

Welcome To Spooktown – Dane Baptiste

[Spooky music]

ED EASTON: Ah! Oh! Ghost!

[Horn, seagulls, waves crashing]

ED: It's so nice here.

KATH HUGHES: Yeah it's beautiful, isn't it?

ED: It's been so long since we left, uh, Spooktown.

KATH: Yeah, we've – well we've been in the car for, uh, three days?

ED: Yeah, it's been ages. It's been long.

KATH: It's been a really long time, hasn't it? Yeah.

ED: That's – that's one of the few times where I'm like, 'I wish I had more than one CD in the car.'

KATH: Oh god, yeah. It has been hard listening to that on a loop, hasn't it?

ED: Yeah. And even if it is a Greatest Hits of Erasure, it is still just all Erasure.

KATH: Yeah yeah, exactly. Exactly. You've not even got the album tracks to sort of break it up. It's just the greatest hits.

ED: Yeah. Yeah. It's just really full-on Erasure.

KATH: Yeah.

ED: For three days.

KATH: Yeah.

ED: Oh, well six days because we've got to go back.

KATH: True, yeah. Maybe we should pick up –

ED: And I'm not not going to listen to Erasure, Kath.

KATH: Well I think we should maybe pick up an album or something like that if we've got time.

ED: I don't think we've got time. The – the boat leaves in an hour and a half.

KATH: An hour and a half? So we've only got an hour and a half with Dane?

ED: Yeah, so talk to him, have a chat with him, hopefully get something to eat because – nothing on the boat.

KATH: Well there probably is, but it's just – want to stay in the car, isn't it?

ED: Yeah.

KATH: Um, okay. Oh, uh, shit. Okay, we'd better go quickly then.

ED: Yeah. Yeah yeah yeah.

KATH: Okay. Are we going down to the beach?

ED: Yeah yeah yeah, we're meeting him on the beach next to a cove? Cave.

KATH: Cove cave?

ED: Cove.

KATH: Cove.

ED: Cove cave? What a name.

[Both laugh]

ED: Welcome to cove cave.

KATH: Okay, we'd better get on then if we've only got an hour and a half.

ED: I was going to say, is it 'Era-sia' or 'Era-sure'? But I don't – it's fine. We don't have to –

KATH: We don't have time, we don't have time.

ED: I had something – I had something really important to say. That was it. How do you pronounce Erasure? It's very embarrassing. Have you had any – have you had any nightmares this week, Kath?

KATH: Yeah, really – really unsettling one. Um, I was in a –

ED: You seem to have a really bad one on the – on the –

KATH: Yeah. Yeah. It was, um, it was like I was in a – a house that was on fire. In a burning house. And there was this guy just stood there sort of pointing at me. It was really unsettling. Really unsettling.

ED: That's one of the weirdest things you can do, is point at someone.

KATH: Yeah, just pointing in this burning house. And I'm like, 'wow, okay.'

ED: Very, very rude.

KATH: Yeah, that's what I took from it. Really rude. Really rude. How about you, any nightmares?

ED: Uh, yeah. Pretty big one. My dog has cystitis.

KATH: Oh, get him some cranberry juice.

ED: And it's not from too much fucking. My dog's been d'ing hard. He's got himself cystitis. Uh, have I had a nightmare this week? Yes, Kath, my dog's been deep dicking.

[Both laugh]

ED: Enough said.

KATH: Yeah, that's um –

ED: The vet's been very good about it. It's peaceful here, isn't it?

KATH: Yeah, it's lovely. Really lovely.

ED: What are these footsteps here on the beach? They must be Dane's.

KATH: Oh yeah, must be.

ED: Oh there he is. Dane!

[Spooky music]

KATH: Hey, Dane.

ED: Oh, there he is. Hello, Dane.

DANE BAPTISTE: Hey guys. Hey Ed. Hey Kath. How are you doing?

KATH: Not bad, thank you.

ED: Very good, thank you. This is – this is lovely. Thank you so much for inviting us here. It's so nice.

KATH: Nice change.

DANE: Thank you for coming along. Yeah, well, you know. There I was thinking I'd be skimming pebbles across the ocean by myself. But now you guys are here.

ED: Always really hard to skim stones across the ocean into another pond I find, but –

DANE: Yeah, as I'm finding. It's not gone well until you guys have gotten here. This is a welcome distraction.

[All laugh]

ED: Just lobbing stones into the sea.

DANE: Just lobbing stones into the sea, disrupting all of the marine life. So I've – I'm glad you guys are here.

ED: Constant ones. Constantly just one splash. First question: how was your journey here?

DANE: My journey was pretty cool here, man. I mean the seas weren't particularly chopping. The weather, the sky stayed pretty clear. Yeah, nice and relaxed. I mean there's always that kind of eerie sense of foreboding you get when you come to a nice rural, beautiful island like Carriacou and you realise its legacy within colonialism and how much blood has been kind of spilled here and maybe it's washed up ashore. It's, uh –

ED: Yeah.

KATH: Oh.

DANE: Yeah, it gives a real – yeah, it gives a real subtext to that very vermilion sunset we're looking at.

ED: Yeah, it gives it an edge, doesn't it?

KATH: It does a little.

DANE: It really does.

KATH: Just a smidge, yeah.

ED: Definitely gives it an edge.

DANE: Yeah, 'red sky at night, just a smidge of atrocities.' That's what they say. They also say 'don't skim stones', but I'm a rebel, guys.

[All laugh]

KATH: You do what you want.

DANE: Yeah. You know when you do think about what's happened here previously, you would do what you want. Oh man. Crazy – crazy beach.

KATH: Looks nice now, though. That's – that's nice.

DANE: Yeah, it always looks nice. It always looks nice. It's always – always almost kind of deceiving in terms of how tranquil things are. When you think about what's taken place here, it's just so strange to see such tranquillity around this area. Anyway, want to skip stones, guys? Let's keep going.

ED: Yeah, oh thank you, yeah. I'd love to – I'd love to skip stones. Yeah, it's really – it's really nice to come here because we obviously – we sort of work in tandem with Spooktown council. And Spooktown is twinned with Carriacou. But obviously, as you know, Carriacou isn't – isn't twinned with Spooktown. It sort of only goes one way. Which is a sort of shame for us, but we get to come here every now and again and –

KATH: Yeah.

ED: It's nice of you to invite us here to tell us a – a story. So thank you for that. We, uh, how did we get here again, Kath? How did you get here?

KATH: Uh, well, insisted on driving.

ED: Yeah.

KATH: Which took a long time, but it's – insisted on driving but obviously different methods, uh, within the car.

ED: Yeah.

KATH: Was the approach.

ED: So drove on the boat and then just kept the engine on on the boat.

KATH: Yeah yeah yeah.

ED: Yeah. Um –

KATH: Yeah.

ED: But we got here. We got here, which is good.

KATH: We got here. We got here.

ED: It's, uh, my second question for you, Dane, is how many – how many ghosts have you seen this week?

DANE: I've seen two ghosts this week.

ED: Oh wow. Oh shit.

DANE: I'm very particular about what I define as a ghost, though.

ED: Uh huh, uh huh.

KATH: Okay.

DANE: Yeah, I mean I'm known for having very conservative views towards, uh, the ghosts. Uh, very much a nonbeliever in ectoplasm. I'm – and anti-ectoplasm to be fair. I just feel like there has been a large emphasis on a particular type of ghost. Either the Japanese well ghost or the Victorian ghost. And I just feel like, 'did no one with an Afro die? Ever? How come you never see any bald ghosts?'

KATH: That's a really good point.

DANE: You know how many people have been killed by chemotherapy? Several. But you never see bald ghosts.

ED: Yeah.

KATH: Yeah.

DANE: Does your hair return in the afterlife? If so, why does it continue to grow after you've died?

KATH: Oh my god, you've really thought about this. You've just blown my mind.

ED: Wow. Wow.

DANE: You can't come to an island like Carriacou and be on a beach like this without being extremely pensive about the afterlife, as I'm sure you guys know.

KATH: Yeah.

DANE: That's why we are partnered. That's why we're partnered with Spooktown.

KATH: Yeah.

DANE: And then several parts of supernatural diplomacy mean that we can't be twinned back with you.

ED: That's – I'm genuinely – I'm genuinely trying to – I'm genuinely trying to think of another type of ghost that isn't a Japanese well ghost or a Victorian ghost and I can't – I can't think of one.

KATH: You're right, there isn't. Yeah.

ED: Pirate ghost, I guess. I guess pirate ghost is the closest I can think of, but I feel like that comes under Victorian ghost, really.

DANE: And a pirate ghost is cool, but then it's like, does no one else die at sea?

ED: Yeah.

KATH: Yeah.

ED: Loads of people, yeah.

DANE: There's very few naval ghosts. And then 'Pirates of the Caribbean' taught me that – are they pirate ghosts or do they just become, uh, petrified in shells and corals like Will Turner that time?

ED: Yeah.

KATH: Oh yeah. Yeah.

[All laugh]

DANE: I will say that I've never seen – I never see a ghost in a mini-skirt. Like you never see a ghost dressed like Twiggy. Where are those ghosts?

ED: Yeah. Yeah, the 60s ghosts, the 70s ghosts.

KATH: Yeah.

DANE: What about the 80s ghosts? There must be like loads of like coke overdosed ghosts. But how come you never see like – no ghosts with like an empty septum. And they're just like, 'ahh!' It's like, 'where's his nose?' Wouldn't that be funny? Like what happens if they're like in large skyscrapers and stuff and like people are like, 'can you hear that? If you're quiet enough you can still hear them wrecking it up.' [ghost sounds] [sniffs] [snaps fingers, imitates high ghost] 'God damn, god damn.'

ED: Sold another stock ghost.

DANE: 'You guys like to party? Just be cool.'

KATH: Maybe people do see those ghosts but they don't realise they're ghosts. Maybe they're just like, 'who's this cool guy?' Maybe that's what's going on.

DANE: That's true, like –

ED: 'He looks like he's from the fucking 80s.' It is just an 80s ghost.

DANE: That could happen as well. It's like the executive was found with like five grams of coke. 'I didn't do it by myself! All the ghosts were there!'

[All laugh]

DANE: I mean people like – in Spooktown, like while this may be true, the fact that you are coked off your faces makes it very hard to believe your allegations. 'I didn't do it! They were there. Jimi Hendrix was as well. Michael Jackson was in the corner.'

ED: We had a big chat about animal ghosts. It's like you get only dogs. You don't get like goose ghosts.

DANE: Mosquito ghosts. How – those would be the worst thing ever.

KATH: That would be awful, wouldn't it?

DANE: Mosquito ghosts would be the worst thing ever. Or ghost wasps.

ED: Yeah.

KATH: Yeah.

ED: Because mosquito ghosts could get through the nets.

KATH: Yeah.

DANE: Oh my god, how scary is that? What's – but then I suppose they can only drink like ghost blood, which I think is kind of like self-defeating in their case. So like, 'we're through! Ah, shit.'

KATH: 'Oh man.'

ED: So two ghosts this week. Wonderful.

KATH: In conclusion, just two ghosts this week. Yeah, yeah, I forgot we were still on that question.

DANE: What I love about the representatives of the – of the Spooktown council is that you hear things and you listen. And you keep on persevering.

[Spooky music]

[Water splashing]

ED: So my – my final question, Dane, and then Kath's got a question – my final question is, what is the scariest thing that's ever happened to you?

DANE: Good one, um –

ED: Spookiest, I should say. I need to change that.

DANE: The spookiest thing that's happened to me of recent times is I, uh, went to do a gig in Ascot and had to use quite a dingy toilet. I have, uh, everyone has nerves in one form or another when it comes to performing live comedy. Uh, I tend to – my body tends to cleanse itself, for lack of a better expression, before a show. That's how it generally works out. And I had to use a rather dingy toilet, which involves me having to put my foot on the door. What – like I am a – I'm very liberal when it comes to like, uh, drug use. But if your drug use is causing people to have to take bolts and locks off your doors, I've got to prop my foot against the toilet door –

KATH: Oh man.

DANE: Do less drugs. That's my PSA.

ED: Yeah.

KATH: Yeah.

DANE: I digress. So –

ED: Use less drugs so Dane can shit in peace.

KATH: Put that on a t-shirt.

DANE: And then it – there was a very old cobweb with an equally old spider, uh, behind the cistern.

KATH: Oh, behind it, so you couldn't see it when you were sat there.

DANE: I couldn't, no. I was just sat there –

KATH: That's the worst. You don't know what it's doing there.

DANE: But then, you know, then you're in the act and you can't remove yourself. And then I look back again and the spider had disappeared.

KATH: No.

ED: Fuck. Genuinely fuck that.

DANE: And I felt – yeah. And then I spent the rest of my time wondering, 'am I going to do a Jeff Goldblum at some point?' Where, you know, I'm going to fart one day and my caboose is going to fall off. Well that's the thing about films. It's like, you know, Spiderman is kind of like – he does get the powers of a spider and the strength and agility. And then The Fly was like, 'your DNA has been combined and now you're going to be rotting from the inside out.' And I feel like, you know –

KATH: Yeah, The Fly is brutal.

DANE: Yeah, The Fly is brutal. And so if they – if you take in that logic – and applying that to my spider encounter, it's very very scary, you know?

KATH: I, uh, hate that with all my heart.

ED: Kath, do you have a question for Dane before we listen to his wonderful story, please?

KATH: Oh yeah. I've thoroughly enjoyed all these answers.

ED: Yeah.

KATH: Right, Dane. Mystic Meg, Russell Grant, Derek Acorah. Shag, marry, kill.

DANE: I feel like I'm in a – I'll probably shag Derek Acorah.

KATH: Yeah? Straight in there, okay.

DANE: Not going to be his first ghost orgy, I'll tell you that much. Do you ever think about that? That you could be walking into a museum or like a stately home and there could be a big old sticky ghost orgy going on?

KATH: I genuinely never think that.

ED: I – I always think that.

DANE: Syphilis was a big deal back in the day, Kath.

KATH: Yeah.

DANE: Now before – prior to cures being found for said STDs, these could've been life sentences for people. When they pass away, you know, they're still horny. They've got unfinished business. Unfinished sexy business. So –

KATH: Yeah. I mean –

ED: You should do, uh, you should do tours of stately homes.

KATH: Yes.

DANE: 'Watch out. Spunk all over here. Ugh, sticky over there.'

KATH: Walk around with a black light.

ED: 'Watch out for the spunk.'

[All laugh]

ED: I would – I would genuinely go on a ghost tour that you – you fronted. A sex ghost tour.

DANE: Horny ghost tour in Amsterdam. You're just taking people by bus. Red light – windows in the red light district, 'you can see one of the greatest prostitutes that lived here.' 'Sir, that's just a window.' 'Oh, let's keep going.'

ED: Great, so shag Derek.

DANE: Shag Derek. Marry Meg.

KATH: Marry Meg. Nice, okay.

DANE: Yeah. And, uh, I guess kill the other one.

KATH: Russell. 'Kill the other one', yeah.

DANE: Kill the last – kill the last mystic.

KATH: Yeah.

DANE: And steal his powers.

ED: That sounds like a young – young adult book. ‘Kill the last mystic.’

KATH: Yeah.

DANE: Yeah. ‘See you at the ghost orgy.’ [evil laugh]

ED: Marry Meg, yeah.

KATH: Yeah she seems like a nice lady, doesn’t she?

DANE: Was it Russell, the last one? Was he the last one?

KATH: Russell Grant, yeah. You killed Russell Grant, yeah.

DANE: Yeah, Russell Grant. Oh man. I don’t know. I feel like –

KATH: Yeah, it’s – you’ve got to make the decision though, isn’t it?
So –

DANE: It’s a tough decision to make.

KATH: It is.

DANE: And to be fair, he’d have seen it coming so he’ll be alright.

KATH: Yeah, you’re right actually.

ED: Yeah, true.

DANE: That’s the thing when – that’s the thing when you’re killing and shagging psychics, they can’t act surprised.

KATH: Yeah, well I'd hope the one that you're shagging wasn't being surprised. Um, but yeah.

DANE: Exactly. And I love the idea of being married to Meg and fucking up and she's like, 'why are you like this?' 'You knew who I was when you married me, Meg.'

KATH: Yeah, really good point.

ED: Yeah, yeah.

KATH: Yeah.

DANE: 'At least on a daily basis.'

[All laugh]

[Spooky music]

ED: Wonderful. Right, so we are here on this lovely beach.

KATH: Yeah, with a dark history.

ED: It's very nice. Thank you so much for inviting us to Carriacou. Never been before.

DANE: I haven't been for a while and you'll understand why.

KATH: Oh, okay.

ED: Oh yes. That kind of foreboding now. You have a story about this place, would you like to tell us it please?

DANE: Yeah, I mean the funny thing is – you guys ever heard of this prayer called ‘footprints’?

ED: No.

KATH: Footprints? No.

[Steel drums playing]

DANE: It’s very – it’s like a very famous Caribbean maxim, which is about someone walking on the beach and seeing footprints alongside them and having a very pensive conversation with god.

ED: Oh yeah.

DANE: And god being like, ‘I am the footprints the whole time, not walking alongside you but carrying you through life.’ Uh, so it’s very endearing and nice to imagine that, you know, there’s always someone walking over you in the quantum of your solace. I wish I could say that Carriacou is a beach where only the blessed leave their footprints, uh, but it’s not always the case. But then that being said, man, woman, child, god, demon alike are all free to walk the earth. That’s what happened when god cast down the morning star in the first place. That being said, let’s imagine it is morning.

[rooster crows] Carriacou is actually a small, rural island off the coast of Grenada. There’s lush vegetation and it always gives me a kind of rustic feeling of tradition when I come here. Problem is that in a – it’s not the most developed part of the world, uh, so far as infrastructure. And when night falls, [owl sounds] it can become very, very dark. [crickets] So what people tend to do is make sure they light lanterns and candles. Because if the moon’s

not out you can't see anything. And there's a very small part – so there's a place called Mount Royal, which is a mountain. It's like northern Carriacou. Carriacou's such a small place you can walk around in a day. But everyone knows Mount Royal. And I remember one night my grandmother was telling me about a friend of hers that used to live up there, who was with her family. It was roundabout what's called All Saints Day, which is a day that happens after Halloween and is a festival where we honour those who have passed on to the other side. Anywho, three days after All Saints Day – [crickets and owl sounds stop] do you need to know the names of the people involved in this story? I kind of want to –

KATH: If you want to, you know, keep them private that's okay. It's up to you.

DANE: Okay, that's fine. Google it and stuff, but let's just say, um, we'll say they're the Browns for the sake of this story. Because like I haven't been able to check with all the sources how comfortable they are with me telling this story.

[crickets and owl sounds, chatter] But the Browns are having dinner on the porch of their home one night. And it was a particularly dark night. Um, now the Browns consist of a wonderful family: Jeffrey Brown is the patriarch of this family, [man saying, 'hello'] his wife, Shirley, [woman saying, 'hello'] and their daughters, Cindy and Donna. Uh, now they were having dinner and they noticed a dark figure walking on the horizon. And it was a very dark night, so they were very surprised that they were even able to pick this guy out. But being a small island, and we all try to help everybody out, our friend Jeffrey calls out to this figure to find out where they are, where they're going and if they're relatively safe. He beckons this character over, who very

politely introduces himself as John Baptiste. No relation. Baptiste is a very common surname in Grenada.

Jeffrey asks him, 'what brings you around here, traveller?'

He was like, you know, 'I'm just a recent visitor. I've been – I'm actually from a place called Six Roads, which is actually south Carriacou. Um, I haven't been back here for a while but I've returned to the island and, uh, you know, just taking a leisurely stroll. Just – and very fortunate to chance upon your lovely family on this dark night as well as your two daughters.'

So the lovely John Baptiste sits down with the family and tells them where he's from and he's grown up the south part of Carriacou. He's been away, uh, serving in the armed forces [shots, explosion] and has now returned. And, um, is now looking to create a whole new life back on this wonderful sunbathe island.

There are other guys – Baptiste, like I said, is a very common name and that so he's no direct relation. But – but known for being a very charismatic guy. In fact the reason why my name is Dane is because – simply because my aunt met a guy on a holiday and he seemed very nice and charming and his name was Dane. There is really no other –

[Ed and Kath laugh]

DANE: Oh man, I – I would've been called Pablo if my aunt had been in Spain by the sound of it. Anyway, I digress. So turns out like they really got on like a house on fire. Cindy is, uh, Jeffrey's youngest daughter. Single, unmarried. And, um, yeah, finds herself being very much drawn to John. And they are talking the

whole night. Almost to the point where they don't even notice that the sun's about to rise.

So John's like, 'oh, I didn't realise I'd been here so long. I need to make my excuses and leave.'

And like, 'surely maybe you can visit another time.'

He's like, 'I would love to, but now I have to leave immediately.'
And he makes his way to the beach.

What tends to happen afterwards is that like, yeah, I think he makes a really good lasting impression on the family. And then John proceeds to continue to visit these guys, uh, a few times. Like week after week he gets closer and closer to Cindy. So then the conversation between Jeffrey and John comes up where they're like, 'you seem like a really wonderful guy. You've taken a real shining to my daughter. What about your family? What are they like? Where are they from?'

To which John replies, 'oh, my family. Unfortunately they are dead. It's really just me that's left now. And I'm just trying to find new friends and a new life here.'

Jeffrey reminds him that, 'you are always safe with our family. Maybe you can stay over one time.'

John immediately refuses. As the sun begins to rise, he decides to leave again. I know, it's starting to sound a bit vampiric. [evil laughter] Vampires are known to do this. But you know, like, that can't be true.

So the next time John visits, they're like, 'we'll catch him now.' And Cindy's older sister decides that she's going to put some garlic in his food, which John eats. [chewing sounds] And he's absolutely fine, which kind of dispels the whole vampire thing. So now this time John asks Cindy how she would feel about being engaged to him and he proposes, to which Cindy agrees. And the whole family is elated.

And again Jeffrey's like, 'John, you're going to become my son-in-law. We have to meet some of your extended family.'

He's like, 'I don't have a family,' and becomes particularly defensive about the whole thing. And once again the sun rises and he's like, 'I've got to start work. I work at the beach.'

He's like, 'okay, fair enough.' This time Donna decides that she is going to follow John home. And she follows him through all these winding roads, down the mountains and Mount Royal, all the way towards the beach. She's making sure that she keeps her distance. Then she sees John walking towards a cove on the beach. He meets a dark figure. He and the dark figure appear to have a conversation. [whispering] And then they walk off.

Cindy goes back and explains this to her family. They're like, 'I wonder who he – this guy is.' That night Cindy had a dream where she was visited by John in a burning house. [fire crackling] And in the dream she says that John points at her. [laughing] And this seems very strange, but he had fire in his eyes. They're like, 'that's a bit strange.' The next day Cindy died of a stroke. [gasping, thudding, church bells]

So she had a stroke during the night time. Where they are doing the remembrance of Donna – and John goes to visit the family as

he must do. His obligation as Cindy's boyfriend to pay his condolences. Um, the dream is explained to him and he's dumbfounded as to what could happen. He continues to offer his condolences and instead suggests that – obviously, that maybe the marriage between himself and Cindy is moved up a bit. Because, you know, you may not have a lot of time and nothing is promised. Cindy agrees because she is besotted by John. [woman sighs]

Jeffrey is a little bit more cynical. [man hums] So he also decides that he is going to follow John when he goes home. The same thing. As the sun is about to rise, John makes his excuses, pays his respects to the family, and proceeds to make his way home. This time Jeffrey decides to follow him home and again manages to follow John to a cove where he sees John meet with a mysterious figure. They walk off and disappear. Then the same night Jeffrey is visited by John in a dream in a burning house. John points at him. [laughter] He explains the dream to his family as well. To his wife, Shirley. And then dies the next day. [man screaming, thudding] Now there are two tragedies for the family. Because it all happened so quickly, then they have to get the priest to officiate over this double burial. [man speaking Latin] And then his family – naturally if you're standing on the other side – so you lost your sister and your daughter apparently. And you know, like I say it's a small town, news spreads and, you know, there's a big outpouring of grief from everybody on the island as they're burying this wonderful man.

And, you know, as the priest is reading the last rites and lowering the two of them into the ground, [wood cracking] poor Cindy is like, 'you know, I can't handle this. If only my fiancé was here.'

To which the priest replies, 'is he not here? He should be here to support you. What's your fiancé's name?'

Cindy says, 'John Baptiste of course.'

And the priest says, 'don't be ridiculous, Cindy.'

She goes, 'what do you mean, "don't be ridiculous?"'

He says, 'that can't be your fiancé.'

So Cindy's like, 'what do you mean? Is he married?'

Shirley's like, 'how can that be? He's such a nice guy.'

The priest replies, 'it cannot be John Baptiste because John Baptiste died 25 years ago. He burned his family in a house during a fire. And so that can't possibly be him.'

'But he has been coming to our house very many times. So much so that we know it's him and he's a real person because my sister and my father followed him home, where he met with a man.'

To which the priest explains, 'what's clearly happened there is that this man has been condemned to hell [gavel banging] and very clearly has made a deal with the devil that if he delivers another soul to him then he will be able to spend more time on earth. So, you know, how do you know John?'

She's goes, 'well, I was supposed to to marry him.'

‘Well then I guess you were supposed to be damned. It’s just that your father obviously got killed because he got too close and found out.’

They go, ‘what are we supposed to do?’

‘Well the best way to deal with Jumbies – which is another term for zombies before they’ve reanimated – is that you have to show them that they are no longer welcome on earth and hold a bible open to their face.’

And so the next time that John comes to visit, they’re discussing the finer points of the wedding. John is saying he wants a very small wedding with not many attendees. And he’d like for it to happen on the beach, which he thinks is the most romantic.

To which Shirley replies, ‘that’s cool, but I would still like it to be traditional... including a bible,’ which she holds open to his face. [sizzling] John Baptiste spontaneously combusts. [explosion, screaming] and burns right before their very eyes. [flames crackling]

KATH: Oh!

DANE: The end.

ED: [laughs] Clearly the end.

KATH: Also it’s – we’re at the end.

DANE: Clearly the end.

[Spooky music]

KATH: So to clarify – to – are we – is that the cove that we're near here? Like are we looking at the cove?

DANE: Yeah. Yeah.

KATH: So we're just near where the devil's been knocking about.

DANE: Just right over – footprints. Well you know, the thing is, Kath, that, uh, a lot of people when they read religious texts forget that, uh, the morning star, who was our lord's favourite angel, was cast down.

KATH: Of course. He was cast out, yeah.

DANE: Um, cast down does not mean sent to hell. He was cast down back to earth. And so in some ways it's always the devil's earth, really.

ED: There's worse places to be cast down than Carriacou. It's lovely.

DANE: Yeah, exactly.

KATH: It's beautiful. Nice place to live.

DANE: It's weird, you know. Sometimes some of the most beautiful places are where some of the worst atrocities take place. Carriacou's a wonderful place, but, um, unfortunately prime spot for the devil to hang out.

ED: Yeah yeah yeah.

DANE: And we're trying to find, um, lost and naive souls and, um, people that have again maybe have unfinished business on earth. And unfortunately, you know, because we all find it so hard to let go of our loved ones and our family, that's what happened to John Baptiste, is that –

ED: Yeah.

DANE: You know, he lost his family in a very tragic way and tried to find a whole new family.

KATH: Yeah.

DANE: And unfortunately he – he was prepared to sacrifice a soul for that end. And then the lives of other people, they got too close. So in some ways it's a very tragic story.

ED: [whispers] If it is to be believed. He didn't burn his family down. He didn't burn his family to death then?

DANE: No.

ED: No. Okay. I thought – that was the – I thought –

DANE: But then who knows? I think maybe in a fit of madness. It was all very mysterious things surrounding the fact. And then the fact that he kind of showed up again.

ED: Yeah, yeah.

DANE: Very mysterious. So many unanswered questions.

ED: One of the first things I wrote down was, 'Fabio Baptiste', which could've been your name.

KATH: I've also written – written down that.

ED: Oh yeah. Sounds like a magician.

DANE: It does, right?

KATH: Really really strong name, yeah.

ED: Yeah. You dodged a bullet there, Dane.

[All laugh]

DANE: It's kind of a gilded – a golden, gilded bullet which I imagine would be like a – would have like decriptive gemstones on it – Fabio!

ED: Fabio!

KATH: Fabio!

DANE: And it doesn't sound like a – it doesn't sound like a magician at the height of his game.

ED: No. No no no. No.

DANE: No, it's kind of like – it's after Pete Davidson, it's, uh, Fabio Baptiste. I'm like, 'I want to go on before Pete, please.' 'For the last time, Dane, you know what he's like. You know what he's like. If he goes on after you, he's drunk, he's belligerent.' I'm like, 'I

fucking hate Pontins! And it's Fabio! Why did I have to go to that ghost orgy that time? My career!

ED: I have a, uh, I have a question about John Baptiste.

DANE: Mhm.

ED: Um –

DANE: No relation.

ED: No relation. To anyone. His family's dead. Um –

KATH: Yeah.

ED: Why couldn't he stomp about in the daytime?

KATH: I had that written down too.

DANE: Um, because he has to return to hell. Where he's supposed to be burning for his negligence. So that's basically it. It's just – it's like a little contract where you walk right up at night time, hoping to, uh –

KATH: Oh, okay.

DANE: You know, be able to find – unless you find a soul to replace you. I think it's also because it's believed, particularly in the Caribbean, within what's called Vodou culture, that your soul is contained in your shadow. And at high noon your shadow disappears.

KATH: Oh. Ooh.

DANE: So you're left – your spirit is at its most vulnerable.

KATH: Oh, I see.

ED: That's fucking cool as shit.

DANE: And if you don't have a soul, then you probably can't be walking around during the day.

KATH: Yeah.

DANE: You would definitely stand out.

ED: Because you are the shadow.

KATH: You are the shadow, yeah.

ED: I guess if you – if you are a soul, you are a shadow and you can't walk around in the day. That's much – that's a much better answer than devil's small print.

DANE: Yeah.

[All laugh]

DANE: Terms and conditions apply.

ED: That's really good.

DANE: I think devil's small print is – is very similar to what you find on like a payday loan.

ED: Yeah, yeah. There's a huge –

DANE: '400 and – 4000 APR? And my soul?' 'That's the same as – same as anyone.'

ED: The devil's still fiscally driven.

KATH: Yeah, yeah.

ED: Money's money.

DANE: 'Has your stall been taken and it's not your fault?'

ED: Great. So yeah, he was walking around. He'd only do it at night because your shadow is contained in your soul. And he is nothing but soul.

DANE: All soul.

ED: He is just a soul. So he can't walk around in the day. That's – yeah, great fucking answer.

[Spooky music]

[Waves crashing]

ED: I got a bit confused. I think – I thought at one point Cindy had died.

DANE: Sorry, I was confused with the names. I think I thought - Donna died, not Cindy.

ED: Yes.

KATH: Yeah. That was the point I thought Cindy had died from a stroke. But Donna died, didn't she?

DANE: Yeah.

ED: Yeah, I'd written down, 'why did he carry on visiting the family when his girlfriend had died?' But it's –

DANE: If – oh, if someone's girlfriend dies and then the boyfriend stops visiting, that's probably more suspicious anyway.

ED: Yeah, yeah. Very good point.

KATH: Yeah. Yeah it's like when my sister went to uni and her – her boyfriend just kept staying at our house, which was really weird. Putting David Grey on on repeat.

ED: That was weird. Hadn't they broken up?

KATH: Anyway. Yeah.

ED: They'd broken up and he kept coming to your house and playing David Grey.

DANE: Come over and you'd be like, 'who's here?' 'This is love!' And you'd be like, 'oh.'

KATH: Yeah. On repeat. Get in from school and be like, 'ugh, okay.'

DANE: Such a sad song as well. So I think that David Grey sings the whole thing in the rain with a grey trench coat, being called David Grey. I mean –

KATH: It's really – it's like what an existence.

ED: David Grey's the greyest name as well.

DANE: It's the greyest name. It's like easy listening for Fathers for Justice. So sad. Is this really – labour music.

ED: 'Now that's what I call Fathers for Justice.'

[All laugh]

DANE: Whatever happened to those guys?

ED: I don't really know. I think maybe they just got what they wanted. I think everyone –

DANE: They got the justice?

ED: I think everyone went, 'oh, that's fair.'

DANE: Yes, that's true.

ED: 'Can we keep the costumes?' 'Yeah, if you want.'

DANE: And they were like, 'yeah, you can.' Do you think that's what happened? And they – they ended up getting – getting custody of their kids and visitation. And then their kids were like, 'Dad, you did it.' And now the cosplay generation of today with the children of the Fathers of Justice yesterday.

ED: Wow.

KATH: Oh, another delicious bow. Lovely.

ED: Wow.

DANE: It is. All connected. All connected.

KATH: All connected, you're right.

ED: That's amazing.

DANE: All dovetails quite nicely.

KATH: Hm.

ED: Yeah, I do think that now. Um... [mumbles] dark figure, Cindy dies of a stroke. Yes –

KATH: Donna died. Donna died of a stroke.

DANE: Donna died of a stroke.

ED: Oh yeah, sorry, there we are. Donna – Donna died and the father, Jeffrey, died. Of – both of strokes after having a dream –

KATH: Gotten too close.

ED: Seeing John Baptiste in a burning house. Yeah, I mean –

KATH: I mean that could've been a coincidence. It's a weird one, but it could've been.

ED: I guess here's a question as well, is why – and if you have the answer, great. If you don't, fine. Why would you give them that dream or nightmare – very spooky – and then let them wake up, give them a day to chat through it, and then have them die of a stroke?

DANE: I kind of assume it's a warning. Do not follow John Baptiste home. When he says he's going home, wait until the next day.

ED: Yeah, so it's like –

DANE: Like was it Bluebeard – is it Bluebeard? Is it Blackbeard's wife where he's like, 'don't go in that room'?

KATH: I don't remember.

ED: I assume it's more – more –

DANE: In the legend I think he's a pirate and stuff and he like says to his wife, 'you can look at any room in this palatial home, just don't look in that room.' Which has lots of very misogynistic undertones. Because irrespective of your gender, if someone goes, 'hey hey. Whatever you do, don't turn around! Oh my god! Whatever you're doing, yeah, don't turn around right now!' We all know that if someone goes – if someone goes, 'Yo! Don't look over there. Don't look over there,' that never works.

When someone goes, 'oh shit! My dick is tingling. Whatever you do, do not turn around.' Like it's the most annoying thing somebody can do. And so in the same way he was like, 'you can check any room in this palatial home, just don't check that room.' Yeah, I heard the story, I think it was Blackbeard's wife. And then

she can't get it out of her mind. And when she finally checks the room, the room is filled with the embalmed, uh, bodies of his previous wives.

ED: Oh. I thought his wife would kill him.

KATH: Oh my god.

DANE: Yeah, exactly. And then it's like that's – and then the moral of the story is don't – curiosity killed the cat. No. A very obvious violent husband killed the cat. And it's not a cat, it's a spouse.

ED: He killed loads of cats.

KATH: Yeah. Killed loads of cats.

DANE: Just killed loads of cats and just –

ED: You can go in any room apart from that one, because that's where I have all my weird anime shit.

DANE: Right? And that's never – the thing is, people always go into check like, because everyone's naturally curious. What you do instead is you go, um, 'I love when you come in here with me and the lads. Come in, love. I've left a few beers for you up to clean up. I know you love it. Then we'll all go in there.'

KATH: Then – yeah.

ED: What to do though? A great alibi there as well.

KATH: It's like – oh. Yeah.

ED: I guess that's the problem, is you should just want to spend time with your spouse. The –

DANE: Yeah, probably marry someone you want to spend time with.

KATH: I think there's a lot of problems.

ED: Yeah.

DANE: Yeah yeah.

ED: Yeah. 'These are all the other wives. Um, I'll probably bin them now we're married.' Do you bin an embalmed corpse?

DANE: I don't know. I mean you can – it depends on how the rigamortus is setting I guess.

ED: Yeah.

KATH: Yeah. You need a big bin as well.

ED: If it fits in the black – the big black bin or you've got to chop it up and put it in the recycling.

KATH: Would it go in the – in the sort of biodegradable waste?

DANE: Compost bin.

ED: My one's like –

KATH: Compost bin, yeah. Yeah, mine's tiny.

ED: My one's like that big. You'd have to get a huge like –

DANE: Why? Why are they so small? It's really weird.

KATH: It's weird, isn't it? Yeah.

DANE: Because you think – because surely that food and like – biodegradable waste is probably the most waste that we have, I guess.

KATH: Yeah, like if I'm clearing the – the little patch of soil at the front with loads of plants, I can't fit it all in that bin.

DANE: Exactly.

ED: Is that what you do?

KATH: Yeah.

ED: I just use it for like all the trimmings. Anyway. I just use it for my cooking stuff. So –

KATH: I use it for both. Both.

ED: Yeah, no, it makes sense. It makes sense. Um –

DANE: I use it to attract ghost mosquitos.

[All laugh]

DANE: Ghostquitos.

KATH: Ghostsquitos.

ED: Ghostsquitos! Fucking yes!

DANE: [Latin American accent] Ghostsquitos.

ED: Another bow. Third bow.

DANE: There we go. Delicious.

ED: Delicious.

KATH: Delicious.

[Spooky music]

[Waves crashing]

KATH: Yeah, I was going to say, like, can we go into the cave? Like is there a – literally a place where – is the devil just in there? Or is it – is he –

DANE: I'll be honest with you. I'm happy to show you this cove. This is as far as I'll go.

ED: Oh, nice.

KATH: Okay.

ED: Fucking nice.

KATH: Okay. Well I don't want to go on my own.

ED: There's that National Trust tour coming through again.

DANE: I'd – I'd argue that you don't want to go at all.

KATH: But then how do we know for sure if there's like a – a sort of door to hell in there and devil's just sort of knocking back, waiting for people? We don't know.

ED: How's this, Kath.

KATH: Unless we go and see.

ED: How's this? We go and chat through whether we believe the story in the – in the cave. Kill two birds with one stone.

KATH: Okay.

DANE: Yeah, I mean I – I can try Google Maps, but it normally ends up being a null once you get close enough. I'm not sure if it's like maybe light won't penetrate that far, but –

ED: Do you just put 'the devil' into Google Maps?

DANE: There you go. Just put 'the devil' into Google Maps.

DANE: And, uh, I normally – I normally, you know, I'm of the Jeff Goldblum school in Jurassic Park where it's like, 'sometimes the question is not whether or not you can, it's whether or not you should.'

ED: Hm.

KATH: Hm.

ED: But we can. Uh, Kath, should we – should we go debrief in the cave?

KATH: Yeah, okay.

DANE: Take this walkie-talkie in case you need anything. [beeping]

ED: Hey, yes.

KATH: Oh, thank you.

ED: Uh, bear with us, Dane. We won't be too long I don't think.

DANE: No problem.

KATH: Yeah.

ED: Um, let's just walk over into this cave – cove. I keep on saying 'cave.'

KATH: Yeah, cove. Yeah, sorry. It was a cove. Ooh, it's quite a nice set-up in here. Sofa.

ED: Yeah, it's lovely, isn't it?

KATH: Yeah. Oh, someone's been here.

ED: I'm just going to walkie-talkie Dane. Uh, [imitates static] um, hi, Dane. We're fine. [static]

DANE: [static] That's received. Roger that. [static]

ED: So polite. Roger that.

KATH: He is really polite.

ED: Back to the orgies, though, with roger that. Not a fan. Not a big fan of those.

DANE: Yeah. I'm just a tour guide, I can't control what happens on these tours, right? Eco-tourism is a stable part of the Caribbean economy, Ed. Tastes change, I've got to move with the times.

KATH: Is that – is that Dane yelling from the beach?

ED: Yeah, he's yelling from the beach. Yeah. Uh, okay.

DANE: Over to the left you'll see some ghosts fucking!

[All laugh]

ED: Uh, so we're – we're in the cave now. I – I believe the story.

KATH: Cove. Cove cove cove.

ED: It's weird that only my voice echoes with your voice.
[whispers] voice... voice...

KATH: [whispers] cove... cove...

ED: I believe – I believe this story.

KATH: You know what? I'm inclined to as well.

ED: It's weird, isn't it?

KATH: Even though we don't have like tangible proof, I – there's something about this story being passed down through generations that's made me go, 'oh god, well perhaps it is true.'

ED: I think that's part of it, is we can't really, um, analyse Dane's story because he's been told it and the story's come down from so long ago.

KATH: Yeah.

ED: It feels like it's – it's not our place to, um, tear it apart.

KATH: I think that's it. Yeah, I think that's it. It's like, 'oh, this is – yeah. Come from a – from way back when.' And it's not for us now in 2021 to be like, 'actually I think this is nonsense.'

ED: Bullshit.

KATH: Yeah.

ED: Bullshit. It's really quite rude to do that.

ED: What are you on about?

DANE: Guys? Do want to hear how scary it is?

ED: Oh. Yes.

KATH: Yeah.

DANE: Uh, in – on the 18th of January 1981, years after my parents, both Joan and John Baptiste, had immigrated to the UK, uh, and moved to Lewisham. There's a place in Lewisham called

New Cross. And on the 18th of January 1981, there was a fire that killed 13 young black people between the ages of 14 and 22. Nine months later, Dane John Baptiste was born in a British hospital.

ED: God, his voice carries, doesn't it?

DANE: Looking for revenge!

[All laugh]

KATH: Didn't see that ending. Didn't see that ending coming then.

ED: No.

DANE: That's it. So from the flames a new born John Baptiste has arisen. And you'll notice I always leave gigs before the sun rises.

KATH: Oh no.

ED: I've actually noticed that.

KATH: Oh no.

DANE: [evil laugh] [static] Over.

[All laugh]

ED: Yeah. Yes. Um –

KATH: Oh, why'd he wait until we were in the cove to tell us that? Is he going to open the hell portal? God.

ED: That's, uh, that's sold to me. Because also I don't really particularly want to, uh, die in the next couple of days. So I 100% believe him.

KATH: No. Yeah, I believe him too.

ED: Also look at that guy over there in the cove.

KATH: Oh yeah.

ED: Hello?

[Low growling]

KATH: Rude.

DANE: [static] Guys. Are you guys okay in there? [static] Over.

ED: Yeah, there's a – just a lad with some horns, uh, staring at us. Over. [static]

[Low growling]

DANE: Is he tall? [static] Over.

KATH: I'd – yeah. [static] Yeah, he's pretty tall. Pretty tall.

ED: Medium height. Quite strong. He lifts.

DANE: Medium – wait, did you say medium height? Did you say medium height?

ED: I said medium height.

DANE: Get out of there now, guys. Get out of there now!

KATH: Okay okay okay.

[Gasping, footsteps running]

ED: Ugh, sorry, I spit when I run. Uh, we believe you, Dane.

KATH: Okay, yeah. I believe it.

ED: Yeah.

KATH: I believe it. It's part of –

ED: It's part of Spooktown lore.

KATH: We're twinned with Spooktown and it's part of the lore.

ED: Welcome to Spooktown, Dane. Or the twinned island of Carriacou to Spooktown.

KATH: Yeah. Also can you – can we do some tours in Spooktown?

ED: I'd fucking love that.

DANE: I believe we need to get out of this cove.

KATH: Okay.

ED: Thank you so much for telling us that story.

KATH: Yeah. Loved it.

ED: Loved it. Big fan.

DANE: Thank you for listening. And thank you for understanding. Because every day I am afraid that a member of my family will arise from the ashes to take revenge.

ED: Yes. Yes.

DANE: And then I will be returned to the embrace of the devil.

KATH: It's quite a loaded, uh, thing to feel every day. So thanks for sharing.

ED: Yeah. Yeah. You must have IBS, man. That's terrible.

KATH: Yeah.

DANE: It's – yeah, I mean it's pretty bad.

KATH: Yeah, no wonder you like shit – shit when you're nervous. That would do that to anyone.

DANE: Yeah, it's pretty bad. Also I just feel like – I don't know, there's a spider in there somehow. It's mad. I don't know what it is. But I'll keep shitting, Kath.

KATH: Okay.

ED: Perfect.

KATH: You keep doing that.

DANE: As long as I can. And as long as whatever allows me to sleep at night without a gangbang of ghosts ejaculating onto my face.

ED: And on that note –

[All laugh]

KATH: Sweet dreams.

ED: Sweet dreams. We're going to have one walk around Carriacou. And then we're going to – we're going to drive back. So thank you so much for having us and we will – we'll see you soon.

DANE: Thank you and drive safe, guys.

ED: Thank you so much.

DANE: Drive safe.

KATH: Thanks.

ED: Bye.

KATH: Bye.

[Spooky music]

[Waves crashing, seagulls]

ED: That was nice, eh?

KATH: Real nice.

ED: That was a nice one.

KATH: Hm. Very very nice.

ED: I'm going to write, 'nice' on my thumb and then stick my thumb up. Nice.

KATH: Thumb. Thumb nice.

ED: Thumbs-up nice.

KATH: That was thumb nice.

ED: Yeah, thumb nice.

KATH: What are you up to now?

ED: Oh, um, Neil Buchanan's DMed me on Instagram.

KATH: Oh wow.

ED: To let me know that – you know the head from 'Art Attack'?

KATH: Yeah.

ED: They just found that.

KATH: The clay lad?

ED: The clay lad. They found – they just found that. That's not like a puppet. He's like – he's like, 'that's a clay head.' And whenever

the cameras started rolling, it would just be like 'wow! Bloody hell, I can't believe the art here!'

KATH: Oh my god. What a scene stealer as well, bloody hell.

ED: Neil would be like, 'you can't like – this is just terrifying.' If you listen closely to some of the 'Art Attacks', Neil Buchanan's just screaming. But quite far away.

KATH: Oh god, is that why there's – they do the big 'Art Attacks' from so far away? Like so the camera has to pull out?

ED: Yeah yeah yeah yeah.

KATH: Because he's just screaming.

ED: Yeah. and it's – it's called 'Art Attack' because he's saying – the clay head, he's going, 'this is art. Attack!'

KATH: Yeah.

ED: 'It shouldn't be talking. We must attack him.'

KATH: Shit.

ED: I mean this – he says. This is all under the caveat of, 'Neil Buchanan has told me this.'

KATH: Yeah, okay. He seems like a trustworthy fellow.

ED: I've always thought that. So I'm going to whack on a red jumper and go and meet him.

KATH: You know what? I'd actually really like to come along. Can I come?

ED: Yeah, great. If you're happy with a Maplin's.

KATH: Yeah.

ED: It's closed down but it's still a space. Let's go.

KATH: 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. Subscribe now on iTunes, Spotify, or wherever you get your podcasts.