own name!

KH: Oh shit.

NISH: No, I'm not – I'm not William Jack. I, uh, I just um – what I am is a prodigious Googler.

KATH: Okay.

NISH: Like I go on the, uh, same website Willow does in Buffy. You know how there's a point in every Buffy episode –

KATH: Yeah yeah yeah.

NISH: Where they're like, 'what is this? I don't know.' And Willow's like, 'I'll just go on the website that has an inventory of every murder that's ever happened in this town.'

KATH: Yeah.

NISH: I – I'm a huge frequenter. Ghostlymurders.org.gov.in.

ED: Great.

NISH: It's an Indian website. It's an Indian website. And, uh, you just – you just click on whatever your town is and it gives you all the potentially sus murders that have happened. Not any of your clean kills, but the sus murders that have happened. And the sort of general stories. It's that one. And like Willow's – like Willow and Buffy, it only – it's still operating at a dial-up speed. So you really have to wait for the thing to appear. In a way that often, you know, in a narrative sense, creates a very slow reveal. Slow and very often convenient reveal.

KATH: And very sort of staggered, yeah.

NISH: Yeah.

KATH: Like the image will come down in three separate –

NISH: Absolutely, yeah yeah yeah.

ED: Yeah.

NISH: A lot of the time the text will appear and you'll think, 'oh no.' And then the photo will appear and it'll really be of someone that contextualises a lot of what you've seen in the previous say 20-25 minutes.

KATH: Yeah. Yeah.

ED: I love stumbling across one of those – one of those websites that was designed in like the late 90s. And they've gone like, 'that's – we don't – never need to change that.'

KATH: Oh, Space Jam. Space Jam website.

ED: The Space Jam website.

NISH: Space Jam website, of course.

KATH: Yeah.

ED: Yeah. Ab – just fucking divine.

KATH: Brilliant.

NISH: They're really fun.

ED: Honestly it happens so infrequently, but when you come across one you're like, 'fair, fair.'

NISH: It's very exciting.

ED: Yes.

NISH: You're like, 'oh, Comic Sans. I see we've travelled to a simpler time pre-9/11.' Ooh, a lime green background and red text. What I really like is a website that's unwieldy and like an eclipse cannot be looked at directly by the human eye for fear of it singeing your retinas.

[Spooky music]

KATH: Why haven't we heard of William Spook if – if –

ED: William Jack.

KATH: William Jack Spook.

NISH: Yeah. Well –

KATH: We've been in Spooktown a long time.

NISH: That's what Britain does with its history, guys. Buries it and then denies it.

KATH: Okay. That's a really good – okay.

NISH: Yeah.

KATH: That's really good.

NISH: Yeah. People hadn't really heard of Edward Colston before they flung him in the drink.

ED: Yeah. Very true.

KATH: Yeah.

ED: It's really good to, um, I think this has happened every time. If you, uh, um, use something that we can't really argue with from a moral standpoint as a defence –

[Nish laughs]

KATH: Yeah. Yeah.

ED: Of the story. Ugh, yeah, I guess it's in then. Fuck's sake.

KATH: Yeah, no that did – that does happen in real life and it is dark, isn't it? Better pop into Spooktown. Welcome.

ED: I guess, uh, I guess the story you finished writing 15 minutes after the podcast started recording should go in because of that.

NISH: I didn't have time to do – fully execute the find and replace.

KATH: Yeah. Yeah. Real eloquent.

ED: Kath, can you see that there? There's like, um, it's like a sort of pool of water but it doesn't look like water.

KATH: Oh, kind of like Alex Mack? You know when she melts down?

NISH: Yeah. Yeah, yeah it was weird you bring that up because, uh, I believe, uh, the person who wrote the story actually did consider making that reference and excised it because he thought it might be too esoteric. But clearly it would've been absolutely fine.

[Spooky music]

ED: If that's from the mirror – I mean somebody needs to start checking in on this Abbey if they haven't cleared this up.

KATH: Yeah, this is mad.

ED: In a year.

NISH: The monk – the monks are absolutely – are dropping bollocks left, right, and centre here.

ED: Just getting shit-faced on mead 24.

NISH: Just absolutely hooned on mead.

KATH: I'll be honest.

ED: I think –

KATH: Based on Nish's reaction to the weird mirror water, it's made me think, 'oh, well something's – something might be real.'

NISH: Yeah.

KATH: About this.

ED: I think I'm – I think I'm ready to – to debrief with you, Kath. If you're ready to debrief with me.

KATH: Okay.

ED: Are –

KATH: Okay.

ED: Are you ready? Are you ready?

KATH: I'm – yeah. I can be ready.

NISH: She was born ready.

KATH: I was born ready.

ED: Thanks. Thanks, Nish. Um, bear with us, Nish. We're just going to go have a little conflag about your story.

NISH: Perfect.

ED: Uh, over here by all of the monks.

KATH: Yeah, weird they've just been watching.

NISH: Weird they've just been watching us. Fucking pervs.

ED: So weird.

KATH: Really weird. Rude, actually.

ED: Notice they've not said anything as well. Not even a welcome. Hi guys, sorry, we're just going to squeeze into the middle of your – sorry, excuse me. Excuse me, sorry.

KATH: Sorry sorry sorry. Excuse me.

ED: Sorry. What do you think?

KATH: I – I don't know. I mean the mirror water on the floor there is weird. That – the water is weird.

ED: Yeah.

KATH: But I don't know. Like he's – he's just gone on that – he's gone on that website.

ED: That's the thing.

KATH: It could be fake news.

ED: It's a Google story. It could be fake news, Kath. And I –

KATH: You can't just go on Google and go, 'alright, yeah, I believe that and that's that.'

ED: Two seconds. Nish?

NISH: Yeah.

ED: Did you Google the story or did you use another search engine?

NISH: Binged it, bitches.

ED: Bing. He Binged it. So it's a Bing story. That's way worse.

KATH: He Binged it. Right. Yeah. Well, it's – it's going to be – it might be –

ED: 'Binged it, bitches.'

KATH: You know what?

NISH: Safe search off.

[All laugh]

ED: Large images only.

NISH: HD.

KATH: Is he still shouting from across the –

ED: Yeah.

KATH: Yeah.

ED: I think he's talking to one of the monks now.

KATH: Okay, okay.

NISH: Give me some mead!

KATH: It's a great story but I can't –

ED: Lovely story.

KATH: Confidently say, 'oh, absolutely. Put that in Spooktown. Yeah guys, this is how our town was made. No sweat. Oh, how did we find out?'

ED: Yeah.

KATH: 'We Binged it. Nish Binged it. That's what our town is made on.'

ED: I'm going to – I'm going to defer – I'm going to defer to one of the monks.

KATH: Okay.

ED: Excuse me, mate. Do you believe the story? Yes or no? There we go. It's a no. It's a no.

KATH: I think it's no because we –

ED: It's a no. Fuck.

KATH: Like imagine how embarrassing it would be going through the museum and being like, 'oh gosh, what are – how did you know all about this?' 'Oh, Bing.'

[All laugh]

KATH: That would be so embarrassing.

ED: Yeah. The blue plaque's just a –

KATH: Oh you know we didn't fact check any of it.

ED: Blue plaque's just a link to Bing.

KATH: Nish Kumar came in and said he – I – yeah. That would be so embarrassing.

ED: Yeah.

KATH: We can't. We – it can't become part of Spooktown lore.

ED: Yeah. Yeah. Okay, let's go – let's go back to Nish and tell him the – the terrible news.

KATH: Okay.

ED: Hi Nish.

KATH: Hey Nish. Hey. Hey.

NISH: Hey guys, what's up? Just over here Binging some stuff.

ED: Binging some more stuff.

NISH: Can't believe the Normans arrived in 1068. Boy oh boy.

ED: Um –

KATH: Yeah, about that. Um –

ED: Got a bit – bit of bad news. Uh, bad news is we don't believe you, which I guess means we're calling you a liar. But we're not calling you a liar, we're calling Bing a liar, uh, I suppose. Um –

NISH: Oh, I can't believe this! I'm as angry as Pete Best, the seventh Beatle.

ED: It was – it was wonderful –

KATH: Right.

ED: To see you. Um, have a safe journey. Are you sticking around or are you going to head off?

NISH: Uh, I think I'm going to go and get hooned with these monks. They got some killer mead.

KATH: Well good luck getting a conversation out of them.

ED: They're not very chatty.

KATH: No.

ED: But I'm sure when you get some mead down them they'll be wankers.

NISH: Yeah. Get some mead in ya.

ED: 'Get some mead in ya.'

NISH: Get some mead in ya.

ED: Uh, thank you so much for – for coming. And we'll – we'll see you – gosh I hope it's soon.

KATH: Yes.

NISH: I'll see you anon. Spooky for later.

ED: Nice. I'll see ye anon.

NISH: See ye anon.

ED: Give – give our best to William Jack.

[Spooky music]

[Footsteps]

ED: That was nice, wasn't it?

KH: Really nice.

ED: I'll tell you what I thought about that one, was that it was nice.

KH: What are you up to now?

ED: Oh, Billie Piper.

KH: Up to Billie Piper?

ED: Yeah, going to meet Billie Piper. And she's, um, she burps when she yawns. Um, so I'm going to have to sort of convince her that it's not a ghost. So we're going to, um, what is it? The MOSI. Museum of Science and Industry.

KH: Okay.

ED: I love, um, science, industry, and museums.

KH: Oh, have a lovely time.

[Spooky music]

This has been a Little Wander production. Music from Rhodri Viney. Local artwork from Suze Hughes. Voice by Melanie Walters.

With special thanks to Beth Forrest, Steve Pickup, Sam Roberts, Henry Widdicombe, and Jo Williams. Other podcasts from Little Wander include Here to Judge and I Wish I Was An Only Child. Subscribe now on iTunes, Spotify, or wherever you get your podcasts.