

Welcome To Spooktown – Jess Fostekew

[Spooky music]

ED EASTON: Ah! A real ghost.

[Music stops]

[Footsteps, birds chirping]

ED: We're off to meet Jess.

KATH HUGHES: Yeah, we're, uh, the – the piano teacher's house?

ED: Yes. Yeah. She's used to teach me piano, actually. Well, I had one lesson there. It doesn't matter. Have you, um, have you been to this piano teacher's house before?

KATH: Um, no. I've not been.

ED: Have you not?

KATH: No, I'd – I never had.

ED: Have you been – ever been to any of the teachers' houses along this road?

KATH: No, no, no. No, I didn't get taught. I didn't get taught.

ED: You didn't get taught full stop?

KATH: I didn't get taught full stop, yeah.

ED: Fucking hell. That's mad.

KATH: Record the lessons and that was it.

ED: I – did all of your teachers just refuse, or –

KATH: Um, yeah. That's the sort of, um, the story they went with, yeah.

ED: Fuck. Well sorry, mate.

KATH: Yeah, thanks.

ED: I bet I can teach you something now. This is going to be great.

KATH: Great.

ED: Um, so the council have said – did you read their, um –

KATH: Oh god, yeah. I skimmed it. I skimmed it.

ED: What's it called? What's it called? Fax.

KATH: Yeah.

ED: Is that the thing that comes through on the paper with the bits on the side?

KATH: I think that's a fax.

ED: Yeah.

KATH: With the like – the bits that you can break off at the sides?

ED: Yes. Yeah. Is that a fax?

KATH: Yeah. I think.

ED: Yeah.

KATH: I think it's a fax.

ED: Because they sent – they sent one of those through the post.

KATH: Yeah.

ED: Is that still a fax?

KATH: I think it's – it was originally a fax and then it became a letter, perhaps. You know, the act – the act of posting it, perhaps it becomes the letter.

ED: Yeah. Yeah.

KATH: I don't – anyway, I got one as well and I opened it. I picked the sides off because that's the fun part, and then I, um, skimmed it.

ED: Great, well we've got to, um, we've got to kill them if – if they don't enter Spooktown lore.

KATH: Oh, god. It's such hard work sometimes. My god.

ED: Yeah. I don't think it really makes sense. Because like I don't particularly want to kill anyone, so I'm probably going to be more inclined to keep the stories in.

KATH: Yeah.

ED: But then I guess the issue is if we don't tell them before they –

KATH: They won't come.

ED: Come give us the stories.

KATH: If – if we go, 'hey, FYI if your story doesn't get into Spooktown lore we're going to have to kill you,' they're not going to come. So we're just going to have to keep it schtum until they get here and then just blame the council.

ED: Yeah.

KATH: I'll bring my crowbar so we've always got an out.

ED: Okay. Alright, okay. Yeah, that's good. Thank you.

KATH: But I just – I don't like the council getting involved, you know?

ED: Yeah.

KATH: It just rubs me the wrong way. I don't mind the killing. That's not the part I've got the issue with.

ED: Have you had any nightmares this week?

KATH: Uh, yeah. Had one where every interaction I had, the other person would go, 'do you – have you learnt your lines?' And I'd just be like, 'what?' But I mean every interaction. Like I'd go into a

supermarket and do my shopping and they'd be like, 'have you learnt your lines?' Just to interaction in the supermarket.

ED: That's horrible, yeah.

KATH: It was really unpleasant.

ED: Have you learnt your lines, then?

KATH: No, that's – I think that's probably the issue.

ED: That's probably the worst thing I've ever done to you.

KATH: How about you? Have you had any nightmares?

ED: Uh, yeah. I think – I think, and this is so stupid and obviously not true, I think I – my feet are just fucked.

KATH: Your feet are fucked?

ED: Yeah, like medically. So one of my – on my left foot, if you can see now, on my left foot – just take the shoe off. On my left foot, so I've got big toe.

KATH: Yeah.

ED: Fine. Toe next to it, like middle finger toe – no, wait, no.

KATH: Yeah. Second toe.

ED: In – index finger toe, I guess.

KATH: Yeah.

ED: Fine.

KATH: Yeah.

ED: A bit chunky.

KATH: That's alright.

ED: Middle finger toe. Taller than the index finger toe. Longer.

KATH: Hm, just going to have to check mine now. Oh yeah, that is weird.

ED: Wait, is yours – does yours do that?

KATH: No, mine are – mine are just sort of – they –

ED: Kind of like – yeah, yours are just shorter.

KATH: They go down in like a – a gradient.

ED: So it goes like – yeah.

KATH: Yeah.

ED: Whereas mine – mine does that apart from my middle finger toe, which juts – juts out. So I'm always bashing that on shit and I think it's just – I think it's just had enough and it's packed in. It's like I can't really bend it. It's not really giving me any stability. I slipped the other day. Rock climbing, not just like in a fucking supermarket.

KATH: Just had a fall.

ED: I was being cool. I was climbing up some rocks.

KATH: Okay.

ED: To get to some more rocks to throw the rocks down.

KATH: Okay. You're right, that is cool.

ED: And then my little toe's always been a little prick. And then on my other foot, I think I've – I think I've got arthritis. What does that look like?

KATH: Uh, well – it's more what does it feel like? It feels like a very deep pain in your joints. A consistent pain that sort of doesn't leave you.

ED: I think I've just hurt it then.

KATH: It – it feels like it's like in your bones.

ED: I think I just banged my toe then.

KATH: Okay.

ED: I think I've just hurt myself a little bit and I'm catastrophising.

KATH: Well we're walking, so it's obviously bringing things up.

ED: Yeah. I always used to like my feet as well. My mum always used to buy me Clarks shoes because she said, 'if you have bad

shoes then your feet will be bad.’ But now I’ve grown up I’m like, ‘Clarks shoes are bad.’

KATH: Well I’ve got, um, I never wore heels and still don’t wear heels, uh, and I was always told, ‘oh yeah, no if you – if you wear heels you get a bunion.’ I’ve got a bunion.

ED: Fuck. Well but imagine how many more bunions you’d had – you’d have if you wore heels.

KATH: Don’t even want to think about it.

ED: Don’t even want to bloody think about it, mate.

KATH: 20 bunions on one foot.

ED: At least one more. More bunion than foot, they’d say. What is a bunion?

KATH: Um, where – this part where your sort of bone sort of juts out painfully there. At the – at the corner of the big toe.

ED: Oh, yeah. I think I had a bunionette.

KATH: Oh, on the other side?

ED: On the other side, yeah. Yeah. Quite quaint in a way.

KATH: Painful but quaint, yeah.

ED: Yeah, I fucking hate my feet. Just because of that reason. I love them like size wise. Crushing it.

KATH: Yeah, well done.

ED: Oh look, there's Jess.

KATH: Oh, here – there she is.

[Spooky music]

ED: Oh, here's – hello, Jess.

KATH: Hey, Jess.

JESS FOSTEKEW: Oh, hi.

ED: Hi, how are you?

JESS: Yeah, I'm good thanks. How are you?

KATH: Yeah, yeah, not bad. Ta. Yeah. Alright.

ED: Yeah, not bad. Not bad. This is the piano teacher's house we're stood outside of.

KATH: Mhm.

JESS: Yeah.

ED: Wow wow wow. It's very nice. Um, got a couple of questions for you before – because we hear you've got a story about this. The piano teacher's house. A sort of spooky story.

JESS: I have, yeah.

ED: First question. I suppose it's sort of a lowball. Um, have you eaten yet since you got to Spooktown?

JESS: Yes, I did. I had some, um, I had a couple of breakfasts.

ED: Nice.

KATH: Really nice.

JESS: Yeah, I had a haunted apple and some spooky muesli.

KATH: Really nice.

JESS: Yes. Mm.

KATH: Yeah. What –

ED: That's – that's good. I – I would've –

KATH: What was the second one?

JESS: Spooky muesli.

KATH: I was thinking spooky muesli was – no, I just thought I wouldn't count, uh, a haunted apple as a first breakfast. To me –

ED: Yeah, that was my immediate thought as well. Yeah.

JESS: Oh, I – I hear what you're saying but I would need you to understand what a big apple it was. Uh, it wasn't –

KATH: Oh, it was one of those haunted ones. Okay.

JESS: Yeah, yes. Do you know what I mean?

KATH: Oh, right. I know what you mean.

JESS: It – it wasn't haunted by just one, um, spirit. Several quite fat spirits were haunting the apple.

KATH: Oh god, you had a several – oh, fair. Yeah, that's a meal.

ED: This is why I say, Kath, you've got to let people finish, Kath.

KATH: I'm sorry.

ED: She was going to say how big the apple was.

KATH: Yeah, I'm sorry. Yeah, I was – I mistakenly thought it was only haunted by one, so I – that's my bad. Sorry.

JESS: Yeah.

ED: That's – yeah, when I – when you say 'double breakfast,' my – my idea of double breakfast is a full fry-up and then like the same price of like avocado on toast with mushrooms or like a pancake.

JESS: Yeah. Yes. Yes.

KATH: Yeah.

ED: Like that's double breakfasts to me, rather than like two snacks. Um, but now you've said – obviously you've said that the apple's big. That's, um, that is fair.

JESS: I'd say about the size of an adult's head.

KATH: Blimey, you must be gassy, girl. Bloody hell.

JESS: Yeah. Yes. Actually, yes.

KATH: That's a lot of apple, that. I'd – I'd argue too much apple in one go. I think.

ED: Yeah.

JESS: Would you?

KATH: Yeah.

JESS: Yeah. Yeah, but I mean I figure that's keeping the doctor away for a couple of years.

KATH: Yeah, okay.

JESS: Yeah.

KATH: Yeah. Good point.

ED: Feels like a – half a decade minimum.

JESS: Yeah. Five years. Five years of, um, doctoral absence. That's what I was going for.

KATH: Yeah.

ED: So would you have – would you have that sort of apple every five years? Or are you just crunching back head-size apples every day? Or is it a Spooktown special?

JESS: No, I think apples taste of punishment and, um, I don't even really like them. And – but I – I have a, um, a – my fruit and veg delivered and, um, I don't know what I'm going to get. And there's apples. There's apples all the time. So I – apples now have become something that has to happen because of my hatred of waste. So it's like a daily sort of – it's done with an air of self-hatred. Like it's really grim, putrid experience. So I just do one every five years. Get it done.

ED: Nice. One massive one every five years.

KATH: So you – Yeah, yeah, yeah.

ED: Use yourself as a bin. Bin them into yourself.

KATH: Yeah.

JESS: Yeah, just tip – tip them in.

ED: And we're – I think, um, I think we're absolutely fine with the muesli thing. Don't think we need to explore that as all. I believe – I believe that.

JESS: No.

KATH: No. Spooky muesli. Done.

ED: Yeah, spooky muesli. That's fine. Um, the apple, though. What's going on here? Muesli? Yeah. That's – that's a breakfast. Um, great. Great answer. I'm glad – I'm glad you've eaten. Um, second question from – from me. What is the spookiest thing that's ever happened to you?

JESS: Okay, so I think the spookiest thing that's ever happened to me was that once – well actually I was in the middle of doing quite a spooky job. Um, I used to be, uh, an official scarer in a tourist attraction that had like a –

KATH: Oh, wow.

ED: Nice.

KATH: That is a spooky job.

JESS: I did it – I did it in Tussaud's first and then I went on to do it at this like independent place that had – like it's a museum up top for school trips and stuff to have like a historical experience. And I worked up there sometimes as well being like Boudica or whatever. Keeper of the heads. Stuff like that. But, uh, most – also I was downstairs. And downstairs was a scare attraction, which meant that like it was in the crypt underneath Southwark cathedral. What used to be the crypt. And people would walk around.

KATH: Nice.

JESS: And you would be done up. You'd do your own makeup. You'd spend hours on it. Doing it like a proper zombie with all eyeballs dangling out and stuff. And you would – in the dark all day, jump out at people and be like – [growls]

ED: Oh.

JESS: Really good fun.

KATH: Oh, that's great.

JESS: Um, uh, yeah. So anyway I was on a break from that job one day and, um, you got – it was run by really nasty gangsters. So you sometimes didn't get paid. If you did get paid you got paid with a check that sometimes bounced and you got I think 20 minutes to 30 minutes break in a 12 hour shift.

KATH: Oh god. [laughs]

JESS: And so one day I was on my 20 to 30 minute break and, um, I went to a cash point. I was in the queue for a cash point in London Bridge and, um, the person in front of me was taking ages. And then they walked off. They were gone. It was busy. City centre. And I walked up to the cash point and there was a tenner poking out. And, um, it just wouldn't eat it back up so that I could use the machine. So in the end I – I just took it and then got my money out.

Anyway, next – that night I went out, spent that tenner on gin. Um, and then the next day I was like, 'I feel weird about it. I feel weird about that tenner. Also, who's getting out just a tenner? It's not someone who's loaded.' And everyone was like, 'you're a dick. You can't – there's no way of giving it back.' It did have a slip with it, um, and – and I felt so weird about it that I took it back into the bank and the bank – again, on my 20 to 30 minute break the bank said – the teller said like, 'what are you doing? Like this person doesn't even bank with us. We can get them their tenner back but they're very unlikely to give you any sort of reward for returning one tenner.'

And I was like, 'alright.' Like that. And, um, and everyone was really ripping – and it – then I felt like, 'oh, I've been duped here.'

And everyone at work was like, 'oh, you – it was silly to – you should've kept it. That was the point.' Um, and the worst thing is I'd had to get a tenner of my own. Because I'd spent it, I'd had to get a tenner of my own money out to give back for this man. I was like, 'oh, for –' I properly was like, 'you are such a walkover. What a tool. You could've kept – you needed that tenner. You never know when you're getting paid again.'

Anyway, later that afternoon I sneaked out the back doors for a cigarette, which I smoked at the time, and, um, it – the outdoors where we'd sneak for a tab was a courtyard that had a restaurant in it sometimes at – well, at lunchtimes. Mealtimes. And, um, this was mid-afternoon. There was no one there. It was autumn. It was all crunchy leaves everywhere. I went out for a tab that same day, and I looked down and I – in the crunchy leaves, and under my foot was 50 quid in cash.

KATH: Woah.

JESS: And it felt like a really, really – instant of like if you do the right thing you'll be repaid by the fates five fold.

ED: Wow.

JESS: For your efforts.

KATH: Wow. So you made, what, 40 quid?

JESS: Yeah, I made 40 quid, yeah.

KATH: That's really nice. That's really nice.

JESS: Yeah. That counts as a spooky story.

ED: I did – I did say ‘what’s the spookiest thing,’ not, ‘have you got any brags?’

[All laugh]

JESS: Yeah. ‘What’s the most money you’ve ever earned by chance?’

ED: How – how much hard cash –

JESS: How much have you won on a scratch card? That’s how I read the question.

ED: How much cold hard cash has a ghost ever given you? £40. £40. And put it in a – put it in a spreadsheet.

JESS: £40. Thank you. Yeah.

ED: A big – big shout out to you calling it Tussaud’s.

JESS: Yeah.

ED: Because when you work there you know she’s not a madam. I like that. Tussaud’s. Very cool.

JESS: Yeah, just Tussaud’s.

ED: ‘Used to work down Tussaud’s, you know it?’ Love it. Huge fan of that.

JESS: Yeah.

[Spooky music]

ED: Now we've got a – a new element to the pod, uh, because Spooktown council's having a go at us for being too lenient.

KATH: Oh god, yeah.

JESS: Oh, no.

ED: Um, they say that if your story doesn't make it into Spooktown lore, we've kind of got to kill you.

JESS: Oh, no.

ED: Um, or at least do you in. Yeah. Yeah.

KATH: Yeah, I know.

ED: Yeah, sorry.

KATH: I know.

ED: Um, first hole. First hole, innit? We don't tell anyone until they get here, which is bad form. Um –

JESS: Yeah.

KATH: Yeah, soz.

ED: Second hole, don't really want anyone to die, so why wouldn't we let anyone in? Anyway –

JESS: Yeah.

ED: We're – we're kind souls, so we sort of want to – we'd like to, um, like to give you an option. Two options.

JESS: Okay.

ED: Option one, cryogenically frozen, fired into space, um, probably end up on like an alien planet some time in the far future. They unfreeze you, but they're like, 'are you part of an invading force? Are you a scout for an invading force?' And you're like, 'I don't know what you're talking about, no.' But they're like – they don't believe you so they torture you sort of forever. And that's your – that's how we do you in.

JESS: Okay.

ED: Or Kath's crowbar.

KATH: So your choice.

ED: Up to you.

JESS: [laughs] Um, oh. I think I'm going to go for crowbar.

ED: Okay.

KATH: Yeah?

ED: Yeah?

KATH: Great, okay.

JESS: Yeah yeah yeah yeah. Like keep it home grown.

ED: Nice. Nice. Kath's crowbar.

JESS: Um, yeah.

KATH: Yeah. I've always got it with me as well, so –

JESS: Yeah, lovely. I can imagine you're pretty deft with it.

KATH: Yeah, yeah. I've had it a long time. Yeah.

JESS: I, um – yeah, yeah.

ED: She likes to take her time though.

JESS: Yeah, if you sort of promise to sort of start with knocking me out, you can tuck in then. Take your time.

KATH: Um, yeah, okay.

JESS: Oh, no, not promising. Okay. Okay. Okay.

KATH: I'm not promising. Well, you know, there's – there's many ways you could do it. I – I could – I could, um, hang it from a tall height and not let you know and have you walk under it and just – and let it go. Like drop –

JESS: Yeah, very nice. Very nice.

ED: Very nice.

KATH: There's loads of those – there's loads of things I could do with it. I could sort of make it a long time. So –

JESS: Yeah. Yeah.

KATH: Cool, no, that was fine.

JESS: Lovely. Absolutely lovely.

ED: We spell 'crowbar' with a 'k' as well, which is nice. Nice little like – fun little ruffle.

JESS: Ooh, really nice.

KATH: Yeah, yeah, yeah.

ED: Yeah. Um, great. Kath, do you have a – do you have a question?

KATH: Oh, yeah. Of course I do. Okay. So Cthulhu, Hulu, Lulu. Shag, marry, kill.

JESS: Wow.

ED: [laughs] I – that's bad but I'm laughing at that. I find that really funny.

JESS: That is really nice.

KATH: And I can repeat them or elaborate on any.

JESS: Yes, elaborate on, um, everyone except Lulu.

KATH: Okay, yeah. That's fair. So Cthulhu is a – is a cosmic entity. Uh, lives in the sea. Is this all right, Ed?

ED: Yeah.

KATH: Uh, big – a big boy. Not friendly.

ED: Yeah. A sort of tentacle mouth. Sort of like a – the head of an octopus with a tentacle beard sometimes. Um –

KATH: Sometimes. It depends what's in – what's in fashion.

JESS: Lovely.

ED: Green like because it's – it'll probably rise up one day and – and take over the planet and destroy everything and – and turn everyone into sort of horrible fish creatures, I guess.

KATH: Yeah, he's an old god. Yeah?

JESS: Gorgeous.

ED: Yeah yeah yeah.

JESS: Oh, lovely. Okay, lovely.

KATH: Yeah. So that's Cthulhu.

JESS: Cthulu.

KATH: Uh, Hulu is a – is a – a streaming service. Um –

JESS: Oh.

KATH: Similar to, uh, your – your BBCI.

JESS: Yeah.

KATH: Your – but it's, uh, American, I think. Is it? Can you only get it in America?

JESS: Yeah. Yeah yeah yeah.

ED: I think so.

JESS: Yeah.

KATH: Uh, unless you – unless you get around it.

ED: VPN.

KATH: VPN.

JESS: The old Handmaid's – the old Handmaid's Tale was born on that, wasn't it?

KATH: Was it?

JESS: Yeah.

ED: Was that on Hulu?

JESS: Yeah.

ED: Oh.

KATH: Oh, well there you go. That might be worth marrying. Um, uh, and then Lulu, of course. Finally.

ED: Yeah.

JESS: Lulu. Okay. Right. Um, I think I'd like to – let's just get the dirty work out the way. I'm going to avoid Lulu. Um –

KATH: Okay. Okay. So you're going to kill – you're going to – it's Spooktown. We kill here.

JESS: Oh, shag, marry, kill. Sorry.

KATH: You get – so you're going to – so you're going to, to clarify, kill Lulu.

ED: Kill Lulu.

JESS: Yeah

KATH: Yeah?

JESS: Yeah, well the others –

ED: The one – the one human.

JESS: Yeah. Because to be honest if the brief is to kill, I don't know how you kill a streaming service. Much harder work.

KATH: Yeah.

ED: Um –

JESS: And I don't know how you kill a god. I want – I'm going to answer – a lot of people here would go for comedy, you know,

spookiness. I'm – I just want this to be practically possible. And I'm going – I've set the bar at achievable. So I've killed Lulu. She's tiny. Piece of piss to kill her. Um, quick kick to the stomach, I reckon. Sort that out. Done. Um –

KATH: Yeah, yeah.

ED: Slap her in half with your boot.

JESS: Yeah. Awful. Can't believe I'm saying it. Okay.

KATH: Oh, brutal. Poor Lulu. And she's got a way to go.

JESS: Um, yeah. I'd like to make love to Hulu.

ED: Okay.

KATH: Okay, yeah.

JESS: Um, because I think you've got a lot of characters in there. Um, you could – you're sort of sorted variety wise for life if you were to bone –

KATH: That's a really good point. Really good point.

JESS: Every single person who's ever – every handmaid, even.

ED: Yeah.

JESS: Um, and all of her partners back in Canada. Um –

[All laugh]

JESS: That's the only thing on Hulu I've ever seen. And I would marry Cthulhu and I would be a fabulous wife because he sounds like you wouldn't want to get on the wrong side of him.

KATH: Yeah, yeah.

JESS: Um, and I think we'd have a – a relatively happy, um, marriage because I – I do like – I do like a sea swim. Said – said every woman above the age of 35 after a year in lockdown.

ED: Wow.

KATH: Okay, so – oh yeah, it sounds it would be quite a happy marriage, actually. It'd be alright.

JESS: Yeah. Yeah.

ED: Usually after these we go, 'yeah, that's right.' I think this is the first time I'm like, 'I wasn't expecting any of this.' Loved it.

JESS: Okay.

KATH: Yeah, that was really spanner in the works. I really enjoyed it.

JESS: Okay.

ED: I fucking loved that. Good answers.

JESS: Thank you. Oh, thanks. Thank you.

ED: Um, wow. Oh, to kill a streaming service, um, bump up the prices, don't release much new stuff.

JESS: Yeah.

KATH: Yeah.

JESS: Perfect.

KATH: But Lulu, kick to the stomach. Done. Like she said.

ED: Kick her in the stomach.

JESS: Oh, dear.

KATH: Quick – quick kick to the stomach. Just one. One solid kick.

ED: I think that's going to be in – the next episode, that's going to be, 'how do you want to die?' Get kicked in the stomach to death by Jessica Fostekew or Kath's crowbar.

JESS: Lovely.

[Spooky music]

ED: I've just got – I've got, uh, one question before we get to the story. Did my dad put you up to this?

JESS: [laughs] Um –

KATH: Sorry, he's got to ask.

JESS: Yeah.

KATH: Oh, sorry, Ed.

JESS: Sorry, Ed.

ED: It's not your fault. It's his fault.

JESS: I was – I didn't know how to say no to him.

ED: That's –

JESS: You know as well as me how hard he is to say no to. He's just so bloody handsome. Just –

KATH: It's his eyes.

ED: Well thank you – thank you for being honest.

JESS: It's okay.

ED: I wasn't expecting a yes.

[All laugh]

ED: That's – that's my fault for like opening a door and then when you walk through it I'm like, 'I didn't think you'd come in.' That's the – that's the first time we've tried that question and I thought – I thought it was really funny and I wanted to be in a safe space so I tried it with you. I didn't – um –

KATH: Really sincerely as well. Yeah, really sorry.

ED: Yeah.

KATH: Yeah, he did.

ED: Okay. Okay. Fuck me. Um –

KATH: That's really made me laugh.

ED: Right. That's really made me laugh.

JESS: I can't tell if this is being fun for you or awful.

ED: No no no no, really fun.

JESS: I'll crack up. I'm cracking up.

ED: Genuinely really funny.

KATH: I'm having a delight.

ED: That's so funny to me. You're like, 'yeah.' Because also like now – now 10% of me is like, 'really? Is it for serious?' Um, our podcast, yes. My dad has been in contact with you. Um, okay. Uh, okay. Well, thank you for answering all of those questions so wonderfully. Um, the piano teacher's house.

JESS: Yeah.

ED: You've got a horror story about it.

JESS: Yeah.

ED: I think we'd absolutely love to hear it. Does the – does the story have a title?

JESS: Yes. It's called, um, 'The Piano Again.' Um –

[All laugh]

KATH: Really spooky, that.

ED: 'The Piano... Again.'

JESS: There's already, as you know, quite a famous story called 'The Piano.' So, um I made –

KATH: Yeah, so this is the sequel, presumably. 'The Piano Again.'

JESS: Um, prequel maybe.

KATH: Oh, okay. Yeah. Nice.

JESS: Um, so I wanted – I just wanted to reflect the fact I was aware of the pre-existing story 'The Piano.' And I think I wanted to reflect the fact – have you ever had – have you ever been forced as a child to have music lessons?

ED: Yes.

JESS: And to practice?

ED: Yes, cello.

KATH: Uh, I was not, no. Oh, recorder in school. But it – mine was blue and it looked different and it was, uh, everyone else's was wooden and it was really embarrassing so I quit.

JESS: I'm sorry.

KATH: That's brought some stuff up. Okay.

JESS: Yeah, sorry about that.

KATH: Yeah, thank you.

JESS: Sorry about your recorder trauma.

KATH: Thank you. Sorry, carry on.

JESS: It's the idea – I wanted to sort of bring back memories of that idea of being forced to practice again and again. So that's how you – that's how you say the title. 'The Piano... Again.'

ED: Oh, nice.

KATH: Nice.

JESS: That's how you say the title.

ED: Nice. 'The Piano... Again.' Yeah. Yeah.

JESS: Again.

KATH: Again. Again. Yeah.

JESS: Again.

KATH: Again.

JESS: Yeah.

ED: I learnt cello, by the way, and I learnt the 'Red Dwarf' theme tune on it and then nothing else.

JESS: That's brilliant.

KATH: That's quite a good – good skill, that.

ED: Yeah.

JESS: That is brilliant. I learnt saxophone and I learnt, uh, 'Nellie the Elephant' and nothing else.

ED: Nice, nice.

JESS: But I love it that you played the cello, Ed. Because my mum played the cello and I had an ex-boyfriend who knew that but once – still once said to me, 'I think that any woman who plays the cello demands to be fucked.' And I was like, 'my mum plays the cello.'

KATH: Excuse me?

ED: What the fuck?

JESS: And he went – and he went, 'stand by it. I stand by that.'

ED: [laughs] What the fuck?

JESS: So just so you know, Ed, my ex-boyfriend would absolutely love to sex you if he saw you playing that.

KATH: Heard you playing 'Red Dwarf.'

JESS: Yeah.

ED: What? The cello is like the least sexy instrument. What do you mean, 'demands to be –'

JESS: Which – I think because it's shaped like a woman. I don't know. Or it's – I don't know.

KATH: Oh, god.

JESS: I don't – just don't ask.

KATH: He's got complicated things going on in his mind, doesn't he?

JESS: He's got such complicated – he did have, yeah. Oh, dear.

ED: Did he say that about any – every instrument? Whenever he saw an instrument he'd just say it about that instrument? Woman playing the harp?

JESS: 'Demands – anyone who plays the ukulele demands to be fingered.'

KATH: Kazoo.

ED: 'Anyone who plays the steel drum demands to [sings] dum dum dum dum dum.' Ugh.

JESS: Ugh.

[All laugh]

JESS: Yeah, okay.

ED: 'The piano. Again.'

KATH: Again.

[Spooky music]

[Piano playing slowly, low ominous sounds]

JESS: Kelly felt embarrassed, but also embarrassed that she was embarrassed. It was only a piano lesson. As she walked out of her house and turned down the road, she noticed in her reflection in a passing car window, that she had crisp dust shimmering like a filthy version of glitter on her school jumper. As she tried to brush it off, it just seemed to more deeply ingrain itself into her bobbly jumper, absolutely making it worse. Ugh. She picked up the pace. It was her first lesson with this new teacher, Mrs. Graham. She didn't want to be late. She huffed into her own cupped hands and yes, sure enough, her breath stank.

[Music stops]

[All laugh]

JESS: Sorry. Oh, dear.

KATH: Been eating scampi fries.

[Music resumes]

JESS: Her breath stank of the 20p apocalypse grade onion rings she'd just used to cack up her top. God, this was already a nightmare.

[Doorbell rings]

Ding dong. Mrs. Graham opened the door. 'You must be Kelly.' Mrs. Graham had short grey hair, the cheekbones of the forever hungry, and a neck made of string and moles. Kelly guessed her age at approximately really fucking old. Like maybe like around 50. The house was old and short like Mrs. Graham. Everything about it was dark and heavy. A light spattering of dust covered everything.

'So you've had piano lessons before and even done your first two grades. Is that right?' She wasn't horrible, but she wasn't kind either. What was she? Something about the house made the hair stand up on the back of Kelly's neck. The air – [laughs]

[Music stops]

I'm going to have to cover your faces. I cannot do this.

ED: Sorry, sorry.

[Music resumes]

JESS: Something about the house made the hair stand up on the back of Kelly's neck. The air felt compressed. Something wasn't right. Kelly took her place at the piano, which she noticed was at least shiny and clean, unlike anything else in the house. And Mrs. Graham sat a respectful few feet away, slightly beside her, slightly behind her.

'Let's start with the scales, Kelly. C major, please.'

As Kelly began to play, she realised she'd missed the sound of the instrument. It had been months since her last lesson. She had gotten so sick of them her mum had finally let her stop and try a new teacher. See if it would rekindle her interest.

'Lovely. And on to an E.'

Kelly moved on. She stumbled over a note.

[Piano plays wrong note]

Suddenly, a low moaning sound racketing through the room. Oh.

[Piano stops, low sound intensifies] [High piano note]

What was that?

'Carry on.'

Shitting herself –

[All laugh]

[Music stops]

Ah. Shitting herself – can't – I can't say that. Ugh. [laughs]

[Piano and low sound resume]

Shitting herself, Kelly took up the E scale again. Then G. [sings] duh duh duh duh duh duh duh duh duh. Duh duh duh duh duh duh duh duh duh. Duh duh duh duh duh duh duh duh – and on and on and on. Then the terrible moan again. Oh. [Piano stops, low sound intensifies]

‘Um –‘

[Low, fast piano music]

Mrs. Graham stood up. ‘Excuse me just for a minute.’ And she whisked out of the room, firmly pulling the door closed behind her.

[Door shuts] [Piano stops, intense low sound]

The room found tinier and darker than ever. Kelly could hear the silence. She stayed completely still. Ah! [Loud piano chord]

Upstairs, a floorboard creaked above her head. She stared up at the ceiling. Then the groan again. Oh. [Low sound intensifies]

Then suddenly, bam. At first, Kelly thought it had come from upstairs, but then the pain hit her. She looked down at her hands. The piano lid had slammed on top of them.

‘Ow. Fucking ow, actually.’ She pulled them free and ran for the door. [Low, fast piano music]

It opened easily, and as she ran with every fibre of energy she’d got from those onion rings earlier, she thought she heard the faint, distant voice of Mrs. Graham calling, ‘wait, please wait.’ But she was gone and she would never, ever, ever be going back.’

[High piano note]

[Music stops]

Finished. That's the end.

ED: Oh, nice.

JESS: Is it an end?

ED: 'Finished.'

KATH: Spooky. I think –

JESS: You shouldn't have to say that. You should need to say that at the end.

KATH: I think legging out of a house does sort of finalise things.

JESS: Yeah.

KATH: I think.

ED: It's the end of her story.

JESS: That's the end of her story. And she – and then in the future whenever she tried to play the piano again, she'd forgotten everything she'd ever learnt and couldn't even remember chopsticks.

[Spooky music]

KATH: So how do you – do you know Kelly? Like how do you know this?

JESS: Yeah. I – I, uh, uh, went to school with Kelly.

KATH: Okay.

ED: Right, right, right, right.

JESS: Yeah.

KATH: Pal or enemy?

JESS: Bit of both. Frenemy.

ED: Frenemy. Okay.

KATH: Frenemy. Okay.

ED: Um, did she tell you this story?

JESS: Yeah.

ED: Okay. Because my – so the – the picture that I'm being painted now is that she – she was shit at piano. She didn't want to do it. So she's made up this story.

JESS: Yeah.

ED: About a groaning noise in the – in the house.

KATH: Yeah.

JESS: I think there's – I think there's a chance that the groaning was true but the sentient murderous piano was made up.

ED: Oh, so the – the piano sort of bit down on her hands?

JESS: Yeah.

ED: Fuck. Oh, so I missed that bit.

KATH: Yeah, see it could've been the wind. I – I don't – I've never played a piano. Can wind knock a thing down? Is it too heavy?

ED: No, no. I think it's too heavy.

JESS: Yeah, it's quite heavy. It'd have to be a really strong wind.

ED: Yeah.

KATH: What if there was a really strong gale and all the – the doors were open?

JESS: Yeah. Indoors? One of the strong indoor gales?

KATH: Yeah, one of them.

JESS: Could've been. And yeah. Yeah.

KATH: I get – I'm getting the vibes that Kelly wouldn't want to share a story where she legged it frightened out of a house. I feel like – and is that correct, Jess? Like I'm getting vibes that she was like a bit of bragger, uh, and wouldn't want to share that.

JESS: Yeah, I think Kelly – another thing that might've happened is that, um, because Kelly was quite violent.

KATH: Uh huh.

JESS: Um, is that she's made a very elaborate excuse for why her knuckles are all black and actually she's just been – she's just been decking strangers again.

ED: Yeah yeah yeah yeah yeah.

JESS: When she's been out robbing. It could've been that.

KATH: Oh, god.

ED: She's a thief. Okay. Um, Kelly's a thief.

KATH: Yes, this does paint a – a sort of another picture this, doesn't it? Like at first I was like, 'is Mrs. Graham a bit weird?' But now I'm like, 'was Mrs. Graham frightened of Kelly?'

JESS: Yeah, there's that.

KATH: Like is – like if we're only getting this story from Kelly, what's –

JESS: But Mrs. Graham for context has got a husband who's 60 years older than her who lives up in her own attic. So –

[All laugh]

JESS: That might be where the groans are coming from.

ED: He's 110.

KATH: 110, yeah.

JESS: Yeah.

ED: He's 100. Oh –

KATH: Yeah. Okay.

ED: Um, fucking hell.

JESS: Yeah.

KATH: And we – and we – have you – have you seen her and spoke to like – have you seen him? Does he ever come down?

JESS: No one's ever seen him. No one's seen him for decades.

KATH: Bloody hell.

ED: Okay. When did they get married? How old was she when they got married?

JESS: Well, you know how shit goes down in Spooktown. Um, 16.

ED: 16. Fucking hell. See, ugh.

JESS: Yeah, yeah.

KATH: Gosh, would've had to get her parents' permission for that, would she? I think.

JESS: Yeah.

KATH: So they okayed it.

JESS: Absolutely fine with it, actually. Yeah. Happy to shift the financial burden of her.

ED: So he would've been 80 –

KATH: So a 16 year old married a – hm –

JESS: A, yeah, 76 year old.

KATH: So – 76?

ED: Oh, is it 76? Fucking hell, I thought he was 84. It's not like 76 was like, 'well that's fine.' 76 year old married a 16 year old. It's fine. 84 year old married – gross.

KATH: 84 would've been too much.

JESS: Yeah.

KATH: Yeah, yeah. Ugh, grim.

ED: When did this happen?

JESS: Um, 1994.

ED: Yes.

KATH: 94, right.

ED: So she would be – so much maths I can't do. 2000 – 23, carry the 3.

JESS: 37 now.

ED: She'd be 37 now, so he'd be – well she'd be – oh, Kelly. Not the old woman.

JESS: Kelly, sorry, yeah. No, the old woman. Yeah, sorry. Sorry.

ED: No no no no, don't apologise. She – she'd be 50, 60 – she'd be in her sort of 70s and the old man would be 100 and – in – in the 130s.

JESS: Yeah.

ED: Okay, um –

KATH: Do they still live here or – or have they, um –

JESS: No one's seen them but also no one's been in – in that – I've not spoke to anyone else who's been in and out of their house.

KATH: Right. Yeah, I suppose there – there was that time where just everyone stopped learning piano in Spooktown.

JESS: Yeah.

ED: Yes.

KATH: So wonder if that's got something to do with it.

ED: I actually – I had piano lessons with her in – in 199, uh, 7.

JESS: Oh, right.

ED: But I sort of went in and played, um, I played the 'Red Dwarf' theme tune and she said, 'there's nothing more I can teach you.'

JESS: Okay. Lovely.

ED: Okay. Okay. Okay.

JESS: Yeah, lovely. How lovely.

[All laugh]

ED: Um, should we – should we go – should we go in and see –

KATH: Yeah, should we go in? Yeah.

ED: Go in and have a little look. See.

KATH: Do you want to – I mean I could use my crowbar. Or we know you've got a strong kick, though. So do you want to kick the door in?

JESS: I'll kick it in, yeah. Save your crowbar for me.

KATH: Thank you. That was my thinking.

[Crashing]

JESS: Finished.

KATH: Nice. Nice.

ED: Have you done it?

KATH: Literally not even a – a sound of effort.

ED: A stoic silent kick.

KATH: So it's incredible to watch.

ED: I love that.

KATH: Honestly incredible to watch.

ED: Yeah.

KATH: The strength of that front kick literally blew the door off its hinges and you didn't even make a sound.

JESS: Yeah.

ED: But the sound of the door was really loud. I can't wait to hear that back.

KATH: Yeah. Yeah, the sound of the door. That – that –

ED: Jo. Um, so we're in.

KATH: God, you really could take Lulu out with that kick. Oh my god.

ED: So there's no one – there's no one about. No one's come down from the kick of the door.

KATH: No.

JESS: I'm scared.

KATH: It is very dusty. Well, it's fine. We're all here.

JESS: Why is the piano not dusty?

ED: The piano's still not dusty.

KATH: That is weird.

ED: Kath, do you want to have a little tinkle of the ivories? I could do it.

KATH: Um, explain that to someone who has never played piano before.

ED: Um, I think it's tickle the ivories, not tinkle. Um – so tickle the ivories –

KATH: Are you asking – asking me to –

JESS: Piss on the piano.

KATH: Piss on the piano. Got it. Got it. Alright.

ED: Kath, do you want to do the honours of pissing on the piano?

[All laugh]

[Pissing]

ED: After you, Kath, please. Ladies first.

JESS: Ladies first.

ED: There she goes. Nice solid – a nice solid stream from Kath. Um –

KATH: Yeah. I was holding it hoping this would come up.

JESS: Solid stream.

KATH: Weirdly – this is so weird. Like the – the piano's still not dirty. Like – like nothing sort of holds on the piano.

ED: Yeah.

KATH: Like it's – like it doesn't even look like I've had a piss here.

ED: But you, um, for the record, you have.

KATH: Oh, yeah yeah yeah.

ED: Yeah yeah yeah. Okay. Yeah. Um, just going to – want to make that really clear. Um –

KATH: Yeah yeah yeah yeah.

ED: I might – I might have a little play of it and see what's – see if anything happens to my hands.

KATH: Okay.

ED: Um, going to try 'Clair de Lune' by Debussy.

[Piano plays]

KATH: That's nice, Ed.

ED: Yeah?

JESS: Lovely.

ED: Thank you so much.

KATH: That is nice that, isn't it?

ED: Is it? I guess we'll find out.

KATH: Does it – does it feel weird? Does the piano feel strange?
Got weird energy?

[Low noises]

ED: It's got a – it's got a weird sort of, um, but I – I find pianos
very, um, magical anyway. It's such a beautiful piece of
instrument.

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

[Noises stop]

ED: Yeah. Um, but I did – I did get a note wrong. And did you hear
– did you hear that groan when I got the note wrong?

KATH: Oh, no, play the note again.

ED: Well I'd have to play the whole piece. I'll play the whole piece again.

KATH: Okay, okay.

[Low noises]

ED: There. Did you hear that?

[Noises stop]

KATH: Was that it? I'm not good with music.

ED: That was it. That was it. I got it wrong and there was a groan from upstairs.

JESS: Oh.

KATH: Oh, I heard the – oh, no, I heard both groans. I couldn't hear the note that was wrong.

JESS: Oh, I heard the groans. Yeah, I could hear the groans. Yeah.

KATH: That – that was my issue, yeah.

ED: Don't – don't focus on the wrong note. We're – we're focused – we're focused on the –

KATH: Oh, I'm so – okay.

JESS: Oh, right. Yeah yeah yeah.

KATH: Okay, sorry. I thought you were embarrassed about that. Yes, no I heard the groans. Yeah.

JESS: Yeah. Almost expecting the groans, yeah.

KATH: Yeah.

ED: Right. Should we, um, where did the groan come from? Does anyone – anyone?

KATH: I thought it was next door.

ED: Oh, fucking hell.

KATH: I didn't realise. Was that – was that in here? Do you reckon? Does it –

ED: Yeah yeah yeah, I think so.

JESS: I – it sounded like it came from above.

ED: I thought it sounded like it came from above.

KATH: Oh, god. Do we creep upstairs?

ED: I think it would be negligent of us to leave now.

KATH: Yeah. We're not Kelly, are we?

ED: We're not fucking Kelly, mate.

KATH: We're not fucking Kelly.

ED: We're not fucking Kelly and we're not fucking Kelly.

JESS: We could probably do with Kelly's protection now.

KATH: Yeah.

JESS: Kelly's in prison or we could've got her to come along for this and back us up.

KATH: Is she?

JESS: Yeah.

KATH: Because of all those – those robbings.

ED: What – what a twist.

JESS: Yeah.

ED: Oh, because of – for the robbings. Okay.

KATH: Yeah yeah yeah.

ED: That actually does stack up.

KATH: Yeah, not – not from fleeing the house because she didn't want to play piano.

ED: I thought it's been, what, 20? 20 odd years? It could be for anything. People go to prison for all kinds of things. Fraud.

KATH: Yeah, you're right.

ED: Mainly fraud. Okay. Let's head upstairs.

KATH: Okay.

JESS: Mainly fraud.

KATH: Okay. Do you want to go first, Ed?

[Footsteps]

ED: Yes yes yes.

KATH: Okay.

JESS: This is quite triggering.

JESS: I'm so sorry, we should've asked if you were okay to come in.

KATH: Yeah, soz.

JESS: Yeah, I'm enjoying it – that's fine. I'm enjoying it as much as I'm not enjoying it. A lot of both.

ED: Um, the attic roof is, uh, lid – what's it called? Hole. The attic hole. What's that called?

KATH: Yeah. The attic hole.

JESS: The attic lid. The lid hole.

ED: The lid hole. What's it called?

KATH: The – the gate? The door? The attic door?

ED: The attic door?

KATH: The door? The – the –

JESS: Portal? The portal. The ladder portal.

ED: The attic portal.

JESS: The laddered – the laddered attic portal.

ED: The laddered attic portal's open.

KATH: Oh god, you're right.

JESS: Everyone's calling it that. It's weird, isn't it? Because for things like TV remote, every family's got a different word for it. But with laddered attic portal, that's the universally –

KATH: Universal. Yeah, yeah, yeah.

ED: Universal.

JESS: The universally known name for – for an entrance to an attic. Hole.

ED: Um –

KATH: It was probably that, actually. Isn't it? Attic – entrance to the attic. Is it just forever called that?

JESS: Yeah. Yeah. Lid. I like lid as well.

ED: I – attic lid.

JESS: Attic lid.

KATH: Attic lid. It is like a lid.

JESS: It is like a lid. It's like you need to sort of shove it from beneath, don't you?

ED: Yeah yeah yeah.

JESS: And then terrifying ladders reveal themselves.

ED: Yeah, I fucking hate them.

KATH: Yeah, it's not nice, is it?

JESS: So scary. Yeah.

ED: We don't have the laddered. We just – we had to bring our own ladders to the portal, um, and then I go up and I get scared of the spiders.

KATH: Oh, so you haven't got a laddered portal. You've got a – just a portal and you –

ED: A classic rustic portal, yeah.

KATH: Got you. Got you.

ED: Yeah.

JESS: Lovely.

ED: I – I hate it because I’m really arachnophobic so I always think that they’re going to –

KATH: Oh yeah, they’re all living up there. Yeah.

ED: Lid aside. Then one’s going to fall into my face and crawl into my head.

KATH: Especially in summer.

JESS: I hate it because I’m really, um, scared of, um, falling off a high thing.

ED: Shit. Shit, yeah.

KATH: Yeah. Because if you’re on a ladder.

JESS: I – I’d cuddle a spider but I do not like to fall even from like a foot up.

ED: Really?

KATH: Really? So like –

JESS: Yeah. Won’t catch me walking along even a tiny wall.

KATH: Like what – what happens if you stumble off a curb?

JESS: Shit my pants.

KATH: Really?

ED: Fucking hell.

JESS: Yeah. Yeah.

ED: That's such a shame. So you don't –

JESS: And shriek.

ED: You never – you've never had the joy of, um, just hopping on a – a small wall and skipping along it and then hopping off again?

JESS: I've – I have had that joy because as a child I felt peer pressure to behave as other children did.

KATH: Got you.

JESS: But I never enjoyed it. I've never enjoyed jumping off anything in my life. And I never will.

KATH: God, we used to climb the lamppost in our street. You would've hated that.

JESS: I would.

ED: Really? I would've hated that.

JESS: Yeah.

KATH: I loved it.

JESS: I watched a friend's dad do that one New Years Eve naked.

ED: Oh, no.

KATH: Yeah, that's upsetting.

JESS: Yeah.

ED: Was – was it all okay?

JESS: Yeah, fine. He's absolutely fine.

ED: Okay. That sounds like he's going to like –

KATH: But are you okay?

ED: But are you okay?

KATH: Burned in your memories.

JESS: I haven't decided.

KATH: Okay.

JESS: Yeah.

ED: Oh, is it a recent? Was it last year?

JESS: 25 years ago. No. 20 years ago.

ED: 20 years ago.

JESS: Around the time of Kelly's story, actually.

KATH: Right, yeah.

ED: Oh, was the lamp post outside the house? Just tying it together?

JESS: Yeah, around the corner. It's a very, you know, it's not big, Spooktown.

ED: Very true. Um, I'm going to – we've – I've dilly dallied long enough. I'm going to pop my head up in there.

KATH: Okay.

JESS: Oh my god.

KATH: Let us know what you see.

ED: Will do. [grunts] Is that how – I'm just – I'm, uh, I'm just warming up to climb up the ladder. That wasn't me climbing up the ladder.

KATH: Yeah yeah yeah yeah. No, I did – I get it. You were – you were limbering up, yeah.

ED: I'm going to climb up silently now.

KATH: Okay. Yeah.

ED: Um, okay. Uh, that – there's a skeleton up here.

KATH: There's a – there's a skeleton?

ED: There's a fucking skeleton up here.

JESS: Get fucked.

ED: It looks around 130 years old.

JESS: What? It's Mr. Graham.

ED: Wait, from the story?

JESS: Just one skeleton?

ED: There's a – there's another much, much younger I think female skeleton.

JESS: Ah! Mrs. Graham.

ED: Probably about 60 years younger, roughly speaking.

JESS: Get fucked.

ED: I think I'm about to get fucked.

KATH: Oh, no. Get down, get down. Fuck.

JESS: Quickly, down.

ED: Okay, but I'm going to –

JESS: They can still moan.

ED: I'm going to do that thing where you grab the side of the ladders and you just slide down.

KATH: Yeah, that's really cool.

JESS: Please do. I can't wait to watch that.

ED: Done it. Smashed it.

KATH: That looked so cool.

JESS: Oh, that looked great.

ED: Really happy with that. Really, really happy with that.

JESS: Well done not getting fucked as well up there.

ED: Didn't get fucked, thank god.

[Spooky music]

ED: Uh, that's scary.

JESS: Yeah.

KATH: That's really scary. So they both climbed into the attic to die together. That's – is that – is that lovely? No.

ED: Um, no because the – the older skeleton had a dagger in its chest.

KATH: Oh, you didn't say that. Okay.

ED: Well, it's just – I was focused on the ladder. Um –

KATH: You – yeah, I know. I know you wanted to do that exit really cool. I know.

ED: Whereas the – the younger female one, she – was holding – was holding the dagger.

JESS: Oh god. Do you think she stabbed him because he kept interrupting her piano lessons teachings with moans?

KATH: With moans.

ED: That seems a bit farfetched. I don't know. Maybe –

[Low noises]

KATH: Wait wait wait.

ED: Maybe.

KATH: Who's still moaning?

[Low noises]

[All laugh]

ED: Oh, no.

KATH: Oh, dear. Shall we, um, shall we –

ED: Let's pop back out.

KATH: Go back outside.

ED: Yeah.

JESS: Yeah, please.

KATH: Yeah, let's do that. Okay. Okay. Okay, um –

ED: Right. Well thank you for your story.

JESS: Pleasure.

ED: Uh, I think – yeah. We're just going to have a quick conflag. But I think it'll be very brief.

JESS: Okay.

ED: We're going to pop back into the house by the piano and have a quick chat.

KATH: Okay.

ED: A pum pum pum pum pum. Kath, thoughts? I'm just going to be – I'm just going to be playing the piano while we talk – do this.

[Piano plays]

KATH: Oh, that's – that's beautiful. Is it the 'Red Dwarf' theme tune?

ED: Yeah.

KATH: Yeah. Really nice. Um, well, it's hard to know whether – I think Kelly might've been bullshitting. However, something super spooky has happened here in the attic between Mrs. Graham and Mr. Graham. And that's, you know, after the spookiness of the – of the – the age gap on – on the wedding day.

ED: I think that's the spookiest bit, yeah. Definitely.

KATH: Yeah.

ED: And I made all – I made the skeleton bit up, but we can – no, I'm joking. No, that was real. Um, good one, though.

KATH: Well that – that is really spooky.

ED: Yeah.

KATH: Also – yeah, now – now I know that a big gale can't push down the piano lid. That's spooky.

ED: My vibe is that –

KATH: I don't know why Kelly would lie. Oh, no, but now Jess pointed out why she'd lie. Because she's been punching people. Yeah.

ED: Um, very quickly I think what's happened is that her elderly husband has been – she's locked him in the attic because he died but his body didn't die. Uh, he's been groaning every time he hears bad music because old people love music, so when it goes wrong they flip out.

KATH: Yeah.

ED: Uh, she's gone upstairs with a knife, stabbed his corpse with the knife, which has finally put him to rest. And then overcome with grief, she stayed up there and died of her own volition. That's all speculation, but feels right.

KATH: Yeah, that was pretty bob on, that. Yeah.

ED: And I think – I think we let her in. Should we go and let Jess know?

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

ED: What's – what's that? What's the apprehension?

KATH: The like – because I'm like I don't think Kelly's trustworthy and the story came from Kelly. The – the story as is came from Kelly.

ED: I think – I think what's happened here is you just want to hit Jess with a crowbar.

KATH: Oh, fine. Right. Let it in. fine.

ED: Okay. You can still hit her with a crowbar.

KATH: Okay, thank you.

ED: It just won't be council – it won't be council led. Um, let's just go and tell her the good news.

KATH: Okay.

ED: Hello, Jess.

KATH: Hey, Jess.

JESS: Hiya.

ED: It's a thumbs up.

JESS: Hey.

KATH: Thumbs up. Thumbs up from Ed and a thumbs up from me.

ED: Which doesn't work in a podcast, but it's a thumbs up nonetheless.

JESS: Oh.

ED: Yeah.

JESS: Thank you so much.

ED: You're welcome. You're welcome.

JESS: I actually – while you were thinking, you know, you were in there talking about it, I was thinking, 'I could run now like Kelly did or said she did back in the day and avoid, um, risking death.' So I'm so pleased that now I'm definitely not going to get hurt with a crowbar.

KATH: Um –

JESS: Thank you.

KATH: Yeah, no, that's cool.

JESS: Cool.

KATH: That's cool.

JESS: Oh, thanks.

ED: Yeah, 100%.

JESS: Oh, great. Great.

KATH: Um, yeah. Just sort of – yeah, okay.

ED: Um, thank you for the story. Watch your back and, um, we'll see you – we'll see you soon.

KATH: I'll see you. I'll see you soon. Okay.

ED: Kath? We'll – we'll see you soon in a very relaxed way.

JESS: Okay, great. Okay. Bye.

ED: Maybe put a helmet on when you leave.

JESS: Okay.

ED: Um, yeah.

JESS: Alright.

KATH: You might need another haunted apple as well.

JESS: Okay.

ED: Okay. Okay. Bye.

JESS: Bye.

KATH: Thanks, Jess. Bye.

[Spooky music]

ED: That was nice.

KATH: That was nice.

ED: Did you – did you think it was nice?

KATH: I thought it was really nice, yeah.

ED: It was nice. Because I thought it was nice but I was like, 'I wonder if Kath thinks this is –'

KATH: Yeah, no I thought that. I was like I – I know that was nice, but what does Ed think? Does Ed think it's nice? And now I know.

ED: I – yeah. Straight off the bat.

KATH: Now we both know.

ED: Great.

KATH: What are you up to now?

ED: Oh, fuck. Let me get my diary out. Yes, I thought it was today. I'm meeting Andi Peters at the Go Falafel.

KATH: Oh yeah?

ED: Yeah. Yeah, probably grab a bite to eat.

KATH: How is he?

ED: Not well. Not good. Not well. Um, he – he keeps sending me texts. Pictures texts of Otis the Aardvark.

KATH: Oh, god.

ED: And then I won't – I won't reply and I won't say anything.

KATH: Well yeah, because picture texts are expensive. Send it over WhatsApp. Come on.

ED: Yeah. Exactly. So I won't say anything back and then he'll like – a couple of days later he'll be like, 'haunted, question mark?' I'll be like, 'oh, hey, Andy. Long time no – no speak. Um, I don't think so.' Couple of weeks later, another picture message of Otis the Aardvark. So I think – I think he wants to talk about that. He's like, 'let's just go Go Falafel and – and get some falafel.' So obviously I'm going – I'm going to go.

KATH: Right, but there's a –

ED: But you just know it's not not going to come up, is it?

KATH: No. Well enjoy that. Let me know how you get on.

ED: Do you want to come?

KATH: Honestly, no.

ED: Get got of hummus?

KATH: I'll – I'll get in on the hummus but I don't want in the
armadillo chat.

ED: Well I'm fucking crushed by that. I'd better get a pot of
hummus back. Do we live together?

[Both laugh]

ED: Do we live together?

KATH: Sure.

ED: Well I'll bring some back then.

KATH: Great, thank you.

ED: That's canon. That's canon now. Like – like Bert and Ernie.
Two fucking muppets living together.

[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.