

## Welcome To Spooktown – Jenny Ryan

[Spooky music]

ED EASTON: Oh my god, it's an honest to god real life ghost.

[Traffic sounds]

ED: Ooh. [sings] Pumpapumpapum. Haha! Tatatatata tiddly tie pupumpapum.

KATH HUGHES: I do love walking with you, Ed. I like the little songs that you come up with.

ED: It's a – it's a nervous tic. [sings] Adiddly bababoo ratitadoo.

KATH: Always scating as you walk.

ED: [laughs] The scat rambler. It's weird that's the only thing we said to each other in the last two hours of walking. [sings] Umbabadaobo reepepe atatatum adibidi zabadadedede. Have you had any nightmares this week, Kath?

KATH: Um, yeah. So I had – I had sleep paralysis. And, um, I couldn't move, obviously. And I heard the doorbell go downstairs. And then the door opened and then I just heard children in the hallway. But I couldn't do anything about it. And this was at like 3 am.

ED: [laughs] If it was 4 am, would you have been able to do something about it?

KATH: Yeah, I feel like I would've pulled myself out of sleep paralysis and been like, 'kids, what are you doing in here? It's a bit early but not too early, so – 3 am was too early.'

ED: And – and on top of everything else, it was 3 am.

KATH: It was 3 am.

ED: Ayayay. When it rains it pours, Kath. Yeah, that's horrible.

KATH: It's just very creepy.

ED: I think I'm – the sound of children is scary. Like even – even like a child's birthday party, there's still a sort of sense of, 'ooh.'

KATH: Yeah, what are they all doing?

ED: 'Why are you so happy?'

KATH: Mhm.

ED: 'Have you read the news?'

KATH: [laughs] How about you, any nightmares this week?

ED: Um, yeah. I had a sort of, um, quite low key one. Like a – a creeping nightmare, in that we got carpet fitted.

KATH: Mhm.

ED: Grey.

KATH: Grey, yeah.

ED: Very cheap. Very cheaply fitted. As in like, 'that was cheap.'

KATH: Suspiciously cheap.

ED: They did and it's like, 'this is great.' Suspiciously cheap. Um, and now it's like, 'is that a lump there?' Like you know you just start being like – because it was cheap. If it was expensive, I'd never notice anything. But because it was cheap, I'm like, 'have they fucked it and I've given them a handsome tip?'

KATH: Oh. I mean –

ED: Also the name of my penis.

[Both laugh]

ED: [laughs] Badidibaba. This is a long way.

KATH: Yeah, well I wanted to avoid the, uh, you know, the ducks. The ducks in the park.

ED: I'm glad I brought a Blue Riband with me.

KATH: Oh, I do like a Blue Riband. Did you bring two, or – ?

ED: Yes.

KATH: Okay. Wow, okay. Um –

ED: Two for moo. Meaning me.

KATH: Yeah, I got – yeah, I got that. Because I – it wasn't in my mouth, so I knew that.

ED: It wasn't in your mouth. This could be a fun game.

KATH: What's not in my mouth?

[Both laugh]

ED: No peeking.

KATH: I think we're nearly there now, actually.

ED: There is Jenny Ryan. As I live and breathe. [sings] Bidababa.

[Spooky music]

ED: Oh, hello Jenny!

KATH: Hello!

JENNY RYAN: Hey!

ED: You okay?

JENNY: Yeah, I'm – I was beginning to despair you were ever going to turn up.

KATH: Oh, sorry. It's a long street, so –

ED: Yeah. Slow walkers.

KATH: You were down the other end, so –

JENNY: You came – you came the wrong way. You came a really counterintuitive way because, I mean, the train station's like half a mile that way. Just at the end of the street.

ED: Yeah.

JENNY: I don't know why you've come that way.

ED: You know when you do that thing when you put in the street name but you don't put in the number? And the street's really long so you end up being at the –

JENNY: Ah, it's foolish. Really foolish.

ED: Yeah, yeah. It's not our fault. It's not our fault. Thanks for, uh, pulling us up on it.

KATH: Yeah.

JENNY: Yeah, I mean somebody needs to tell you.

KATH: That's fair.

JENNY: Yeah. You'll never learn otherwise.

ED: Yeah, very true.

KATH: Yeah.

ED: Uh, first off, we've heard about our journey here. How was your journey here to Spooktown?

JENNY: Ah, very smooth. Very smooth. Um, I'm very familiar with the area, so it was nice to have a little walk through –

KATH: Oh, okay.

JENNY: I walked here through the park. It's, uh, typically rainy but, you know, ducks were out.

KATH: Sure.

JENNY: As they always are.

ED: Lovely, yeah.

JENNY: I mean you've got to be careful in that park because if you take a certain path, the ducks have taken over.

KATH: Oh, the ducks have.

JENNY: Yeah, feral. Feral.

KATH: Yeah yeah yeah.

ED: I didn't know about this. That's – that's really good to know.

KATH: Yeah. It's known as the duck path.

JENNY: Yeah. They've – they're also – they're starting to mutate.

ED: Hey.

KATH: Oh.

JENNY: Yeah, they're getting bigger every generation.

ED: Yeah.

KATH: Ah, bloody hell.

JENNY: Too much bread. I mean the – the yeast around here really – they need to get the WHO in to have a look at this.

ED: If I had a penny for every time somebody said, 'the yeast around here,' I'd be a millionaire.

[All laugh]

ED: It's unbelievable, isn't it? That's nice that you sort of strolled – so you – do you live – do you live here in Spooktown?

JENNY: Well, not – not these days. But, um, you don't know this about me, but I was – I was partly brought up in Spooktown.

KATH: Oh were you?

ED: No!

JENNY: In fact, we are here, um, that house there is my grandparents' house.

KATH: Oh wow!

ED: That's so nice!

JENNY: Yeah. So I'm, you know, I'm used to the environs. I'm used to the transport issues and, uh, some of the local fairy tales as well, which – they're mostly about yeast.

KATH: Yeah, yeah. Yeah.

ED: Well how big were the ducks when you grew up here? Must've been tiny.

JENNY: They – that was the thing. You – when you're little and you've got books, like picture books with ducks in, you've not really got any proper idea of scale, have you?

ED: Yeah.

KATH: Okay, yeah yeah yeah.

JENNY: Because maybe you'll see – there will be a duck and it'll be standing next to a cat. They're roughly the same size. So you got to the park and the – I mean we have big cats, so this – not big cats like tigers, but, you know, larger mummies, you know? They were – they were, uh, chonky boys, our cats.

ED: Yeah, yeah.

JENNY: And so you'd go and you'd see the ducks, and you're like, 'yeah, that duck is – that duck is slightly bigger than my cat. So that seems about normal.' And then you find that you go to other towns, you know, you finally get your passage out. You go to some other university outside of Spooktown and you find out that other people's ducks are not like your ducks.

[Spooky music]

ED: How many ghosts have you seen this week?

JENNY: Um, well knowingly I've not seen any human ghosts knowingly.

KATH: Okay.

JENNY: But I mean I do tend to see pet ghosts, so –

ED: Sure.

JENNY: I will – I'll be catching the – the cat out the corner of my eye. She's sitting on a pile of clean washing. Turn around, she's gone. She's been dead three years. Um, but not knowingly. I could've been walking past ghost humans all week.

ED: That's the thing, isn't it?

KATH: That's fair, yeah. That's absolutely true.

JENNY: Yeah, but not – you know I've not seen like Abraham Lincoln about or anything. And I know he's dead.

KATH: So you've not – yeah, you've not been able to go, '100% that's a ghost.'

JENNY: No.

ED: The one – the one confirmed death, Abraham Lincoln.

KATH: Yeah, Abraham Lincoln. It's not Abraham Lincoln, it's not a ghost.

JENNY: Of all the dead people there's ever been, just –

ED: I was – I always wonder. Because you're right, you never know who's a ghost because you can't stop everyone and be like, 'are you dead?'

JENNY: Yeah.

ED: Some of them might not even know.

KATH: It would be really rude, wouldn't it?

JENNY: It would.

ED: So like, let's say I, you know, I've got a cup of coffee on the side and I pick it up. Who's to say a poltergeist isn't also moving that at the same time?

KATH: Oh, and it's a coincidence?

ED: Yeah, it's like, 'I'm going to move the coffee cup.' And as he goes to do it, I pick it up at the same time. So it's like –

JENNY: That's not helpful, Mr. Poltergeist.

KATH: So you know what I'm thinking? I'm thinking more that the poltergeist is like gearing himself up to be like, 'I'm going to move this mug.' And the every time we do it at the same time.

ED: Yeah.

KATH: And it's like, 'oh, for god's sake, just give – let me move the mug my myself.'

JENNY: Yeah.

ED: I'm not going to do anything for the rest of the day. And just hope –

JENNY: Let the poltergeist take the strain.

ED: Yeah. Put my feet up. He can read this book.

JENNY: Let them have their moment.

ED: Um, okay so that's – that's between no ghosts and everyone you've seen.

KATH: Yeah.

JENNY: Yeah. Yeah.

ED: That's a big scale.

JENNY: I'm pretty sure I've seen some not dead people. But, you know, I can't be sure. At the moment I can't touch anybody, so how do we know?

ED: Oh shit, yeah, yeah.

KATH: That's a very good point.

JENNY: Yeah, I'm beginning to forget how, like, alive humans feel when you touch them, when you prod them.

ED: Yeah.

JENNY: So who knows? You might all be dead.

ED: Aw man.

KATH: Oh... oh no. Hey.

[All laugh]

ED: Ah.

KATH: Okay.

ED: What is the scariest thing that's ever happened to you?

JENNY: Right. Scariest thing like supernaturally kind of thing that's ever happened to me. Um, was many years ago because I've had three million jobs as a temp and one of them was working in the gift shop of, uh, a stately home. Not a stately home, but an old house slash museum. And, uh, I was working a couple of shifts per week. And on Friday, being a temp you have to go and fax your timesheet in. Classic, I mean it's so high tech. Um, so this house had different bits. So they had a Tutor bit, and there was a bit that was, um, like even older than that. Then there was a big Victorian wing. And the Victorian wing was two floors. And upstairs had to be used. The whole thing had been used up until about ten years before as a nursing home.

ED: Oh.

JENNY: Um, and the upstairs was all partitioned off. There were locked doors and everything because it was derelict. It was dangerous. You couldn't have people wandering around there, except for when they used it as a film set for – for various things. So when I was working there, um, one of the curators gave me a tour upstairs. And it was pretty spooky.

It was exactly as you'd expect. Like the wallpaper was peeling off and there were rusty bedsteads there and creaky floorboards. And it was wonderfully atmospheric, brilliant stuff. Um, but I knew it was all locked off. Nobody could get up there. The only two rooms that were done up upstairs were the two offices where the fax machine was. So the place was closed Friday night. The other two employees were just getting their stuff ready in the kitchen downstairs. I go up to take in my, uh, timesheet. Fax it away in the office. And as I'm there, I hear something from the blocked off corridor.

KATH: No.

ED: Ugh.

JENNY: Yeah. There's a creak and I'm like, 'might just be the building settling. It's the building settling, isn't it? It's the building settling.' Nope, these were definitely footsteps. Heavy footsteps stomping and getting faster and faster towards the door. I've never faxed anything so fast in my life. It was terrifying.

ED: Oh my god.

KATH: Oh no.

JENNY: So they were approaching this door with a lock on it just at the end of the – just a few metres away. And I ran. I ran so fast. I don't think the fax got through. I don't think I got paid that week. And I don't care.

ED: Yeah, worth it.

JENNY: Because it meant I didn't die at the hands of a nursing home ghost.

KATH: Oh my god.

ED: Yeah.

JENNY: There you go. True story. And I went downstairs. I did go downstairs and the other staff members were like, 'yeah, sounds about right.' Yeah.

ED: Oh really?

KATH: Ugh.

JENNY: Yeah. One woman would never go up there by herself.  
[Imitates ghost] Woo!

ED: Really spooky answer.

KATH: Ugh, I – I've hated and loved that.

[Jenny laughs]

[Spooky music]

KATH: Uh, okay so: oooh! [screams] Ah! Boo! Shag, marry, kill.

JENNY: Ooh. Um, uh, I'm going for the 'oooh' sounds like it's – it's much more sustainable. It's – it's a long term thing so I'm going to marry that.

KATH: Okay.

ED: Huh.

KATH: So you could have a happy life with the –

ED: Interesting, yeah.

JENNY: I think the – I'm going to have to kill the 'boo' because it's just – it's just too much. I couldn't cope with that on a daily basis. I can't – it's –

KATH: Too sudden. Too like, 'oh god, what are they going to do next?'

JENNY: Yeah, it's – there's no ramp up to it. It's just, yeah. I feel like the 'boo' is like the kind of partner who'd be like pulling pranks and would be like, 'uh, it's just banter. You've no sense of humour.'

KATH: Oh god, yeah.

JENNY: And they'd be filming them and putting them on TikTok.

KATH: 'Can't take a joke.'

JENNY: Yeah. Yeah, no, they can bug off.

ED: That sounds exactly like me, so –

JENNY: Yeah.

ED: I think I'm – I think I'm 'boo.'

JENNY: You're a 'boo.'

[All laugh]

JENNY: So that – yeah, that's my answer.

ED: Oh no.

JENNY: That's my answer. Yeah.

KATH: That's a really solid answer, that, actually.

ED: I thought 'ooh' would've been shag because it sounds a little sexy. 'Oooh!'

JENNY: Yeah, but if you marry someone you get to shag them all the time.

ED: Very true. I don't know why I questioned you. It's solid. It's solid working.

KATH: Yeah.

JENNY: I thought it through. I thought it through.

ED: Yeah. Yeah.

KATH: Yeah, no, you did.

JENNY: Yeah.

KATH: You did.

JENNY: Yeah. Yeah.

ED: Still gutted 'boo's' getting the – the chop. But yeah.

JENNY: Hey, you're entitled to your own opinion, mate.

ED: Pranks are funny, bro. Pranks are funny. Uh –

KATH: Pranks are funny, bro.

JENNY: Pranks are funny on other people, not on me.

ED: But yeah, yeah. Really good point.

JENNY: Yeah.

ED: Love doing a prank, absolutely fucking hate getting a prank done on me.

KATH: Yeah. Want to be the – the pranker, not the prankee.

JENNY: My heart can't take it. My heart could not take all those 'boo's.

ED: No.

KATH: No, I'm not a – I'm not a fan of a – of a prank or a – or a boo, I think. I'm not a – I'm not a –

JENNY: Yeah.

ED: I love giving a 'boo.' I love giving a 'boo.'

JENNY: It – I think it's – it's over-used though.

ED: Yeah.

JENNY: I think if you're building up to it and you're not overdoing it too much. One thing that, um, when I was little, my uncles used to creep up on me all the time because they were absolute bastards.

[All laugh]

JENNY: Um, and they would like – but they would do really well-thought out things. Like we had these built-in cupboards in the bathroom, um – this is literally at my nana and granddad's house, which we're standing outside.

ED: Nice.

JENNY: These huge built-in cupboards, um, that had the boiler in. But there was this mysterious like extra cupboard at the top, up to the ceiling. And it was an – I didn't think there was anything in there other than like blankets and shit we never ever used. And then one day I walked into the bathroom, when I was about three, and my uncle dropped out of there dressed as a pirate.

[All laugh]

JENNY: Almost onto me. Like – ‘ahh!’ It was amazing.

KATH: I’ve changed my mind. I’m a fan of pranks. Big fan of pranks now.

ED: See?

JENNY: I don’t remember anything like that happening again. Because I think he – he – even he thought, ‘I’ve mastered it now.’

KATH: Yeah.

ED: Yeah.

JENNY: ‘I don’t need to do that again. I’ve perfected the “boo”.’

ED: Yeah, ‘I’ve perfected the “boo”.’ I think, um, my favourite part of the – the “boo”, as we’re calling it now, is the amount of times that I have, um, I have stood behind a door or curled up in a cupboard and just been there for 20 minutes going, ‘hehehe.’ And then just – just had to leave because no one’s come in.

KATH: Yeah.

JENNY: You’ve wasted your own time in there.

ED: Yeah. Yeah.

JENNY: But you probably had a nice time by yourself, didn’t you?

ED: I had a really nice time until that – that last three minutes where you're like, 'I should probably have waited to see if someone was going to come in here.'

JENNY: Yeah. Yeah.

KATH: Hm.

ED: Rather than like, just – the excitement of setting up the 'boo' without anyone coming through. Right. Well, see you later.

KATH: Well, uh –

[All laugh]

ED: Just head off. Um, anyway, I'll leave you two to it, yeah? Nice to meet you ladies. Bye!

JENNY: I quite like having you where I can see you, actually. It means that you're not hiding behind a door.

KATH: Really good point.

ED: Let me go in the house first. Let me go in the house first. Come in in five minutes, okay? Uh, now, you have a spooky story about this – this house that we're stood in front of now? Is that right?

JENNY: Um, well it's – it's this street.

KATH: Okay.

ED: Oh, nice.

[Spooky music]

[Mysterious xylophone music]

JENNY: This one on the end. The end terrace. These are – these are, um, the – I think the builder would have termed them ‘terraced villas.’ So they’re quite big. They’re not – they’re not your little Victorian slumlord terraces with, you know, two up two down. These were the ones that were like middle class kind of ones.

My nana and granddad’s house is right here. It’s – it’s big, it’s got six bedrooms, but it’s – it’s run down. It has seen much better days but there’s little bits in there, so like there’s the old servants’ bells are there. So there’s – three of the bedrooms are teeny tiny ones in the loft. So a six-bedroom house sounds sort of exciting, but three of them are box rooms, which were meant for the maid. This is where I spent a great part of my childhood. Because my mum would work long shifts at hospital, and, um, I couldn’t go to nursery or preschool because we couldn’t afford it or anything. So I was here [clears throat] oh my goodness. Going to have a little sip of water before I get stuck in here.

ED: It just chokes you up that you couldn’t go to preschool.

KATH: Yeah.

[Jenny laughs]

JENNY: That’s why I’m so badly socialised. Never saw another child until I went to school at the age of five.

KATH: No, terrible.

ED: Just having your uncle jump out at you every six months.

KATH: 'Why is she a wreck?'

JENNY: Yeah. It does explain a lot. It explains a hell of a lot about my life. Um, so I was here in the house like everyday until I started school. I started school, uh, 1986 when I was four. [electronic music plays] Um, so during the day in the house, this big old Victorian house, uh, it was really quiet.

My auntie and uncle were, uh, in their teens and they were always at school. So I had the run of the place. And I thought it was the biggest house in the world. I was daring myself to either climb up the stairs to the attic, [door opens, footsteps] or go down into the cellar. And I was sure this house was haunted. [screaming] Absolutely. [ominous music] I was – I would be trying to find the most silent way to creep up and get into rooms that had creaky floorboards, [creaking] then I could kind of creep up on the ghosts. Um, I was – I was terrified. But I was also desperate to see a ghost.

Um, so I would like get three or four steps down into the – into the cellar [footsteps] and then kind of see something out of the corner of my eye [dramatic music intensifies] and I would run out and scream. And my nana would be like, [music stops] 'stop being dramatic! There are no such thing as ghosts!' Every single time. [ominous music resumes] And, um, then I'd have to go and hide in the front room and be really quiet ['shh' sound] because I did not want to face the wrath of Nana.

But I knew Nana was totally wrong because my granddad had made this key tactical error: he taught me to read. This was a mistake. [xylophone music] He taught me to read when I was three. And so I knew out of books that my nana was wrong because books said that there were ghosts. So books: one, Nana: nil.

And so I was sure that if I did enough reading and research, I would be able to figure out how to find the ghosts that were definitely in this ancient house that was falling to bits. [ominous music] It was crumbling. It was dark, it was generally creepy anyway. There were definitely some ghosts and I was definitely going to find them, even though it was probably going to scare me to death.

Anyway, three or four days a week, uh, Nana would take me next door to see Auntie Josie. So you could see – there's Auntie Josie's house. You can see, you know, it's – it's kind of – it's – it's still a bit crumbly, but you can see it's – it's generally in better nick than my nana and granddad's house. So we'd go visit Auntie Josie, and I really liked Auntie Josie because one thing that baffled me was the concept of aunties.

Because I don't know if you've ever read the 'Mog' books. Those were my favourite books when I was a kid. Um, the cat – 'Mog the Forgetful Cat'. Beautifully illustrated. And in the Mog – 'Mog's Christmas', um, the family come round and there are these aunties – these elderly aunties. That's what aunties are supposed to look like. They've got grey hair pulled up in a bun and they've got cardigans and they've got little fluffy sheepskin slippers. And I thought, 'that's an auntie.'

Not my 14-year-old auntie, who, [electronic music] you know, she's the best one in the world. She is not a delicate old lady. And that's what aunties are supposed to be. She – she just likes listening to tapes and, um, shouting at me to get out of her room. That seemed to be her – her hobbies.

And Auntie Josie looked like one of the aunties from the book. And I don't even know how old she was. She always dressed like a super old lady. She always dressed cosy. You know, lovely. And so it was reassuring. She always smelled nice. And, um, even better, she always made me hot chocolate, which – I asked my nana for hot chocolate once and she laughed at me. So, uh, that was – that was great. Um, and often when I went round, she'd either – she'd have a book for me, or get this – 10p. [coin drops] She'd give me 10p. It was amazing. 10p in 1986 was a lot. That can get you – I mean, the penny tray was – everything was a penny on the penny tray back then. Not – like inflation now, you can't get anything for a penny. So that was very exciting.

But the – there was a condition to the 10p. I had to be so well-behaved. I had to be really quiet at Auntie Josie's. ['shh' sound] Um, which was usually alright because it meant I got to look round. It's like the houses, my nana's and Auntie Josie's, were identical. [high-pitched orchestral music] Like the layout, all the features were. But it was like good and evil. It was like the evil twin was my nana's house. Um, you know, there were cracks in things. Things were held together with tape and blue tack and yeah. Everything was a bit shonky and dark and gloomy and the bulbs were all gone. Whereas Auntie Josie's house was immaculate. Absolutely immaculate.

But I had to be extra quiet because Auntie Josie was a carer. So she was a carer to Charlotte and Tom. They were two elderly folk of indeterminate age and unknown ailments. Um, I mean from the viewpoint of a four year old, everyone over 25 is old and everyone over 45 is elderly. So I don't actually – I hadn't figured out just how old they were or how ill.

Um, but Charlotte was bed-bound. So the routine was always the same. Um, we'd go and knock on the front door and Josie would let us in. [knocking] And Josie would let me go in the kitchen with her and set out the cups. [cups clinking] And Nana would go upstairs to the front bedroom and go and have a little word with Charlotte. And then she'd come back down and, um, Josie would say to me, 'are you going to go and say hello to Charlotte?' [ominous music] And Nana would give me a look and I would know that it wasn't optional. I would have to go and say hello to Charlotte.

Now, I was a bit scared of Charlotte [ominous music] and I never understood why. It wasn't that I didn't know how to talk to old people, because my mum worked in the geriatric ward and I was a confirmed hit with all of the patients. [orchestral music] I was a precocious little shit and I could hold a full-blown conversation with an adult from the age of two. As I've said, I didn't have any friends my own age.

Um [laughs] but Charlotte, there's something about Charlotte [ominous music] that just knocked the wind out of my sails. And what didn't help was that Charlotte's [ominous music] room was the same room, you know, the same layout as, uh, the room that I slept in at Nana's house. So it was like a good and evil version. And so it was really scary. I would go up this massive staircase, turn left [footsteps] into the bedroom, and you'd go in – you

know, I'm used to turning left. You go in and there's like loads of makeup [electronic music] and piles of dirty clothes and posters of Duran Duran and Phillip Schofield. And it felt really really comforting that that's the way – that's what I – you know that's what that room's supposed to look like.

And you'd go in and it would be this austere bedroom. Everything clean as a whistle. [orchestral music] This big – I don't – it wasn't even a double bed. It felt like a super super king size bed because it was – it took up the whole room. And this, uh, this old lady was propped up in the bed. And, uh, you know, I – I would lose the power of speech.

Um, Charlotte probably thought I was a little idiot because I – 'uh, uh, hello Charlotte.' And, um, that wasn't enough though. I couldn't say, 'hello Charlotte' and go out again. If I wanted the 10p, I had to stay in there. I had to do ten minutes with Charlotte. Oh, mate. It was – it was eternal.

And then to my relief I would know when the time was up because Josie would turn up at the top of the stairs. She'd got a fresh pot of tea that she took into Tom. [cups clinking] Tom's bedroom was across the landing. Um, usually she'd kind of tiptoe out and be like, 'shh', because, you know, and indicate that Tom was having his nap so we had to be extra quiet. And she'd say, 'oh, it's – Charlotte, it's time for Jenny to go.' And she'd take me downstairs. [footsteps] Ah, and I would have my hot chocolate. [cups clinking] And I knew my 10p was assured. [coin drops] It was lovely.

So that was my routine for my preschool years. I was ghost hunting in the house in the morning, visiting Josie in the afternoon, saying hello to Charlotte, [ominous music] um, and

then I'd be home. Home in time for 'The Broom Cupboard.' That's all I need to do. Um, that's – for – for young folk, that's – that's children's TV. [laughs] 'The Broom Cupboard'. Um, and I started school and we'd – we'd – the visits were less frequent. So I was four and five, we'd go sort of once or twice a week. But 20p. It went up. Amazing. Amazing scenes. Um, and so I saved up my money and I bought a ghost book. [xylophone music] And I can – I've got a copy. It's the new copy of the ghost book. I can show you it now. It's this classic one. 'The World of the Unknown: Ghosts'. The Usborne book. Um, oh, it's – so they've re-printed it and it's just as good as it was back then. Although I've – I seem to remember it being a lot thicker.

Um, so I was doing all my research because I was trying to work out how do you get to see a ghost? This house is full of ghosts, but they're hiding from me. [ominous music] How do they come out? Read about séances, I read about Ouija boards. I made myself a little Ouija board, but they're rubbish by yourself, aren't they? And I couldn't tell – any grown-up I've had a conversation with about ghosts was like, 'they don't exist. There's no such thing.' And you get nothing. So nothing happened. Still couldn't find a ghost.

Um, so I was about, um, when I was about five I think this happened. [xylophone music] Um, start of the summer holidays. There was a phone call from Josie. [phone rings] And she was really upset. Um, I wasn't sure what was going on because that term they'd started to teach us joined-up writing and I was – I was a slave. Slave to learning joined-up writing. I've still not got it. To be honest, I still write pretty much the same as I did when I was six. But I – I had a couple of weeks here where there were no visits to Josie. There were no 20ps. I didn't think I was ever going to have hot chocolate again. I didn't think I was ever going to

make any money again. And then suddenly she was back. It was great. We went round and, um, Nana went upstairs and I could hear her talking to Charlotte. I went with Josie into the kitchen. And you know what she got me? She got me a book. Not only that, she got me a hardback of 'Matilda', which was the new Roald Dahl book.

Ah! Ah! Imagine! Imagine my delight. I could tell something was up with – with Josie. She was a bit tearful and she was, you know, shaking a bit. Um, and Nana came back down and – and she said, 'go. Got to go say hello to Charlotte now, Jenny.' [ominious music] I said, 'ugh.' I trudged out. Nana was behind me. I thought, 'why is she following me? She usually lets me do this by myself.' [footsteps] Nana was halfway up the stairs and I looked in. The bed was empty. Nana looked at me. She went, 'you need to go in and say hello to Charlotte.' [ominious music] And I looked down and Josie was at the bottom of the stairs. And she looked so happy and she was gazing up at me. 'Go in – go in and say hello to Charlotte, will you?' So I went in. Nana followed behind me and closed the door with her on the other side.

I was absolutely baffled. What is going on? There's no Charlotte. The bed's empty. There's nobody in here. You know how time stretches out? It felt like I was in there for an hour. But I was trying to get my head around this. I'd heard Nana talking to Charlotte. Josie had said, 'was Charlotte in here – Charlotte was in here.' Where's Charlotte? The only logical thing I could come up with was [ominious piano music] Charlotte was a ghost but I couldn't see her. Now I knew from my books there is – there are no cases of ghost appearing to adults but not children. It always seemed to be the other way around. Young minds seemed to be, uh, more susceptible to seeing ghosts. And I was utterly baffled. I mean I looked under the bed, I shuffled through the drawers, I

could not find any sign of where Charlotte could be. But I needed to stay in for the money. Let's be honest, I'm a venal person. I knew that if I could – if I could, uh, save up some more money, maybe I could buy a real Ouija board. [laughs]

Uh, so I went back to my nana and granddad's. My mum was working nights at this point, um, because it was – it was the school holidays as well, so I needed to stay at Nana and Granddad's. And, uh, I went through all my books trying to work out anything about adult ghosts appearing to adult children. [ominous music, flipping pages] Sort of what was going on. I could not figure it out. Even in the middle of the night, I got up. And I got a glass – you know, the kind of comic book – and I listened at the wall. Because the wall between Charlotte's room and mine was directly there. But I did share that room with my auntie. And she – she threw a Snoopy at me and told me to go back to bed. So, uh, it was a soft Snoopy. It wasn't like an ornament, so that was – there was no brain damage on that occasion. But she has thrown more damaging things at me. Another story for another podcast.

Um, so [ominous music] I came up with a plan. Um, I thought I could find a way – if Charlotte was a ghost in the room, I could make her appear. So next day I was ready. I was poised. I could not wait. For the first time ever, I could not wait to be told, 'say hello to Charlotte.' And I was ready. I'd got my copy of 'Matilda' with me. And I dashed up the stairs and I went in. [footsteps] And I'd hidden my homemade Ouija board inside the book, [ominous music intensifies] so I laid it out on the bed. Foot of the bed. I thought, 'Charlotte, you're – this is my chance to see a ghost. There's a ghost in this room that needs to appear to me. It is not fair. I'm the only one who wants to see one. And it – I don't get to. So sad.' So I laid out my Ouija board nice and flat at the foot of the

bed. There's a little glass on the bedside table, which I grabbed. And I knelt down at the foot of the bed. And I put my fingers on the glass. And I fixed my eyes at the point just above the pillow, where Charlotte's eyes would have been. And I said, 'hello Charlotte. Are you there?' And there was a cold breeze that went up my back. [wind sounds] 'Hello Charlotte. It's Jenny. I've come to see you.'

But there was no noise. There was no movement. Nothing happened. The glass didn't move. 'Please,' I said. 'Please, Charlotte. Anybody. Are you there? Hello? Just appear to me please. Please.' And I waited. And nothing happened. And I sat back and I realised that the cold breeze had come through the single-glazed window that was right behind me. And it was a freezing old Victorian house and it happened all the time. And I could feel tears building up in my eyes. Maybe it was true. Maybe there was no such thing as ghosts. My eyes were watery, my face started to flush because I used to cry with my entire face when I was a kid. You could tell when it was coming. A big sobbing fit was about to occur.

And then a door creaked [door creaking] and my head snapped up. But it wasn't the door to Charlotte's room. So I popped my head out of the door. And I looked up. And Tom had poked his head out of his door. [piano music] He said, 'Jenny, you look like you need a biscuit. Come over here.' So I trotted over to Tom's room, which I'd never been into before. And it was pristine, like a bed sitting room. Absolutely classic. I mean there were doilies everywhere. There were like those antimacassars on the back of the headrest and on the – the, uh, armrests of the armchair. He had it all set up. It was so comfortable. And he sat down and he pushed his – he had these big, thick NHS glasses. And he pushed them back up and he – you know, he's quite frail and thin looking,

but he was still a really warm, kind guy. Like he had those kind eyes and really dark hair for someone his age. Uh, like really quite shockingly dark with little grey bits at the – at the side of his ears. And, um, and he – he went to pour his tea but he had very shaky hands. [cups clink] And so I – I helped him out. And he said, ‘oh, biscuits are on the side there.’ And they were Blue Ribands. And they’re not my favourite, but at any point I never said no to anything chocolate covered in my life. So, uh, so he said, ‘ah, go on. You’ll feel better after that.’ And he wasn’t wrong.

And he said, ‘I’m really sorry about Aunt Josie.’ He said – he said, ‘she’s still in shock.’ I said, um, I couldn’t really ask because I was still eating the biscuits. He could tell I was a bit confused. He said, um, ‘you know when Charlotte went to hospital? Well she died. I’m really, really sorry. She died when she was in hospital and she’s not coming back. But Josie thinks she’s still there. Ah, she’s pretending and it’s making her feel better. And I’ve told her I don’t think it’s fair to expect everyone else to pretend as well, but – especially not a little kid, because it’s really confusing to you. But she’s not listening to sense right now. But you understand, don’t you? And you love your Auntie Josie, don’t you?’

Um, so um, I – I nodded and then he said, ‘do you want the other Blue Riband?’ And so I felt a lot better. And I went and grabbed the biscuit. And I said – I told him, I thought, ‘you know what? This guy is so kind. I think he might understand us.’ I said to him – I said, ‘I was thinking she might be a ghost. Um, but I couldn’t see her. And I’ve always wanted to see a ghost.’ And he – he had a little laugh. And I thought, ‘oh no, he’s going to tell me there’s no such thing as ghosts.’ And he said, ‘look, Jenny, love, there’s no ghosts. There’s no ghost in there. Um, Charlotte’s gone and she’s not coming back. So there’s nothing to be scared of in there. But you’re not going to find a ghost.’ Um, I said, ‘oh, I’m not scared.’

And he said, 'I can tell you're brave and I know that you read all your books, so you're clever. You know all about ghosts. So, um, so listen, right. If there's ghosts, where do they haunt? What kind of places?' And I said, 'uh' – because I was a bit taken aback. Because I'd never had an adult conversation about ghosts. It was always shut down. So I was like, 'oh, well, um, in the books it says that they haunt the place they died.' And he said, 'well, here's the thing, love. Uh, Charlotte died at the hospital. So she's a ghost, she's haunting the nurses.' And we both had a big laugh. And we thought that was really funny. And I wondered if she was haunting my mum at that very moment.

And, um, and because I liked the – I liked the logic being applied. I was a bit of a nerd. I still am, obviously. Um, so that made me feel a lot better. And Tom said, uh, 'right, let's change the subject. Do you know how to play Patience?' And I didn't. And he showed me how to shuffle the cards and deal them out and, um, it was nice for him as well, he said, because his hands were too shaky a lot of the time for the cards. And even though it's a game for one, we made it into a game for two. And it was really nice.

And then I was like, 'oh, I'd better go. I think my hot chocolate's going to be ready. Um, they'll wonder why I've been here so long with Charlotte.' And so he had a bit of a laugh. And, um, and he said, 'oh, well come back again. I know another version of, uh, of Patience I can teach you. Um, and we'll – yeah, next time you come round and I'm not having a nap, we'll do that.'

So I gave him a hug. And, um, went and had my hot chocolate. [sipping drink] Got my 20p. [coin falls] Went home. Brilliant. My mum came round to pick me up. I wanted – but I wanted – I felt I needed a bit of reassurance. So I put my arms around her and I was like, 'Charlotte's dead.' And she said, 'oh no.' Um, and – and I

said, um, 'is she a ghost at the hospital?' And she said, 'I've not seen her.' Um, and then I said, 'but the thing is Josie wants me to go and say hello to Charlotte but she's not there.' And she looked a bit concerned about it. And she said, 'well I'll have a word with Nana.' But, um, I said – and she said, uh, 'you love Auntie Josie, though. It makes – it makes her feel better just for now, so why don't we keep pretending? We'll – we'll call it – we'll say it's a game and it's called "say hello to Charlotte." And you're really good at pretend games. So we can do this for a bit longer, can't we?' And so I agree.

And I thought, 'that's a really good idea.' Because I didn't like seeing Auntie Josie cry. And she was smiling when I was – went into see – 'to see Charlotte' in inverted commas, uh, earlier. So I thought, 'oh, that's – that's – I don't – I want to make Auntie Josie less sad. Let's agree.' So I gave her a squeeze and then, uh, Mum said, 'are you ready to go home?' I said, 'oh, I'm just finishing this game.' And she looked at me. She said, 'oh, you're playing Patience. Did your granddad teach you?' I said, 'no no no, Tom taught me today.' 'Tom?' 'Tom from next door. He lives in Auntie Josie's house.' [ominous music intensifies] And then Mum said, 'okay, finish your game.' So I finished the game. And I could hear her talking to Nana and Granddad in the other room. But – voices got a bit raised, but they tended to because my nana likes a good argument.

Um, anyway, the next – the next day, um, I was ready to play 'say hello to Charlotte.' Um, and my nana came with me, which she'd never done before. And she didn't leave my side, um. In fact, she never left my side again when I went upstairs in Auntie Josie's house. She always came with me under strict instruction. But I did, on that day, get to have a little look inside Tom's room because the door was open. It never had been open before. Um,

and it was completely empty. There was no furniture in there at all. There was no armchair, there were no doilies on the side with a teapot. All there was was a pack of cards on the mantelpiece.  
[ominous piano music]

Um, quite a few months later I looked through some family photo albums and I turned a page and there was Uncle Tom! And he was smiling and he was, uh, he was having some soup in this photo, uh, which Auntie Josie had said it was his favourite. And he was – a big smile on his face and the NHS glasses and everything. And then, uh, something fell from the photo album. It was a piece of paper. And I had a look and it was the order of service for a funeral and it was for Thomas Patrick Power, 15<sup>th</sup> of March 1906 – 4<sup>th</sup> of October 1980. That's two years before I was born.

[Spooky music]

KATH: Ah.

ED: Yeah yeah yeah.

KATH: Ghost ghost ghost ghost ghost!

ED: Proper fucking ghost story, that one.

KATH: Well. Proper ghost story, yeah.

ED: Loved that one.

KATH: I'll be honest, for ages I was like –

JENNY: There's no ghost in this.

KATH: Charlotte – I was like, someone – I was waiting for your uncle to play a prank. And he kind of did.

[Jenny laughs]

ED: Yeah. The biggest prank of all.

KATH: Biggest prank of all. Yeah yeah. I was waiting for uncle prankster for ages. I thought Charlotte was playing a prank. It was Tom. Tom was pranking.

JENNY: Yeah. All along.

KATH: Are we able to go – are we able to go into Aunt Josie's house?

JENNY: Yeah yeah yeah.

KATH: Does anyone live there? Is –

JENNY: No, we can go and have a look.

KATH: Is anyone – is it a bedsit? Or is it like –

JENNY: No, this is one of the ones that isn't converted. This still kind of as it was.

ED: Oh, lovely.

JENNY: Um, so we can – we can – we can go in.

KATH: Nice.

JENNY: In fact, uh, both the houses at the moment are on the market, so, uh, pulled a few favours for the estate agent.

ED: Ooh.

KATH: Ooh.

JENNY: And got the key, so we can go in and have a look round, uh, Auntie Josie's former house. I can tell you, um, that Auntie Josie moved out about five years after all this happened, um, however we still had to play 'say hello to Charlotte' every time.

ED: Really?

JENNY: So she never got over it.

KATH: Oh, that's bleak. Oh, bloody hell that's bleak.

JENNY: Yeah. Yeah, I know. So yeah. So we can, uh, go in.

KATH: Were you still getting paid 20p for that? Are you – were you still –

JENNY: Yeah.

ED: Fucking hell.

JENNY: Yeah. Rates, man.

ED: That is good.

JENNY: Great.

KATH: So you were – so you were conning. You were conning Aunt Josie, then.

[Ed laughs]

JENNY: It made her feel better. I think she would've –

KATH: Did it, though? Did it?

JENNY: She would've given me 20p whether I did that or not.

ED: It's very hard to –

KATH: Can we – can we – can we like go in and up to Tom's room? Can we go into the –

JENNY: Yeah yeah yeah. So yeah, come on in.

KATH: Okay.

JENNY: So got the – its entrance hall with the lovely – you can see there's the stained glass window on the – on the back wall there.

KATH: Nice.

ED: Very nice, yeah.

JENNY: And the little lights above the – stained glass lights above the door. Um –

ED: I know it's a bit excessive, but it's still gorgeous. Yeah.

JENNY: It's in beautiful condition considering, you know, no one's lived here for a few years. It's kind of cold and damp.

ED: Yeah.

JENNY: But, you know, it's – it's going cheap but I'm also too scared to live here. So I'm not going to buy it.

ED: Oh yeah. Yeah.

KATH: I mean that's fair. If you – if you've experienced that as a five year old in this house, you probably wouldn't –

JENNY: Yeah.

KATH: Wouldn't want to live here.

JENNY: Yeah.

KATH: Yeah.

ED: No.

JENNY: As you can see, if you – if you turn left we'll go up the stairs here. But the – the staircase – I know it's not my imagination – my memory from being small, that it was a really big, wide staircase. You can see this is obnoxiously wide. You can't –

KATH: It's really big, yeah.

JENNY: You know you could go two abreast on this.

KATH: Yeah. I'd say three.

JENNY: Yeah.

KATH: You could go three.

JENNY: Yeah, it's – it's pretty wild.

KATH: Fuck it, four. Four. Squeeze four on.

[Ed laughs]

JENNY: So yeah, so, uh, top of the stairs on the left there, that's, uh, Charlotte's room. And on the right, directly on the right there's, uh, Tom's bedroom.

KATH: Oh.

JENNY: So, um – go ahead. I'm going to – I'm going to loiter by the doorway because –

ED: Thank you.

KATH: You're not – you're not – coming in?

JENNY: I'm a little bit freaked out. I'm a bit freaked out.

ED: No, fair. Same.

KATH: Okay.

ED: Let's just look at it from out here. So obviously we have to try and work out whether this is real or not. It feels pretty real to me. But what I – what I –

KATH: Now going back to Blue Riband, um, I – I love a Blue Riband by the way. I'd argue it's – it's a – it's a chocolate wafer, not a biscuit. But that's, you know, that's a big – that's a bigger thing, I think.

JENNY: You'd still – you'd still have it with a brew, wouldn't you? So, yeah. It's –

ED: Oh, I'd love it with a brew.

KATH: I'm not a brew drinker. I'm a fruit tea drinker.

JENNY: I didn't – oh, I don't think a Blue Riband would go with that, then. Um –

ED: No.

KATH: I think it would be awful.

ED: It would be horrible.

JENNY: But it's – it's one of the things, I wasn't that fond of them when I was a kid, but I think they're – a Blue Riband is something you grow into.

KATH: Okay, yeah.

JENNY: I think it's more of a grown up –

ED: They're – they're olives of confectionary, aren't they?

JENNY: Yeah. You appreciate them a lot more as an adult.

ED: Absolutely. Your taste buds shift, yeah.

KATH: Okay, fair. Yeah, fair.

KATH: But what I – what I was going to ask – what I was going to ask about the Blue Ribands is when – now I might have misremembered this, but when – when – when we went back to Tom's room – this is from your story now, not now – um, there was only a pack of cards.

ED: Yeah.

KATH: There was no evidence of Blue Ribands.

JENNY: Mhm.

KATH: Is that – have I understood that correctly?

JENNY: Yeah.

KATH: So did you eat ghost Blue Ribands or did you –

JENNY: I must've done.

KATH: Bring – bring them yourself and not remember?

JENNY: I must've. I must've done.

KATH: Okay.

JENNY: Yeah. And the good thing about a Blue Riband is they can – because it's the wafer, they kind of melt a little bit anyway. So they're like a Skip, you know? You can pop it in your mouth and you don't have to do anything. Minimal effort snack.

KATH: They dissolve, yeah.

ED: Very much the Skip of the confectionary world. Yeah, I agree.

KATH: Yeah, yeah.

[All laugh]

JENNY: Uh, yeah.

ED: Yeah.

KATH: Okay.

JENNY: So I believe they were ghostly snack biscuits.

KATH: Okay.

JENNY: Snack wafers, if you will.

KATH: Yeah.

JENNY: Now I don't want to get hung up on pedantic discussions about biscuits, but –

KATH: Yeah, yeah. Wafer, biscuit, yeah, no. Totally, totally.

JENNY: Yeah, yeah.

[Spooky music]

ED: Oh, I forgot to – I forgot to ask earlier, does this story have a – a title?

JENNY: It's called 'Say Hello to Charlotte'.

KATH: Oh, of course it's called that. That's brilliant.

ED: I – I have – I have a question. I have a question. When you – when you entered Charlotte's room and you said hello, and you were like, 'oh, but you can't just say hello.' That's not worth 10p. You had to stay in there for like another ten minutes. I don't remember you saying that you said anything else. Did you just stand there with Charlotte or did you have a conversation with Charlotte?

JENNY: I would try and have a conversation with Charlotte, um –

KATH: Okay.

JENNY: She would have to – she'd have to lead a lot of it. And there were a lot of silences. Because she was – there was something very intimidating about her. She was – she was quite posh. She was well spoken. And I think there was something about her that made me kind of awestruck. Very – very cold.

ED: Did she ever mention Tom?

JENNY: Um, I don't remember. I don't remember her mentioning Tom. No. No. But I – I would be so frightened of her –

ED: Yeah, fair enough.

JENNY: I don't really remember what exactly we would ever talk about. I think she would, you know, ask me, you know, about what was at school, yeah. Or like – yeah.

ED: Right, so she would – yeah.

KATH: Was it the sort of thing where when the ten minutes was up you'd just like get out like mid-word, mid-conversation? Like –

JENNY: 'I can go. My hot chocolate's ready. Come on!' Ah.

ED: Right, um... yeah. I – I can't see anything – there's – this is the – I believe this more than some things I remember from my own life. So, I mean, Kath?

KATH: It does seem legit, isn't it? Yeah.

ED: Do you want to – do you want to have a quick confab?

JENNY: Feel – feel free to go – go into Tom's room and have a –

KATH: Thank you. Yeah yeah yeah.

JENNY: Because I'm not going in there.

KATH: We'll go in and have a chat in there.

ED: Yeah. After you, Kath.

KATH: Um, well, after you.

ED: Well, let's go in together then. The door's big enough.

KATH: Okay. Yeah, true. Okay.

ED: What do you think?

KATH: I mean it seems very true.

ED: Imagine if we were both like, 'absolute bullshit. What a liar.'

[Both laugh]

KATH: It seems really true to me. I can't really –

ED: Yeah.

KATH: Pick holes in it, if I'm honest.

ED: This one seems so true that everything else we've thought was true up to this point I now don't believe.

KATH: Yeah. It's got – yeah. It – it – of course it happened. So she's –

ED: Yeah, it's a solid – it's a solid yes, isn't it?

KATH: Yeah, I think so. I think so.

ED: Yeah. Okay great. We'll pop back out.

KATH: Okay.

ED: I'll go first. Hi Jenny.

JENNY: Ah, you're back. Good.

KATH: Hey.

ED: It's – it's a narrow, narrow and begrudging yes from us.

[All laugh]

JENNY: Ah, now that's a relief.

ED: You've just made it in.

JENNY: Squeaked in by the skin of my teeth.

ED: By the skin of your Blue Riband, you got in. Lovely to be in this house as well. Thanks for getting the keys off the estate agent.

KATH: Yeah yeah yeah.

ED: It's gorgeous.

KATH: Yeah, it's a nice house. Its, uh –

ED: I wasn't looking to move, but it's cheap, isn't it?

JENNY: But can you cope with the, uh, the haunted bedrooms?

ED: Um, just let my mates stay in there.

JENNY: It's – it's a kind old man, though.

ED: Yeah.

JENNY: He'll teach you how to play games.

KATH: Yeah.

ED: I'd love that. And also technically, it's – it's not breaking lockdown rules because they're already dead.

KATH: Yes, that's a good point.

JENNY: Oh, it's your support bubble.

ED: Yeah. Yeah.

KATH: Yeah.

JENNY: Yeah, that's nice. That's a good thought, actually. Yeah, why not?

ED: Now's the time.

JENNY: Purchase a haunted house. Yeah.

ED: Yeah, very true. It's par for the course of Spooktown, yeah.

KATH: Yeah.

ED: Living with a ghost.

JENNY: I mean I find it astonishing, actually. Now that you've given a – a positive to buying a haunted house. I continue to be astonished at the – the low property prices in Spooktown.

ED: Yeah.

JENNY: Because there's a lot of haunted properties. But I mean a lot of them it's just – you could, you know, if you don't want to go in that room, don't go in that room. If you –

KATH: Yeah.

JENNY: You know if you don't want a poltergeist, then, uh, I mean, I don't know what's wrong with you if you don't want a poltergeist.

ED: Exactly, exactly, exactly.

JENNY: They're great. They're the best.

ED: You work around. You work around these things.

JENNY: You work around these things.

KATH: Yeah, that would be more of a problem for the –

JENNY: If you're going to save 100 grand on a house, yeah.

ED: Yeah. Yeah.

KATH: Fair, yeah.

ED: Exactly. 100 and like –

JENNY: Cost-benefit.

ED: That's actually a job in Spooktown, is, um, the cost-benefit analysis of what kind of ghost, how much it'll take off the price, so –

JENNY: Yeah. It's like – it's like matchmaking. Proper matchmaking but with people and ghosts.

ED: Yeah.

JENNY: What's your tolerance level? Can you cope with it? Yeah.

ED: Well this has been an absolute joy.

KATH: It's been lovely.

ED: Um.

KATH: Yeah.

ED: Thank you so much for meeting us here. And thanks for – for telling us such a lovely story. Are you going to be okay getting back? You'll get a taxi, you said?

JENNY: Absolutely fine but, um, I'm just going to say I did say to my mate, the estate agent, that I was showing prospective buyers around. So could you find out – decide in the next half hour or so if you're going to put an offer in?

ED: Okay. Um, tell them it's solid yes from me for now, and I'll – I might change my mind. But it's 100% at the moment.

KATH: I'm just going to flag you haven't – you haven't asked for what the, uh, the price is yet. I'm just going to flag that for you.

ED: Oh. Um – yeah, maybe I’ll – well, I’ll think on it.

KATH: Yeah. Oh boy, okay.

JENNY: They will get you to sign something. You know what Spooktown estate agents are like. They’re – it’s a contract in blood. Literally.

KATH: Yeah.

ED: Yeah. Yeah, good point.

JENNY: Or they throw you to the ducks.

[All laugh]

ED: Yeah, great. Well, thank you Jenny. Um, goodbye. Enjoy your taxi ride.

KATH: Yeah, safe taxi drive. Drive, journey.

JENNY: Cheers.

ED: See ya!

KATH: See ya.

JENNY: Bye. Beware of the ducks.

[Spooky music]

[Traffic sounds]

ED: That was nice.

KATH: That was really nice.

ED: That was nice, wasn't it? Hm. Right. I guess we can crack on with the day.

KATH: What are you doing next?

ED: Charlie Dimmock Facebooked me and she wants me to meet her at a book club because they all think that 'The Aging Ghost' is haunted.

KATH: Ah.

ED: So I'm just going to go see if there's anything in it.

KATH: Yeah, why not.

ED: Do you want to pop along? I know you don't like books, but –

KATH: I'll leave it.

ED: Yeah, okay.

[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.

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