

Welcome to Spooktown – Jason Forbes

[Spooky music]

ED EASTON: Ugh, a real ghost.

[Music stops]

[Footsteps, wind blowing]

KATH HUGHES: Where – where are we meeting him?

ED: Um, Spooktown Castle.

KATH: Have we got a castle?

ED: Yeah. It's a surprise, right?

KATH: Yeah, that's cool.

ED: I – I think – I mean I've never been to it, but I think it's because I pay for a National Trust membership because I appreciate, um, history.

KATH: Oh, yeah.

ED: And if it's not part of that membership, why the fuck – why the fuck am I going to go there? I'm not going to – I'm not going to spend, what is it, 100 and something quid on a membership to see castles and then this other castle's like, 'not us though, you've got to pay extra.'

KATH: Oh, I see. So – gosh, you’re probably missing out on a lot of things, then.

ED: Loads of castles, yeah. Yeah.

KATH: If you refuse to go into the building if it – if it’s not, um, a National Trust property.

ED: So so many. Yeah.

KATH: Is it just castles or any building?

ED: No, any building. I refuse to go into any building that isn’t National Trust.

KATH: Yeah.

ED: Uh, restaurants, uh, libraries, cinemas, go-kart tracks. Disneylands. What other buildings are there?

KATH: I think you’ve covered them all there.

ED: My own home.

KATH: Is it not National Trust?

ED: Just got to sleep in the garden. I’ve been petitioning for years. That said I’ve got a new mattress, but nothing.

KATH: I’m sorry, Ed, that’s a shame.

ED: It is a shame. It is a shame. But, you know, we’re going there today, which is nice.

KATH: Yeah.

ED: Really nice, really exciting. I love a castle.

KATH: I do like a castle. Yeah, I do like a castle.

ED: I like the thin – thin windows that you can shoot arrows through.

KATH: Yeah.

ED: I like the big windows that you can look through.

KATH: Oh yeah, you can look through windows. Yeah. Often don't need, uh, a crowbar to get in, I find.

ED: Yes. Yeah. Or can't use a crowbar because –

KATH: You can just walk on in.

ED: The doors are huge. I love –

KATH: Oh yeah. They're – they're stonking. They're big. Big boys, aren't they?

ED: I absolutely love – one of my favourite things in the world, because I think it shows a real decadence, um, one of my favourite things in the world? That sounds hyperbolic. One of my favourite things in the world. Big, huge door. Huge door. Tiny little door within the door that you can actually use.

KATH: Oh, love that.

ED: Absolutely love it.

KATH: I love that. I – I'm picturing one. I know one very well and it's bright red and it's near where I grew up.

ED: I know one very well. Biblically?

[Both laugh]

ED: How well – how well do you know this one?

KATH: Like that bloke that married the Eiffel Tower.

ED: God, there's nothing sadder than getting divorced from a – a building. Ugh.

KATH: Brutal. What happens if it gets demolished?

ED: That's like –

KATH: I guess that's like divorce.

ED: No, I think that's like dead. Widow?

KATH: Oh, okay.

ED: Widowed to a building.

KATH: Ugh.

ED: Ugh. Anyway, have you had any – any nightmares this week, Kath? Have you had any nightmares this week, Kath?

KATH: Um, oh. Yeah, I have. Um, I, um, I had one where someone asked me to get a bin bag out of the bottom of a bin, but then you know like the roller bin bags? Um, and I went to get in.

ED: Yeah.

KATH: Uh, and just the bin was full of spiders. With like so many.

ED: Um, was it a bin for spiders? Or was that a mistake?

KATH: I think it was a mistake. I don't think they were meant to be in there. The bin for spiders was – I deliberately avoided it because I didn't want to go in the bin for spiders.

ED: Yeah yeah yeah.

KATH: So I'd gone to get a bin bag out of the bin bag bin. The bin that carries all the bin bags.

ED: I always sort of forget that this bit's a nightmare. So like – well, there's probably a bin for spiders, dummy. It's a nightmare, it's a nightmare. Um, that's such a smart thing that we never do. Put a – put a bin bag at the bottom of the bin. Put a roll of bin bags at the bottom of the bin.

KATH: So you've always got a roll at the bottom of the bin.

ED: Smart, yeah.

KATH: Ready.

ED: We keep ours somewhere in the kitchen, which is the worst – like the worst place. Somewhere.

KATH: No, I think that's alright. If you – if you had a bin bag, a roll of bin bags at the bottom of the bin, it'd just get – someone would put something in there.

ED: Spiders.

KATH: And it'd just make – someone would put something like spiders in and then the bin bag roll is – is taken by spiders or juice from a tea bag.

ED: Juice from a tea bag. Tea, we call that in our house. Juice from a tea bag.

KATH: Oh, okay.

ED: Yeah.

KATH: Okay, well I – I call it juice from a tea bag.

ED: Can I have a cup of juice from a tea bag, please? No, all we've got in is juice from beans.

KATH: Um, have you had any nightmares this week?

ED: Yes. Uh, this is on the bin theme, I think. Um...

KATH: Okay.

ED: I have a cat. You've got a cat. I've got a cat. And, um, I don't know – in the hot weather, flies lay eggs on their – their meat. Their food. Their foot meat. Not on their – not on their penis.

KATH: [laughs] Their meat. Oh no.

ED: Um, imagine calling your penis your meat. Ugh. Uh, anyway. Um –

KATH: A cat's dick, your – is meat. Just very casually –

ED: Yeah. All these flies laying – laying eggs on my cat's meat, if you catch my drift. Uh...

KATH: That's – that's so upsetting.

ED: And I have to – [blowing]

KATH: That's the nightmare. Is that the nightmare?

ED: Blow the eggs off. [blowing] Blow the eggs off her. Um, yeah, that's it. Full stop. No no no. So the flies lay the eggs. And then I always do – I always do it. Scrape – get rid of the meat with the flies' eggs on, and then put it into the food recycling bin. A day later –

KATH: Right.

ED: Maggots pouring out of it.

KATH: Ugh, that'd be – oh, no.

ED: Just so many maggots pouring out of it. But every time. Every single time.

KATH: I can't. Oh no.

ED: I'd like pop that in the bin.

KATH: Not for me, that.

ED: Pop that in the bin. 'I'll empty that later.' I will when there's 500 maggots crawling out of it. And I'm having to like –

KATH: Oh, Ed.

ED: Pick them up one by one.

KATH: Ugh. No. I – no.

ED: Yeah.

KATH: I'd rather take the spider bin. I'll – I'll take the spider bin.

ED: Yeah, because at least the spider bin you scream and then you leave it. I have to then clear up the maggots.

KATH: Yeah, yeah.

ED: And put them into a bigger bin outside. Makes you think.

KATH: Oh, god.

ED: Are we all just maggots in a bin, Kath? Ooh, there's Jason.

KATH: Hey, Jason.

[Spooky music]

JASON FORBES: Hey, you alright? How's it going?

ED: Yeah, it's good.

KATH: Yeah. Good, thank you. How are you?

JASON: Yeah, really well.

KATH: Oh, good.

JASON: What do you think of the castle?

KATH: It's pretty banging.

ED: It's gorgeous.

JASON: Yeah.

ED: I love a castle.

JASON: Have you been to it before?

ED: Never.

KATH: No.

ED: Never been to it.

KATH: No. Is it – when a castle's on your doorstep, you never go.

ED: Yeah.

KATH: That's the issue.

ED: Yeah.

KATH: So –

JASON: Yeah, that's true. Unless you're the queen.

KATH: Unless you're the queen, yeah. Yeah.

ED: Yeah.

KATH: Then you might go.

JASON: Yeah, yeah.

ED: Although I guess the castle isn't on her doorstep, hey?

KATH: It's inside the doorstep.

JASON: It is her doorstep.

KATH: It is, yeah.

ED: It is on the doorstep, but the other way.

KATH: Yeah yeah yeah. Uh –

JASON: Yeah.

ED: Lovely castle, though.

KATH: Lovely castle.

JASON: Lovely Spook Castle.

ED: Spook Castle. Oh my god, that's such a good name for it. Why is it – do you know why it's called that?

JASON: I think it's just to do with the general sort of – well, the family that lived here called the Spooks.

KATH: Oh, the Spooks. Sure, yeah yeah. Yeah.

JASON: Yeah.

ED: Oh, yeah yeah yeah. There we go. There we go. Yeah. Forgot about that.

JASON: And how do you guys – because this is – you guys keep saying 'Spooktown,' don't you?

ED: Mhm.

KATH: Mhm.

JASON: But actually that's not really – that's not how you pronounce it.

KATH: Oh.

JASON: I don't know if you knew that.

ED: Um, didn't know that.

KATH: No.

JASON: Yeah, the 'k' and the, uh, the 't' are silent. It's actually Spoon.

KATH: Spoon – spoon.

ED: I feel like a right mug.

KATH: Well, egg on our face.

JASON: Yeah.

KATH: Bloody hell, Ed, we've been saying it wrong all this time.

ED: And everyone who lives here.

KATH: Everyone. We called the podcast the wrong name.

ED: Spooontown. Welcome to Spooontown.

KATH: Welcome to Spooontown. We've got to change the signs, we've got to change everything.

ED: Population, spoons. Population, cutlery.

JASON: Well, it wouldn't be – it wouldn't be Spooontown, because then you'd have to write – you'd have to write Spooktown Spooktown.

ED: Oh, yeah. Oh yeah yeah yeah.

KATH: Oh, yeah.

ED: Spooktown town.

JASON: Spoon.

ED: Yeah, you're right. It's just Spoon.

JASON: Yeah.

KATH: It's just Spoon.

ED: I thought it was Spookton. But it's Spoon.

JASON: It's like – you know, like Greenwich.

ED: It's – it's like Greenwich. I guess yeah, the vibe's quite Greenwichy, isn't it? Spoon. So is this – so is this – is this Spoon Castle? Spoo castle?

KATH: Spoo, yeah.

JASON: Spastle, I think. I don't know.

[All laugh]

JASON: Gets a bit murky when you start using it as an adjective.

KATH: Yeah. Hm.

JASON: Spastle.

ED: Spastle. Spastle.

KATH: Spastle.

ED: It's lovely. It's really – it's really nice, isn't it?

KATH: It's a lovely Spastle, yeah.

JASON: Yeah.

ED: Yeah, it's the – it's the best Spastle I've ever seen.

KATH: Yeah. Yeah.

ED: Hands down.

JASON: It's a little bit dilapidated.

ED: But that's what's good about castles, isn't it?

JASON: I started a petition, actually, to try and get it – get it repaired. Did you sign it?

KATH: Oh. I –

ED: I did – I didn't sign it because I don't give out my signature like that. Um, I'll happily put some money towards it.

JASON: Alright, but it was a digital – it was just online.

ED: Ah.

JASON: So what's your excuse?

ED: I don't have the internet at the moment. Do you believe that?

JASON: No.

KATH: I'm just going to say I signed it and go and hope you don't look at the signatures.

ED: He's going to call you out.

KATH: I signed it under a false name. There we go.

ED: Oh fuck, that's really good. So did I. I forgot about that.

KATH: Yeah.

ED: I forgot that I had done that.

KATH: I thought you would've forgotten about that. Yeah, we signed it under false names, so –

JASON: What were – what were the names?

KATH: Um –

JASON: Was it just each other's?

[All laugh]

ED: Yeah, I signed it Kath.

KATH: Yeah, I did it as Ed Easton. Yeah.

ED: Fuck. Absolutely fucked it.

KATH: Shit. Shit, Ed. Oh, well I'm – I'm familiar with the castle.

JASON: Yeah.

KATH: Um, prior to Spooktown, I was – I'm from North Wales. So, um –

JASON: Spoon.

KATH: Like two castles within walking distance from my house.

ED: Spoon, Kath.

KATH: Sorry, Spoon. My mistake. I'm so sorry. I – it's drummed in. I've lived here a while.

ED: Yeah, we're not going to get used to this, are we?

KATH: It's really embarrassing.

[Spooky music]

ED: I've got three questions to ask you, Jason, before we hear this story that you have about this place. Because I sort of forgot.

JASON: Sure.

ED: We haven't done this podcast in a while and I'd forgotten that there were beats to hit. I was just having a nice time chatting to you.

KATH: Yeah. I'll be honest. Yeah, same.

ED: Um, first – first one. Very reasonable. How – weird for me to say that. 'Very reasonable of me to ask this.' How was your journey here, Jason?

JASON: It was – it was fine, actually. It – I walked all the way.

KATH: Did you?

JASON: Um, and –

ED: Wow.

JASON: Yeah.

ED: From?

JASON: From London.

ED: Okay, not just from the train station.

KATH: Blimey. Just –

JASON: Not from the train station. No, I walked all the way – all the way to Spooktown. Spoon, sorry. Because, um –

KATH: Spoon, yeah yeah yeah.

JASON: Yeah.

ED: It's hard, it's hard. We're all getting used to it.

KATH: It's hard. It's drummed in.

ED: Okay, my – my second question. How many ghosts have you seen this week?

JASON: Well, I've seen one. But I've heard another.

ED: Oh.

KATH: Okay. How do you know that that wasn't the same one that you heard?

ED: Yes, that's a good question.

JASON: Because, uh, the voice didn't really suit the face.

KATH: Oh, okay. So you –

JASON: That's not really – that's not really that scientific, so – I don't know, actually. Wow, that's really –

KATH: So you heard it and went, 'they wouldn't have sounded like that.' That's –

JASON: Yeah. Yeah. That's blown my mind. Maybe it's that guy. Hm. Interesting.

ED: What did the second, potentially first ghost say?

JASON: Second, potentially first. So the one I heard?

KATH: Yeah.

ED: Yeah. Also, I mean –

JASON: Yeah, okay.

ED: What did the one you didn't hear say?

JASON: Well the one I didn't hear didn't say anything. Uh, he was just kind of standing outside the house looking through the window and I sort of, you know, scurried away. And then I went back and he was still just there, staring. This kind of older guy with not many teeth.

KATH: I'm going to say it. Are you sure it was a ghost?

ED: Kath, you can't just ask somebody –

JASON: Um, I don't really know, actually. Kath is really unpicking the conclusions that I've – that I've drawn. Um, it might not have been a ghost. But I mean, who just stands outside and stares through the window?

KATH: Well yeah, it's really frightening, whatever happened.

JASON: On a like a really old fashioned bike. He was in really old fashioned clothes.

KATH: Okay, yeah. It's a ghost. That's fair, it's a ghost.

JASON: So I'm guessing it was a ghost. Yeah.

KATH: I understand why you came to that conclusion.

JASON: And I do know that my – my house is built on the site – this is actually genuinely true – on the site of an old woman who was a bit of a recluse – not the site of an old woman, sorry. The site –

KATH: What happened here?

JASON: The site of the house of an old woman who never really spoke to anybody and – and one day just died, as you do if you're old. And, uh, strange stuff happens here. But the ghost I heard, that was really strange. Uh, so I heard this really childish voice just in the corner of the room. For some reason it was saying, 'Jason no have money in him room.' I don't know why. I don't know why. 'Jason no have money in him room.' And I [laughs] – and I –

KATH: Okay, now I understand why you were like, 'well, that voice doesn't fit the bloke outside who was looking in.'

ED: Yeah, that – that voice can't ride a bike.

JASON: No.

KATH: Yeah. That – yeah. Yeah. You deffo saw a ghost and heard one.

JASON: Well I said to it, 'why are you speaking like that?' And it said, [whispers] 'how would you prefer for me to speak?' Just completely changed.

KATH: Oh, bloody hell. You pissed it off.

JASON: It was really creepy.

ED: Which does actually sound like the first – the first man.

JASON: Yeah.

KATH: Yeah, yeah.

ED: Well.

JASON: So maybe it was him then.

KATH: Maybe it was. God, what a rollercoaster.

[Spooky music]

[Spooky music]

[Music playing, singing 'here to judge. Here to judge.']

PRIYA HALL: Hello.

ROBIN MORGAN: Hi!

LEILA NAVABI: Hey, Priya!

PRIYA: [laughs] Okay, I see how it is.

[All laugh]

PRIYA: Here to Judge is the new weekly podcast from Little Wander, where we dismantle predicaments posted online.

LEILA: Featuring fruity dilemmas from Am I The Asshole on Reddit.

ROBIN: To Am I Being Unreasonable quandaries on Mumsnet.

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LEILA: Or wherever you get your podcasts.

ROBIN: Wherever.

LEILA: Go on. Give me –

ROBIN: I was just being like your hype man.

LEILA: Beatbox a bit.

ROBIN: [beatboxes]

LEILA: New episode every Friday. There must be something we can use. [laughs]

[Spooky music]

ED: Oh, Jason. Um, what's the spookiest thing that's ever happened... to you?

JASON: In general? To me. To me. Um –

ED: If you've got an in general one, lay it on us. Lay it on us thick.

JASON: Um, I've got an in general one and then I've got two that maybe happened to – well, not maybe. They did happen to me. Um, once, uh, when I was younger, I was staying with my aunt in London, and I was a nerd. Am a nerd. So I was up late doing my homework. And she had gone – I don't remember where she was staying, but I was basically looking after her house for her. And she lives in a kind of – her house kind of backs onto a kind of gated bit, so it's quite difficult to get to unless you know the codes to various gates and things. But I was sat at the table at about midnight, just doing some work. And I don't know why. I just sort of looked over to the window and there was a man standing there and just staring at me. Seems to happen quite a lot. Um –

ED: The old bike.

JASON: He was quite young, actually. But he said, um, he was just saying, 'let me in.'

ED: Ugh.

JASON: Just mouthing that through the window. 'Let me in.'

KATH: Oh my god.

JASON: And I was like – and I was thinking, 'uh...' well I was just thinking, 'how on earth did he even get there?' Because it was quite difficult to get in there. So I kind of backed away, ran and

got my phone, and called the police. Uh, and they came within about five minutes, but they never found him.

KATH: Oh my god.

ED: Wow. Mouthing 'let me in' is really horrible.

JASON: It was terrifying.

KATH: That's horrible.

JASON: Yeah.

KATH: I'm impressed with the police timing, though, I'll be honest. Five minutes is quick.

ED: Yeah. Five minutes is very quick. But he did say 'gated community', so –

JASON: It was, yeah.

KATH: Oh, okay. Well.

ED: Priorities, isn't it?

KATH: Yeah yeah yeah yeah.

JASON: 'Quick, the middle class are in trouble.'

ED: That's a really good one.

JASON: Yeah.

ED: Because also, like, just a very scary thing about a potential burglar slash murderer, whatevs. But also they never found him. Was it a ghost?

JASON: That's what I find. That's what I find most scary, the fact they never found him. He's a bit like a spider. Like I don't mind spiders, if you know where they are. I'm not calling this man a spider, but I'm just saying, fear –

ED: It sounds like – come on. Come on, Jason. It's a bit far.

KATH: It's – I mean, I'll say it. It sounds like you're calling this man a spider.

JASON: This arachnid who slithered into our gated community.

ED: Oh yeah. I know exactly – I'm – I'm super arachnophobia. I absolutely hate seeing a spider. But you're right. The – the only thing worse than seeing a spider is losing it and not seeing it.

JASON: Yeah.

KATH: Yeah.

ED: And you're like, 'right, well it's on the back of my head. It's on the back of my head. It's' –

JASON: Yeah, yeah.

KATH: Yeah, yeah. Knowing it's in the room, but not knowing where. Yeah. Yeah.

JASON: Yeah. I also said the spider slithered, so I actually don't know what spiders are like.

ED: Um, Kath, can you ask your question, please?

KATH: Oh, sure. Okay, right. Jason. Brum, Magic Roundabout, Bag [bleep]. Shag, marry, kill.

JASON: Oh, god. Um, I would definitely shag Brum.

KATH: Would you?

JASON: I'm going straight for that one. That's my childhood right there. Yeah. I do like Brum. Yeah, my first love. Um –

KATH: You really like Brum.

ED: He's talking about Brum for the rest of the –

JASON: Yeah, every car that I've ever – I'm just loving that – sorry, it says, 'Sam has left the meeting.' That's quite funny. Just – just –

ED: Sam hates Brum.

KATH: He hates Brum. He couldn't deal with that.

ED: He put £100 on you killing Brum.

KATH: So he's just left.

JASON: Um, anyway, who's Sam? Back to Spooktown. Um –

KATH: Yeah.

ED: Spoon, please.

KATH: Spoon, yeah.

JASON: Spoon, yeah. Yeah, I think I would – I don't really remember – so in Brum, what happened? They would – he'd lock the car away and then the car would come alive? Did he ever know that the –

KATH: Yeah.

ED: No, because Brum always snuck out. So he would –

KATH: Yeah, he was a little – little cheeky –

ED: He would sneak past the guy who was like, 'uh, just' – I think the guy would open it up – so he would open up his, um, garage.

JASON: Yeah.

ED: Garage, garage. Um, and then Brum would be like, 'now's my fucking chance.' Or was it the other way around? No, yeah. He opened it up and then the guy was like, 'going to do a day of trading.' Turned his back on Brum, Brum would scamper, have a wild adventure, pop back in for closing time, reverse it, and he'd be like, and you would fuck him.

JASON: And then I'd fuck him. Yeah, I like that. I like – I like the sort of sneakiness of it. It's kind of – you know, it's very adventurous. You'd think that his owner would check the mileage, but apart from that.

ED: Yeah.

KATH: No.

JASON: Yeah, I think –

KATH: I think there's always like a little – a little keepsake in the back of his car usually, isn't there? After he's been on an adventure. And the owner's never like, 'hey, where's this come from?' He just – I think he just removes it.

ED: He must clear it out. Yeah, he must –

JASON: In a – in a home.

KATH: 'Oh god, someone's – someone's broken into the garage again and left a card from Rome.'

ED: This is all in the owner's mind.

JASON: Yeah, he's been sectioned now.

ED: That's a horrible thought.

KATH: Yeah.

JASON: And we know it was real.

KATH: Oh god.

ED: Yeah, I think it's that thing where he probably saw Brum do it early days and was just like, 'no no no no.' So he's just like trying to hide.

KATH: Yeah, and then – that’s why he’s always got his back turned.

ED: So whenever he sees something, he’s like, ‘no no no.’ Yeah.

JASON: Yeah.

ED: Knows it’s going to happen again, so he just never looks at Brum at night.

KATH: Doesn’t want to see it. Yeah.

ED: He just like takes whatever it is out the back and buries it in his garden.

KATH: Yeah yeah yeah.

ED: He’s like, ‘it didn’t happen. It didn’t happen. It didn’t happen. It didn’t happen.’

KATH: ‘It didn’t happen. It didn’t happen. I didn’t see it. Didn’t see it, didn’t happen. Didn’t see it, didn’t happen.’

JASON: Out of sight, out of mind.

KATH: Yeah. Yeah yeah yeah. So you could easily have an affair with Brum. Very easily.

JASON: Yeah.

ED: God, imagine him coming in and seeing Jason fucking Brum and being like, ‘no no no no no.’

JASON: Bury me in his garden. 'I'm still alive, what are you doing?'

ED: 'No no no no.'

KATH: 'Not again, not again. Not real, not real.'

JASON: You just reminded me, actually, um, one way I used to – this is so cruel. With my nephew, when he was very little, if ever he misbehaved I'd tell him he wasn't real.

KATH: Oh my god, that's so dark.

ED: That's –

JASON: It really used to rile him up. 'I am real! I am real!' 'No you're not.'

KATH: He's going to have some issues.

ED: How is he?

KATH: Is he okay?

JASON: He's 16 now, so it's fine. He's alright. I don't think he remembers.

ED: I forget when you're 16 everything just resets.

KATH: Yeah, maybe. Yeah, fingers crossed.

JASON: He's fake as fuck. No, he's not. What is the – what were the other options? Magic Roundabout?

KATH: Oh, so the others, yeah. Magic Roundabout and bag [bleep].

JASON: Hm. I think I'd avoid bag [bleep] because he just kind of freaks me out a little bit.

KATH: Oh, so you'd – you'd kill him then? You'd kill him?

JASON: Oh, kill. It's not shag, marry, avoid. It's shag, marry, kill. Well that's a big harsh, isn't it?

KATH: Yeah.

JASON: But maybe I would. Yeah, I'd probably kill – kill bag [bleep].

ED: Um –

JASON: How do you kill the Magic Roundabout?

KATH: Yeah, it would be quite hard, wouldn't it?

ED: Easily. Oh.

JASON: Elaborate.

ED: Piece of piss, that.

KATH: It's quite big, isn't it?

ED: Big hammer.

JASON: Big hammer.

KATH: It'd be – it'd be exhausting. Whereas you could just sort of – bag [bleep] it could be over quite quickly.

JASON: Yeah.

ED: Yeah, you'd get into a zone. You'd get into a zone with the Magic Roundabout.

JASON: I'm going to admit that I never ever really watched bag [bleep]. I'm trying to –

KATH: Same, to be honest.

JASON: Do you know what in my head? I've got – do you remember those traffic sort of infomercials where it was like, um, 'Charlie says'? That's what I think of.

KATH: Oh, yeah.

ED: Oh, I think that's Rhubarb and Custard.

KATH: Oh, yeah.

JASON: Oh. Bag [bleep] is the pink stripey one, right?

ED: Bag [bleep] is a fabric cat. Um.

KATH: Is – are the Clangers involved in bag [bleep]? Or did the Clangers their own show?

JASON: I don't –

ED: Um, it feels like the same world, doesn't it? Because they're fabric mice.

KATH: Yeah. Yeah.

JASON: They're what?

ED: I think we should start a podcast where it's just us trying to explain, uh, children's tv shows from like the what, 50s and 60s that we've never actually seen.

KATH: Yeah.

ED: Bag [bleep] I believe is a fabric cat and he sleeps a lot. Or is that Garfield? Garfield is a pencil cat.

JASON: What, um –

KATH: He's one – bag [bleep] is one of the cats. He's one of the cats. He's pink.

JASON: What temperature would you wash – would you wash bag push? Let's try and say that again. What – what temperature would you wash bag push at?

ED: Have you fucked bag push?

KATH: Um –

ED: Because that – if you fucked bag push, then – then that changes the temperature at which I would – I would boil wash it at 90 if you've fucked bag push – bag [bleep]. Um –

KATH: Yeah.

JASON: 'Shit guys, what do I do? What do I do? I've fucked bag [bleep], what do I do?'

KATH: 'I fucked bag [bleep], what do I do? Boil wash it with the towels, it'll be fine.'

ED: Yeah, I'd definitely put it with the towels. 100%.

JASON: That would probably kill him, though. But okay, yeah. That's how I'd kill him. I'd kill him. Boil wash.

KATH: Oh, christ.

JASON: There we go.

ED: Wash him at 90.

KATH: That is so – I thought you'd get – like, 'oh, that's a bit harsh, killing him.' But you'd rather kill him slowly. Boil him alive in a washing machine with some towels he's not used.

ED: Yeah.

KATH: That's brutal.

ED: And then you'd marry the Magic Roundabout?

JASON: I'd have to marry the roundabout.

ED: It's such a shame that you're still married to –

JASON: I'm still fucking – I'm still fucking Brum, so –

ED: Yeah, yeah. On the side. Um.

KATH: Yeah yeah yeah. Fair, yeah.

ED: I think – I think we've – we've done enough of these questions. They're so long. They've gone for so long, I'm so sorry for wasting your time, Jason.

JASON: No, not at all.

ED: Please can we hear your story about this castle that we love so much?

KATH: Yeah.

ED: Fucking hell.

JASON: You may.

ED: Thank you.

JASON: Um, of course you guys know this one already because everyone who lives here knows it off by heart, so –

ED: Of course.

KATH: Okay.

JASON: But I, you know, I can read –

KATH: Yeah, yeah, yeah. Is that why? Okay.

JASON: I can just read it for you. It's called 'The Rhyme of Spook Castle.'

ED: Nice.

JASON: You ready for it?

ED: Yeah.

KATH: Very ready.

JASON: Oh, also this – this rhyme – do you guys know 'The Raven' by Edgar Allen Poe?

ED: Yeah.

KATH: From the Simpsons, yes.

JASON: I feel like everyone knows it from that. Um, yeah. So this rhyme actually inspired 'The Raven.'

ED: Oh.

KATH: Wow.

JASON: Um, yeah.

ED: That's a bold thing of you to say.

KATH: That's –

JASON: Yeah, but that doesn't always mean that, you know, someone who tries to emulate something doesn't improve it. I'm not saying it's good.

KATH: You know?

ED: I'm saying this is so bad that Edgar Allen Poe thought, 'well I've got to do this again.'

JASON: 'Oh no, this must be fixed.' Okay.

ED: Poe. He's a poet. Terrible. Um, I'd love to hear your – 'The Rhyme of Spook Castle.'

[Spooky music]

[Slow flute music]

JASON: Once upon a midnight misty
In the church of Corpus Christi
Lay the body of a duke
Who had ruled with such finesse,
His great piety displayed.
He not long had knelt there praying
And the words that he was saying
Were, 'dear lord, my dukedom bless.'
Yes, the words that he was saying
Were, 'dear lord, my dukedom bless.'
Nothing more and nothing less.

Ah, beneath that sorry steeple
Lay a duke who loved his people.
The 14th Duke of Spook,

So renowned for his largesse.
His guards had heard him wailing
But too late they found him flailing
The words within him flailing
In a bloody, battered mess.
Their mighty, matchless monarch
In a bloody, battered mess.
With a dagger in his chest.

It would long remain a mystery,
This sad moment in our history
Of him who'd wished for nothing
But his people's own success.
How a duke who'd never failed
Was so horribly assailed
On a dagger's point impaled
In a state of great undress.
For a rogue had set upon him
In a state of great undress
While his people he had blessed.

From out this horrid hell,
The dukedom now befell
His daunted younger brother
By the name of Elois.
Though inward he was scared,
To his subjects he declared
'No effort shall be spared
To amend our joint distress.
A plague upon the rogue
Who hath caused our joint distress.
Let him know no happiness.'

And frowning his brow,
So filled with passion now,
He made sure all and every
Heard the words of Elois.
'Who left me brother flailing,
So indignantly assailing,
Our rare unrivalled ruler
In a battered, bloody mess.
A plague we wish upon him
Who hath made this bloody mess.
Let him know no happiness.'

Thus cursing, he installed
Within the castle walled
His household and his daughter
From his wife, the great countess.
And while the old duke strived,
The people they had thrived,
So Elois contrived
His brother's rule to best.
To emulate his brother gone,
This new duke tried his best
As his subjects will attest.

In this he failed, however.
For as much as he endeavoured,
The prosperity of Spoon
Soon began to retrogress.
The luck they'd had ran out
As famine followed drought
And distant wars, no doubt
Had left the nation penniless.
Yes, wars beyond their shores

Had left the nation penniless
In their failure to progress.

To magnify this mire,
A devastating fire
Would lacerate this town
Until its timbers incandesced.
It spread to every quarter,
And since they had no water,
It set about its slaughter,
For it could not be suppressed.
The denizens of Spoon,
Since it could not be suppressed,
Were a people dispossessed.

And fearing insurrection,
The duke, who sought protection,
From the comfort of his chamber
Where his worries evanesced,
With the flames about their slaughter,
In a town that had no water,
At night he spied his daughter
Through a window at her desk.
Not far across the courtyard
In her study at her desk,
Sat his daughter, the princess.

Setting down her book,
It pleased her then to look
And give a loving wave
To her father, Elois.
But suddenly, it said,
Something stopped her dead.

Her face had filled with dread,
Which had startled Elois.
That look upon her face
Had so startled Elois
With the terror it expressed.

Back into the chamber turning,
Had the duke been less discerning,
He might have missed the figure
In that chamber's dark recess.
For this certainly was no jape.
There surely was a shape.
And the duke now stood agape
As its red eyes luminesced.
Like fiery glowing embers
Did its red eyes luminesce.
Oh, the horror they possess.

Brooding, as it were,
The figure did not stir.
And panic addled Elo
Wondered how it had ingressed.
'Sir,' quathed the duke,
'Do pardon my rebuke.
But as the Duke of Spook,
It behoves me to protest
At this boldness and this trespass.
I'm afraid I must protest.
What this means I cannot guess.'

But in its stygian guise,
It merely fixed its eyes,
The creature still not stirring

In that chamber's dark recess.
While Elo stood there fumbling,
Suddenly there came the rumbling
Of the creature's voice now grumbling
In the chamber's dark recess.
The creature's voice now grumbling
In the chamber's dark recess.
And the word it spoke, 'redress.'

This left the duke bemused
And thoroughly confused.
He said, 'what means thou
Ghastly creature by "redress"?'
Redress means to put right.
Oh, creature of the night.
Come, step into the light
And quit my chamber's dark recess.
Oh, ghastly, grumbling ghoul.
Quit my chamber's dark recess.'
But the demon said, 'redress.'

The duke now stood amazed
At its yet unaltered gaze.
'Tell me. Oh, tell me, horrid creature.
What means thou by "redress"?'
No sooner had he spoken
When the demon's gaze was broken
And the castle was awoken
By the howls of the princess. [screaming]
The castle was awoken
By the howls of the princess,
Only heir of Elois.

For then it is reported
The demon teleported
And landed in the quarters
Of this child of Elois.
Across the yard it loped
Hanged his daughter with a rope
And the only words it spoke
Were the words, 'redress, redress.'
Yes, the only words it spoke
Were the words, 'redress, redress.'
Nothing more and nothing less.

And while the demon scowled,
How loudly the duke howled
As he hurried to her chamber
Where the household had congress.
'Oh fiend, oh villain, foe.
What villainy, oh woe.
Tell me, what hath moved thee so
To hang my dear princess?
Oh, what a sorry sight is this.
My darling, dear princess.'
Then the demon said, 'redress.'

'Cease this unholy soul.
"Redress" means right a wrong.'
Said Elo, so aggrieved
By his demon's maladdress.
But outwardly disguised
In that moment he'd surmised
Why the daughter he had prized
By this demon was suppressed.
The daughter he had prized

Now by this ghastly ghoul suppressed.
Then the demon said, 'confess.'

'Oh bringer of my terror,
Now I recognise my error.
I've come to understand
Why by this demon I'm oppressed.
And now it seems perverse.
'Tis I who made things worse
By laying down that curse
Upon the rogue who caused our stress.
That wretched curse upon the rogue
Who caused our joint distress.
That he should know no happiness.

'Twas I alone, no other.
Yes, I who slew my brother.' [gasping]
And all the household marvelled
At the deed that he'd confessed.
'Twas I who left him flailing
So immersively assailing.
I fled while he was wailing
With a dagger in his chest.
And flying left him dying
With a dagger in his chest.
Alright, demon, I confess.'

And then the demon spoke.
This ghoul that he'd evoked.
And now thou understands
Why by me thou are't oppressed.
Whenever I'm about
There's famine and there's drought.

Thy people are without
At their own duke's cruel behest.
Thy people, they are suffering
At their own duke's cruel behest.
I have put them to this test.

Because of this monstrosity,
I committed these atrocities.
His glowing eyes on Elo's soul,
All-knowing gaze impressed.
'Twas I who in my ire
Did light that fateful fire.
And duly did conspire
To take thy daughter as redress.
Yes, duly I conspired
To take thy daughter as redress.'
And with that, the ghoul egressed.
'Bye, good riddance,' said everyone.

[All laugh]

KATH: Ta.

JASON: And they – and then – and then – sorry. [laughs]

ED: See ya.

JASON: They killed Elois and Spooktown became a republic. And that's the end.

[Spooky music]

ED: I didn't understand a fucking word of that. Um –

JASON: Did you not?

KATH: There was a – a lot of words that I've never used in my life.
Uh –

JASON: Me neither.

ED: I think –

[All laugh]

ED: Go on. Um –

KATH: Like I'm glad – I'm glad you clarified, uh, the redress bit,
because I genuinely thought he was just telling him to put his
clothes back on. Um –

ED: I –

JASON: 'Redress.'

ED: The thing for me is like –

KATH: 'Redress.'

ED: That bit where it was like 'redress' and then it was like – loved
how clear you were. I think there's like three different bits where
you're like, 'because redress means to right a wrong.' But you've
got to do that for every word.

KATH: Every word.

ED: Demon. Egress.

KATH: Dictionary definition should follow it.

JASON: Yeah.

ED: Uh, castle. Duke. Is it a king? I don't fucking know.

JASON: Rope.

ED: Rope.

KATH: Yeah, rope was in there. What the hell?

ED: We went to Salford University, so 70% of that went over our head. Um –

KATH: Yeah.

JASON: So what did you – what did you – what's your understanding of what – I feel like we're in a sort of like seminar now. What was – what was your understanding of the –

KATH: So my – my understanding – my understanding is, um, so there's a good duke. There's a good duke, he had a brother. We were – the brother seemed fine at the beginning. Like, 'ah, he's his brother, fine.' The duke gets murdered and really quite brutally stabbed with a dagger. Uh, left naked, I think. Was he left naked or did I just imagine that bit?

JASON: Yeah, or sort of in his casual clothes or –

KATH: Okay, because I've underlined naked, so –

JASON: Not in very kingly robes.

KATH: Not in kingly robes. Okay. Okay. Um, then –

JASON: He could be naked if – if you want.

ED: It sounds like she does want.

KATH: I think it's because I was like, 'oh, I bet that means that.' So I'm like, 'yeah, go on. Write that down because I bet you've understood that one bit.' Turns out I didn't.

JASON: Well you're probably right. It's because of the word undress. But then I was – I was thinking that as well. I was like, 'does it sound like he's naked in church?'

ED: Yes.

KATH: Well you also talking to someone who thought redress meant put your clothes back on.

JASON: Get dressed again.

ED: But that – that stacks up if you think everyone in this poem – poem is naked.

KATH: Yeah, I – for me everyone's naked.

JASON: Yeah.

KATH: The demon's just going, 'just put your clothes on, please.'

ED: And – and while we're at it, the demon was shaped like an erection, right? I've got erection underlined.

KATH: I've underlined erection, yeah.

ED: Yeah. Throb-on I've got written down.

JASON: Really?

ED: Is that right? Or –

JASON: Tumescence. That'd be a nice one. Tumescere. Should put that in there.

KATH: Another great word I've never heard.

ED: But obviously like it's the poem that we use to teach children.

KATH: In Spoon, yeah.

ED: In – in Spoon. What – what redress means.

KATH: Yeah.

JASON: Yeah.

ED: So we do – we do actually know what redress means.

KATH: Yeah.

JASON: But you guys probably just – you learned it off by heart but you just never really thought about what you were saying.

KATH: Yeah. Well I've learned – learned it off by heart, but never understood the words. This is the first time it's been like explained to me, you know?

ED: Yeah.

KATH: That's why.

JASON: It's like when you're a kid and you think LMNO is a letter.

KATH: Yeah.

ED: Yeah. Yeah.

JASON: Because you just learn LMNO.

KATH: Yeah.

JASON: LMNOP.

ED: My, uh, my grandma came up with a different tune to get rid of that.

JASON: To get rid of it?

ED: Yeah, to get rid of the LMNO.

JASON: Okay, what's the tune?

ED: [sings] ABCDEFG HIJKLM NOPQRSTUVWXYZ.

JASON: It sounds a bit like, um, what's that Spanish? That's like – you know, the [sings] dadadadadadadadadadada dadadadadadadadada.

KATH: [sings] Dadadadada dadadada

ED: Oh yeah.

KATH: Did you grandma teach you 'The Grand Old Duke of York' as well?

ED: [sings] ABCD EFGH.

JASON: [sings] Oh the grand old Duke of York. Oh he had 2,000 men.

KATH: Yeah, that classic.

[Spooky music]

KIRI PRITCHARD-MCLEAN: I'm Kiri Pritchard-McLean and I'm here to tell you about my new podcast, Who Are You Wearing, where I talk to gorgeous people about how and why they wear the clothes they do.

[Upbeat electronic music]

KIRI: Tell me what you're wearing right now.

SPEAKER 1: A big orange jumper.

ROSIE JONES: A pair of dungarees.

SPEAKER 2: A button-down shirt and I'm also wearing a back support because I'm 35.

JONATHAN ROSS: A black shirt with gold leopard skin shoulders on it.

SPEAKER 3: I have a fitbit. It just buzzed at me saying, 'get up and walk around, please.'

SPEAKER 4: A plain black hoodie.

SPEAKER 5: Just a black hoodie.

SPEAKER 6: And this beautiful black hooded top.

SPEAKER 7: A colourful headscarf, colourful earrings.

SPEAKER 8: A pair of socks with Liam Gallagher on.

SPEAKER 9: A pink suit and tie that I actually wore for my wedding.

SPEAKER 10: And my slippers, because obviously, you know, we're working from home, aren't we? [laughs] But the – they are pink and fluffy so, you know, I think we can get away with that.

KIRI: So subscribe to this new weekly podcast and get ready to listen, laugh, and cry as I ask people, 'who are you wearing?'

[Spooky music]

KATH: Yeah. Right. Good duke. Good – good duke, murdered.

JASON: Yeah.

KATH: Possibly naked, possibly just not in kingly clothes. Uh, brother's like, 'the bastard who did this – I'm going to put a curse on everywhere to get the – the bugger who killed my brother.' And then there's like a fire, there's a – there's a drought, there's all that going on. The – the brother moves his family into the castle, because you would, wouldn't you?

ED: Yeah.

KATH: He's now the duke. Uh, then the – the figure keeps coming around. He doesn't notice it at first but the – the daughter does. The daughter sees it.

JASON: Yeah.

KATH: And he's like, 'that's weird. That's a horrible look on your face right now. What's going on?' And then he sees red eyes and he's like, 'oh Christ, it's the – it's the ghoul.'

JASON: Yeah.

KATH: It's the – it's the thing. And then he – the thing keeps telling him to, uh, redress.

ED: Redress, yeah.

KATH: And he's like, 'no. No. Get dressed. Yeah, just get dressed. Get dressed, get dressed.'

ED: Or I'll kill your sole daughter.

KATH: Please. He's refusing.

JASON: Put some clothes on.

KATH: He's walking around the castle bollocks naked. He's – like, um – then –

JASON: You're past it now.

KATH: Yeah. Then his daughter sadly gets murdered by the – the ghoul. And the ghoul now starts saying, 'confess.' He's – he's mixed up the vocab and is now saying, 'confess.'

ED: That bit was great.

KATH: And then that was – yeah, shivers. Shivers on that. And then it turns out the brother actually killed his brother. And when he put a plague on the person – the, you know, on the – the curse on the person who killed his brother, he sort of – I guess forgot it was him all along? Because he – did he forget that he was putting that curse on himself?

JASON: Yeah.

ED: I think he probably just didn't think the curse was real.

JASON: Yeah, I guess there are lots –

KATH: Did he think it wasn't real?

JASON: Yeah. I think there are two different interpretations. Two different schools of thought.

KATH: Yeah, okay.

JASON: Um, but yeah. I think maybe he just didn't think – he didn't think that the curse – yeah.

KATH: Yeah. He thought it was bullshit.

JASON: It could either be that he didn't think the curse had any meaning or he was just an idiot.

KATH: Yeah.

JASON: Yeah.

KATH: Did I get it right? Is that – is that the gist of what happened?

JASON: You got it completely right.

KATH: Oh, yeah.

JASON: You said you didn't get it, but you got it completely right. Yeah.

KATH: Oh. Well, great.

JASON: That's completely the plot. Goodbye.

KATH: Well – yeah.

[All laugh]

ED: Now, um –

KATH: Now I understand it.

ED: Uh, to – to obviously – the point of this is we're trying to see whether it enters Spooktown lore. It sort of already is, but we do know that it – it didn't – it didn't happen.

KATH: It – yeah.

ED: Because it's – it's more sort of myth than a legend. Is that – is that right?

JASON: I'm not so sure about that. I'm not so sure about that.

ED: Okay.

JASON: I think it might have happened.

KATH: Do you reckon?

JASON: Apparently if you – if you stay here in the castle, uh, you can sometimes hear, [whispers] redress.

ED: That's fucking spooky.

JASON: People reported that they can hear. Yeah.

KATH: That's spooky as hell. Yeah.

JASON: Yeah.

ED: Are you sure it's the same – like – or do you think it's – if you stay here and you are naked.

JASON: 'Redress... redress.'

ED: 'You can't be in here naked. Redress.'

JASON: Um, again there are different schools of thoughts.

KATH: Yeah.

JASON: I've only ever done it – walked around the castle naked, so I don't know. I'd have to try. Have it –

KATH: Oh, yeah. So it's hard to know. I guess you have to do it naked and then clothed and see if they, you know, whether it's still redress, yeah.

JASON: If it still says it.

KATH: Yeah.

ED: Jason's left the meeting.

KATH: Let's see what happens.

JASON: Well I'm rejoining.

KATH: Rejoining, yeah.

ED: [whispers] Rejoin.

KATH: [whispers] Rejoin.

ED: [whispers] Rejoin. Rejoin. Rejoin. Rejoin.

JASON: Yeah.

KATH: Yeah.

ED: Um, so yeah. So you think because you can hear somebody say redress in the castle at night, that there may be some truth to the – to the, um, very ancient poem.

JASON: Yeah, because the castle is the –

ED: The anonymous bard.

JASON: The castle is the site of this horrible crime. The church was the chapel that belongs to the castle. And, uh, yeah. A lot of – a lot of crazy things have happened here. In fact the mayor of Spooktown used to live here, but the residence was changed because the – people kept dying.

ED: Fuck.

KATH: Yeah, that does happen in – in Spooktown. Spoon, sorry.

JASON: Yeah.

ED: Yeah, wherever they move to. Spoon – I can't get used to that. Um, so people keep dying here as well, on top of everything.

JASON: Yeah. And we do also know that there was the great fires of Spooktown as well, which was a thing.

ED: Spoon, yeah.

KATH: Yeah.

JASON: Spoon. I wish – I wish I didn't say that.

ED: The great fires of Spoon. It's really funny because as soon as it – as soon as it started coming in a poem, you're like, 'oh, this is why.'

KATH: Yeah.

ED: Here are the headlines for me. Loved it. Have always loved it since I was a child.

KATH: Yeah.

ED: Loved understanding it more. Um, thanks to Kath's explanation.

KATH: You're welcome.

ED: Um, it's – it's well known in these parts. But I don't know whether it's a – I don't know whether I believe it to have been real. It's a lovely like story, but I don't believe it to have been real. And I think like if you hear 'redress', people run around here all the time saying 'redress.' It's part of the poem. It's a very famous – like of course people are going to be saying 'redress' all the time.

KATH: Yeah.

ED: So I don't know whether I believe it per se.

JASON: Yeah.

ED: And it's not to say that it's bad, it's just to say that, you know, I also don't believe 'The Raven.'

JASON: Yeah. It's a bit less believable, that.

KATH: In ravens or 'The Raven'?

JASON: In a fucking talking bird.

ED: I don't believe in ravens, yes.

JASON: Ravens?

KATH: In – in ravens. Yeah yeah yeah.

ED: I – I've never seen one. I've seen crows.

JASON: Yeah. Um, no, I'd say I – I'd believe the rhyme over the – over 'The Raven.' Definitely.

ED: You believe the rhyme over 'The Raven'?

JASON: Yeah. Guy curses himself.

ED: Why does that sound so good?

JASON: A demon comes. The rhyme over 'The Raven.'

KATH: This sounds smart.

JASON: Alliteration, isn't it?

ED: It sounds – it sounds like a Wetherspoons.

KATH: Oh, there we go. There's that.

JASON: The rhyme over 'The Raven.'

JASON: A Wetherspoon, did you say?

ED: Yeah, let's go have a couple of pints at the Rhyme over the Raven.

KATH: The Rhyme over the Raven.

ED: Then we'll just go dancing.

JASON: Yeah. Yeah.

KATH: Yeah, the carpet there would be banging, I think.

ED: Yeah, it would be good.

KATH: All Wetherspoons have a – have a just sort of – of a – what's the word? Bespoke carpet. Is bespoke the correct word?

ED: Yeah, but they're run by a piece of shit, so don't go there.

KATH: Personalised carpet. Yeah, yeah, yeah. Pop your head in, look at the carpet, leave.

ED: Alright, so, okay. There are my – there are my headlines of the – the – I – I like it, I don't believe it was true.

JASON: Okay. You don't believe it happened.

ED: That – that’s where I’m at. If you would like to convince me otherwise, I’m all ears.

JASON: But what about all the like historical things in there that are facts, like the fact that Elois was the duke of Spooktown? We all know that that duke existed. We know that there was a fire, um, what else happened in it? Um, there was a drought. Sorry, I’m just scrolling through my brain. Um –

KATH: Yeah, there was a – there was a drought. There was a demon.

JASON: Yeah, all of those things happened.

KATH: A ghoul.

ED: All of those things had happened, but they’re perfectly explainable with, you know, science and fact. We don’t need to concoct a demon to explain them away.

JASON: Yeah. Oh, right.

ED: Right.

KATH: Yeah. It is wild to think like, ‘oh, there was a duke and therefore – and therefore there was a – there was a ghoul’, you know?

ED: Yeah.

JASON: Yeah. Well, um, I’m disappointed, I must say. I thought more of you, Edward Easton. Um –

ED: This is my fear. This is my fear. This is why I always let people in. My fear is that somebody will be disappointed with me and I can't – I can't handle it. You're in. It's in.

KATH: It's so hard to deal with.

JASON: Yeah.

KATH: Yeah. It's in. We love it. Oh my god.

ED: It's in, it's in. Uh, no, I'm putting my foot down on this one.

JASON: So, Kath. What about Kath? What's Kath thinking?

KATH: I'm inclined to agree with Ed. Hence that, you know, yes there was a duke.

ED: Yeah.

KATH: But we don't know. It was a long time ago. We don't know the facts.

ED: Yeah.

KATH: Other than that there was a duke. That is a fact, admittedly. Um, and it's like, you know, there's loads of stories that no one believes, but they still exist. They're still enjoyed Like... Easter bunny.

ED: Easter bunny.

KATH: Uh, uh, Guy Fawkes didn't set off fireworks.

ED: I don't think anyone thinks that.

JASON: I think you've – yeah, I think you've confused the, uh, confused the stories there.

KATH: Let me carry on, uh.

ED: The Easter bunny didn't eat 100 eggs like I do every Easter.

KATH: No, uh –

JASON: Tooth fairy.

KATH: Tooth fairy.

JASON: Does eat you, right? That's the one that eats you.

ED: Yes.

KATH: Yeah. Yeah. Yeah.

KATH: Yeah.

ED: It's made of teeth, that's why it's called the tooth fairy.

KATH: And everyone's led to believe that they just nip in and take your tooth delicately from under your pillow and leave you a quid or 50p. Uh, no.

JASON: He's really camp.

KATH: He – yeah, yeah.

ED: Really camp, eats you. They're the headlines.

KATH: Really camp, eats you. Yeah. Um –

JASON: Have you seen a guy about this high, really camp, eats you?

KATH: That's a good catchphrase. He says 'eats you.' Just 'eats you' all the time and then he just – yeah.

ED: Lord of the Rings?

KATH: Lord of the Rings, yeah. Uh –

JASON: So we're putting Lord of the Rings in with Guy Fawkes?

KATH: Yeah.

ED: Yeah.

KATH: In – no, it's specifically in Guy Fawkes setting off fireworks.

ED: And Gandalf does set off fireworks in Lord of the Rings.

JASON: Right.

KATH: Yeah.

ED: Famously.

JASON: Yes.

KATH: Famously.

JASON: Very good ones. Very good ones.

ED: And the hobbits fucking love it. They lap it up. God, I love that. I love Lord of the Rings.

KATH: Yeah, they do, don't they?

JASON: Yeah.

ED: Anyway, um, so that's not what we're here to talk about.

KATH: Yeah, okay. The point is – the point is there are lots of stories –

JASON: Yeah.

KATH: That we – that are great but we don't know that they're true.

ED: Yeah.

KATH: And we can't put them in a museum confidently and say, 'this is true.'

JASON: Okay.

KATH: We can put it in a museum and go, 'ooh, this is a nice story, isn't it?'

JASON: Right.

KATH: 'Look at – look at this nice story.' We can do that, which we already do. We did it in schools.

ED: Yeah.

JASON: Yeah.

KATH: Although as you said, we are just told to remember it, not actually to understand it or learn it properly. Um –

ED: That's it.

KATH: Maybe that's what we can do.

ED: That's it. I think – I think –

KATH: Maybe that's the next thing of understanding it more.

ED: Thank you for telling us the story, Jason.

JASON: Compromise, yeah sure.

ED: I don't think – I don't think we believe it. It was beautiful, but it's not going into Spooktown lore.

JASON: Yeah. So just, um –

KATH: It was beautiful, yeah. It's already part of Spooktown lore, isn't it? Really?

ED: It's going to be a fucking long back walk, hey?

JASON: It is, exactly. Yeah. It is going to be a long walk. I'm very disappointed. Um, but you know what?

ED: I'm so sorry about your wasted journey all the way to Spook – Spoon.

JASON: I've heard – I've heard episodes where people threaten you. Is that a thing? Can I do that?

[All laugh]

KATH: If you –

JASON: So unthreatening.

ED: Um –

JASON: Can I – can I threaten you? Is that –

ED: I'd love – I'd love to hear –

KATH: It's weird that you've asked.

ED: Yeah, I'd love to hear you threaten us after asking so politely. I'd love to hear what the threat part would sound like.

KATH: Yeah, I'd love to hear it. Yeah.

JASON: You there, I say. Redress. Redress. Yeah, I'm not very threatening. I try my best. So I've just got to go back. Is that what happens?

ED: Uh, yeah, I mean we can hang around.

KATH: Well, we could go for a – go for a pint somewhere, you know? Do that if you want?

ED: We can hang around if you want. Yeah, we can go to the, um –

KATH: Yeah.

JASON: At the – the Rhyme and Raven.

ED: The – the Rhyme over the Raven.

KATH: Yeah, Rhyme over the Raven. Yeah.

JASON: Right.

ED: Have a couple of pints there. Um, yeah, you could –

JASON: But do I get something to take on my journey back?

KATH: Um –

JASON: Like some Spooktown memorabilia?

KATH: Packet of crisps?

ED: Yeah, we've got the Spooktown packet of crisps.

KATH: Yeah. It's basically some – some crisps.

JASON: Sound of my housemate.

ED: I've had somebody tiling a hearth for the whole of this podcast so I wouldn't worry too much. Fucking I sound like I live in a castle.

JASON: Is it in your own?

KATH: Yeah, my god.

ED: Someone's been tiling my hearth, if you catch my drift.

JASON: I want a hearth. It sounds like a euphemism.

KATH: If you – yeah.

JASON: Bag [bleep] has been tiling my hearth. No it was Brum, wasn't it?

ED: It was Brum. It was Brum.

KATH: Yeah.

JASON: It was both. Just shagged everyone. That's basically – that's basically what happened. I'm a slut!

ED: Shagged and – shagged and then boil washed everyone. Um –

JASON: Shag, shag, shag.

ED: Shag shag shag. Oh god. Um –

KATH: Oh god.

ED: Right, well get a safe – safe walk home.

JASON: Thank you.

ED: Um, we'll see – we'll see you – we'll see you soon.

KATH: Yeah.

ED: Thanks for the poem. Rhyme.

KATH: Yeah.

JASON: That's – that's alright. Well I mean –

KATH: Rhyme, yeah.

JASON: The rhyme. The rhyme.

KATH: It was lovely. It – I thoroughly enjoyed hearing it out loud by someone who knows what it means. Makes a hell of a difference, that.

ED: Yeah. And also I know that you do audiobooks so it felt like we got a free one of them. It's fucking great.

KATH: That's exactly what I was – I was like, 'this is lovely. This is lovely.'

ED: Yeah. Free. Fucking free. Um –

JASON: Glad you liked.

KATH: Yeah.

ED: I think – so I'm going – I'm going to say this. Bye.

JASON: Bye.

KATH: Tara.

JASON: Good riddance. Didn't mean it. I don't mean it.

[Spooky music]

ED: That was nice.

KATH: That was nice.

ED: That was nice. Really nice.

KATH: Mm. Real nice. Mm.

ED: Mm mm.

KATH: Mm.

ED: Oh, like it was delicious.

KATH: Mm. Like delicious nice, yeah. Yeah, yeah.

ED: Mm. Mm. I've been, um, I've been doing that. I keep on forgetting to take food to work, um, so I fill up on a book at lunchtime. Mm. Yum yum yum yum yum yum yum yum. Yum yum.

KATH: Mm. nice. Mm mm, delicious. Yeah, yeah.

ED: Ooh, I couldn't have another drop. I couldn't have another drop of –

KATH: What are you up to now?

ED: Uh, what am I up to now? I'm – I'm going to my friend's reunion.

KATH: Oh yeah?

ED: Yeah. But Matt Leblanc's invited himself.

KATH: Oh god, that's embarrassing.

ED: Um, I think he's – I think he thinks he's invited to them all.

KATH: Oh, because it's – okay.

ED: Yeah.

KATH: Maybe he's signed a contract somewhere. We don't know.

ED: Yeah, maybe. But I don't – I feel like you can't – I mean that just means then that I could write into a contract that you signed that you can go to any party. Doesn't – I don't think that makes it legally binding that I've said that you can. Anyway, Matt Leblanc thinks that his surname is haunted, um, so he's meeting me at my friend's reunion and we're going to thrash it out. I think it's fine, but he's like, 'well, it's white like a ghost, so.'

KATH: Oh.

ED: 'It's French – it's French for white.'

KATH: Yeah, well. Okay, I see where he's made that leap.

ED: So he's like, 'is it Matt the ghost?' But yeah, he's meeting me at my friend's reunion and we'll just – we'll just chat through it. I'll – I'll talk him off the edge, you know?

KATH: Great, well enjoy that.

ED: I'm going to say, 'how are you doing?' Do you think he'll – do you think he'll like that?

KATH: He'll love that. Don't say anything else.

ED: Do you think he'll get it? I bet he doesn't get it.

KATH: Just say that and that alone, but over and over again.

ED: 'How you – how you doing? How are you doing, Matt?'

KATH: Yeah.

ED: 'How you – how you doing?'

KATH: Yeah. He'll love that, Ed.

ED: He will, won't he? Okay, great.

KATH: Yeah.

ED: Do you want to come?

KATH: Uh, no. I'm fine, thank you.

ED: It's your reunion.

KATH: It sounds awful.

ED: It's your reunion. You're my friend. Yeah yeah yeah.

KATH: Oh, it's my reunion? Oh... oh.

ED: I forgot to say.

KATH: I might – I might just – I'll sit it out and come to the next one.

ED: Yeah? I'll let everyone know.

KATH: Yeah. Great, thank you.

[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.