

Welcome To Spooktown – Inel Tomlinson

KATH HUGHES: Hey there. This episode has a racial slur. It's a part of the story, so it is in context. However if it might make you uncomfortable, it's just a heads up that that is going to be in the story.

[Spooky music]

ED EASTON: Uh! Oh, who are you? You are a ghost! Ah!

[Music stops]

[Wind blowing, birds chirping]

ED: Is there a – Kath, is there a fate on?

KATH: I don't think so.

ED: There's a heck of a lot of bunting knocking about.

KATH: There is, isn't there?

ED: Yeah.

KATH: Like an excessive amount. Like it's taken over the trees.

ED: Yeah, very home counties, eh?

KATH: Anyway, so we're – we're meeting him in this neighbourhood somewhere?

ED: Yes, it's in a house.

KATH: A house.

ED: Well outside a house.

KATH: Okay.

ED: That's a good name for a bar.

KATH: A house?

ED: Yeah. Even hearing you saying that then, I was like, 'yeah, I'll have a drink there.'

KATH: Hey, shall we go to A House?

ED: 'What are you talking about? That sounds crazy.' 'No no no. It's a bar in the Northern quarter obviously.'

KATH: Yeah.

ED: Or Soho for Londoners. You go in and it's just – it's exactly like a house but you can have a beer.

KATH: I have been to a bar called The Apartment and it's exactly that. So you can like literally like hang out on a bed.

ED: Right, then why were you giving me the fucking shifty eyes when I was saying a house would be a good name? And you're like, 'no.'

KATH: Because I forgot that experience.

ED: 'The Apartment's a great name.' Right.

KATH: Apartment is more like, oh, it's a bit cooler, isn't it? Not, oh, a house.

ED: Yeah, but that – exactly. Exactly. A house would be –

KATH: Bungalow. Detached. Semi-detached.

ED: End terrace. Should we go for a pint at End Terrace?

KATH: Should we go to the Dormer Bungalow?

ED: Have you ever been to Garlic and Shots in Soho?

KATH: No. No.

ED: Have you not been to Garlic and Shots in Soho? It's great.

KATH: Is that a real name?

ED: It's, um, it's in the basement of an Italian restaurant and they sell loads of shots and they're all flavoured with garlic and something else, but it's all just garlic. All sorts of garlic. And they play very loudly, uh, death metal.

KATH: Wow.

ED: Like too – way too loud.

KATH: I kind of – sounds like I'd love that.

ED: It's one of the best places I've ever been to in my life. Yeah.

KATH: Yes, I see everyone would stink coming out of there.

ED: Yeah, of death metal.

KATH: Yeah. Rock – rock on. Yeah. Very cool.

ED: I just did the, uh, rock on horns. You had any, uh, had any nightmares this week, Kath?

KATH: Oh god, yeah. Yeah, what happened this week? Um, I was, um, I was going on a bike ride.

ED: Uh huh.

KATH: Which sounds very pleasant.

ED: Uh huh.

KATH: But then out of nowhere, so many very, very cross dogs started chasing me. Like but so many. And they were specifically furious with me and I don't know why. I'd – I'd never met them, but they were so cross at me. And I – and I was like, 'I can't go fast enough.' It was like we're going up to a hill, I know I've not got the energy, I know I'm going to slow down. I can't shift my gears in top gear for some reason and I'm about to go up a hill and I can't move it down.

ED: My car's like that.

KATH: Really?

ED: Yeah, it gets stuck in fifth.

KATH: Oh.

ED: When you say the dogs were cross at you, do you mean like, [grumbling] 'oh, ugh, Kath'?

KATH: Yeah, but imagine that with barking and like bearing –

ED: [grumbles] Ruff. [grumbles] Ruff. Like that?

KATH: 'Ruff.' Yeah, it was something like that. But imagine that like – but there's like 200 and they're all bearing their teeth as well, going like –

ED: 200?

KATH: [grumbles] Ruff.

ED: It was sort of them saying, 'look at my teeth'?

KATH: Yeah, yeah. Some of them were like outright saying it.

ED: 'Kath, look at my teeth.'

KATH: On reflection, they might've just been wanting to show off their, uh, dental hygiene. I don't know.

ED: Lovely teeth.

KATH: It – it was quite panic-inducing, though.

ED: Yeah, it doesn't sound great.

KATH: No. How about you? Any nightmares this week?

ED: Uh, yes. I've signed up to a dentist.

KATH: Oh, back on the dental hygiene. Nice link.

ED: Back on it? Wait, what?

KATH: Uh, we just referenced dental hygiene. The dogs.

ED: Oh, the dogs. Yes. Yeah.

KATH: And now you're referencing dental hygiene and I thought, 'bloody hell, what a link.' And then, um –

ED: Very embarrassing not to –

KATH: And you yourself unravelled it.

ED: In my head I was like, the thought of the dentist just came to me. Really embarrassing that I didn't see that it was because you'd literally just spoken about it. I was like – that's such a like classic man thing of like, 'what a great thought I've just had,' after listening to you say 'dental hygiene.'

[Both laugh]

ED: 'I just had a brilliant thought. I've joined a dentist.' Um, yeah, I just – I just hate the dentist. Um –

KATH: Yeah.

ED: You know when you finally pluck up the courage to do something? So I finally plucked up the courage to go to the dentist, and I was like, 'this is it. I can do it.'

KATH: Well done.

ED: Because I haven't been in – open brackets – a very long time – close brackets.

KATH: Okay.

ED: Ages. Um, and I was like, 'do it.' Because this is your mouth.

KATH: It is your mouth.

ED: This is your – at the end of the day, Ed, it's your mouth. Just saying this to myself in the mirror. At the end of the day, buddy, it's your mouth and mine.

KATH: It's your mouth.

ED: Um, I go in there, signed up, and it's like – it's this much a month because you can't get an NHS one around here. So it's like private.

KATH: Oh.

ED: It's x amount a month. It's not actually that bad, but I was like, 'great, I can get my mouth sorted.' And they're like, 'okay. And obviously we won't do anything for the first six months.' So like my first appointment is in six months.

KATH: Oh, I mean that's –

ED: Because they're like – they don't want you to sign up, have your appointment and then fuck off.

KATH: And then leave. Right, got you.

ED: But also like look at my mouth. It's your job. Look at my mouth.

KATH: Is that what you were just yelling at them? 'Look at my mouth.'

ED: Yeah, yeah. 'Look at my fucking mouth. Hey, and don't look at her, look at me. Look – look at my mouth.'

KATH: So how long have you got to wait? Six months?

ED: Six months.

KATH: Ugh, that's a shame.

ED: Imagine if we'd bumped into Inel ages ago. We were still having this chat. Two more minutes, Inel. Um, yeah, can't – can't get an NHS – can't get an NHS dentist. Yeah. Them's the brakes. Oh, look. Is that – no.

KATH: Is it?

ED: Inel?

KATH: Hey.

INEL TOMLINSON: Oh hey.

ED: How's it going?

INEL: I'm pretty good.

ED: Clearly, yeah. Good.

KATH: Great, you sound happy.

ED: Yeah.

INEL: Thank you, thank you. It's – it's been a – it's been a long day, but this is, uh, this is a highlight.

KATH: Oh, great. great.

ED: Nice. Um, this is a lovely house that we're stood outside.

KATH: Yeah.

ED: In the old Spooktown.

INEL: It's not bad, is it?

KATH: It's – yeah. Nice.

ED: It's nice. Really nice. I've got a couple of questions for you.

INEL: Oh yeah, go ahead. Carry on.

ED: And then we – we hear that you've got a story about this – this house. So we're excited to sort of delve into that. Um, my first

question, straight off the bat, have you eaten since you got to Spooktown?

INEL: Do you know what? No.

ED: No.

KATH: Oh.

INEL: I didn't trust none of these establishments. Maybe that's just me.

KATH: Yeah. No, that's – that's fair.

INEL: But like, I like to check out the – the online reviews first before going into the places, do you know what I'm saying?

KATH: Yeah. Yeah.

INEL: So you know what I'm saying? I mean it – it looks nice on the outside. On the inside, could be a totally different story. Do you know what I'm saying?

KATH: Yeah, yeah.

ED: Yeah, yeah.

INEL: Yeah.

ED: Never judge a book by its cover. Never judge a restaurant by the front, yeah.

INEL: Thank you, yeah. You've got to check them star ratings.

ED: Big time.

KATH: Yeah, I – I think it's sort of always one in Spooktown. I think that's, um, they sort of pride themselves.

ED: Yeah.

INEL: Always?

KATH: Always, yeah. They sort of pride themselves on it being, uh, a one. One food hygiene.

ED: Yeah.

INEL: See, I should've had a – I should've made a pack lunch, isn't it?

ED: Yeah. Yeah.

INEL: That's – that's my bad. That's my bad.

[Spooky music]

ED: Inel, what – what is the spookiest thing that's ever happened to you?

INEL: Ooh, that's ever happened to me?

ED: Yeah.

INEL: Oh, I see.

ED: Or, I mean if you – ever, if you’ve got the answer to that.

INEL: I mean I’ve had some mad stuff happen to me. I don’t know if they – I’d count them as spooky, uh –

[All laugh]

KATH: Now I want to know all of the things.

ED: Inel, what’s the maddest thing that’s ever happened to you? Welcome to Madtown.

INEL: How long have you got?

[All laugh]

INEL: Oh, pause a second. Let me – let me think. Let me think. Oh, the – the spookiest?

ED: Yeah.

INEL: Spookiest, okay.

ED: Spookiest.

INEL: Hold on. Oh. No, no, that wasn’t spooky. That was – that was just racist.

[All laugh]

KATH: Oh, that is pretty spooky.

INEL: It's hard, like I – I'd categorise them in the same way. Like spooky and racist is like – they all go in one category.

KATH: Yeah. Yeah. Yeah.

ED: Yeah. Yeah.

INEL: The like mad stuff that's happened to you.

KATH: Yeah. Yeah.

INEL: It's all – it's all in a bunch. I'm having to kind of unpack. It's like a bundle.

KATH: Yeah. Yeah.

INEL: I'm trying to pull them out and it's like, 'oh, that one. Oh, yeah yeah yeah.'

ED: 'Oh, no that's racist again. That's another racism, yeah.'

INEL: Ooh, I remember when I was younger, we went to Guyana in South America. That's where, uh, like half of my family are from. Like I'm like, uh, like half my family are like Jamaican, half of them are from, uh, Guyana. Uh, South America. Georgetown. And there's like a place that they have. They call it the Haunted House. Or they did. I was like eight when we went and I remember – I remember like the, uh, most of the houses are like on, uh, stilts is the wrong way to say it. Like they're – all the houses are raised because –

KATH: Okay.

ED: Oh, yeah.

INEL: Just in case of like, uh, flooding and things like that. So everything's like above, uh, and underneath they usually have like – like little chicken coops sort of thing. There was like this – like this haunted house that people used to like play around, uh, and we – we were playing down there. Just chasing chickens because there was nothing else to do. I was eight years old in a – in a different country. I didn't have a Gameboy, yeah?

KATH: You had some chickens to chase. Great.

INEL: Chasing chickens.

ED: The original – the original Gameboy is chasing chickens.

KATH: Yeah. The original, yeah.

INEL: The original, you know what I'm saying?

[All laugh]

INEL: Uh, and we were just chasing chickens. And then in this place, I remember – I remember we were like, 'yeah, let's go inside.' And we – I remember just going inside and you know when you can just feel like a draft just go through you and it's just – literally just a [blows]? And I just remember – I just remember just feeling spooked. And my brothers felt spooked at the same – well, my – my older brothers felt spooked at the time. And we just looked at each other and, 'we're coming out. We're coming out.' And we just – literally just legged it. It's not the – not the scariest of stories.

ED: I love – I love it when you're a kid and you're like – you're all pushing each other to do like – 'let's do something spooky.' And then there's that turning point where everybody goes, 'no, the – fuck that. Nah, this isn't funny anymore.'

INEL: Yeah. Yeah.

ED: Everyone's – and everyone's –

KATH: Yeah. Yeah.

INEL: That stuff. I've seen Scooby Doo, I know how it goes down. I've seen how it goes down.

ED: It is so funny. It is so – just that switch.

INEL: Yeah, I was like, 'that's not going to be us.' It was literally just like, 'yeah, no, let's not. Let's –'

ED: 'No no no no no no no no.'

KATH: 'No no no no no.'

ED: 'You know, boys? Fucking hell.'

KATH: I – I love like on paper as well, you can't really explain that to people. Because as a kid you just go, 'we walked in a house and there was a breeze and we didn't like it.'

INEL: Yeah yeah yeah. And to be fair, like we – we had – we had like reasons to be scared. Because like in – in Guyana, like the – the animals and the insects are way bigger than they are over here.

ED: Yeah.

INEL: Like I remember like I was fighting like a giant bee to kind of get out of the house. And when I say 'giant bee', the bee was like this big.

ED: Fucking hell.

KATH: Oh my god.

INEL: When there's something like that big coming at you, like you're – you're like, 'ah! Ah! Get it out, get it out.'

KATH: Woah.

INEL: Everyone freaking out. So when you're in a house like that and then you get – you feel that little breeze, you're like –

KATH: Is it a giant bee?

ED: 'Yeah, is that a bee's wings?'

INEL: 'No, no. Let's – let's play around with these chickens. Let's carry on with the chickens.'

ED: Um, for the, uh, for the podcast, the size he was showing us was as big as his head.

KATH: Yeah.

ED: Which – and his head isn't the size of a bee. His – his head is the size of a human's head.

INEL: Yeah. Well Guyana – like Guyana is like a – is north of the Amazon rainforest. Because the Amazon rainforest is – is massive, obviously. And then, um, obviously it's attached to Brazil, uh, but like, uh, like Guyana's right at the top of it, and so like there's – there's animals and insects that have not been discovered yet by the Western world. Yeah? Let's just say that. So when you're – when you see something you've never seen before, and I was young. I was like eight. And I'd never seen it in any of the textbooks. No one told me about this. David Attenborough hadn't even seen it. So then it's like, yeah, like these things are dangerous. Like leave it.

ED: Bloody hell, amazing.

INEL: I swear to you, there used to be a show on BBC where they – they went to the Amazon and they – they would discover new like species of things and just name them. It was years ago. This was about ten years ago. It was – I think it was like a BBC2 thing. And – and because – because there's so many undiscovered stuff that's still there, they would just go in there and it's like, 'we've never seen it before. Let's give it a name.'

[Both laugh]

ED: 'This is a head bee.'

INEL: 'There's a reason we called it the head bee.'

ED: 'Inel, come here so you can stand next to the bee. I mean look at that, it's exactly the same. It's as big as his head.'

INEL: Hey, I'm – I just don't like scary houses in general. Like I – like any house that just looks scary, I – I get iffy about. We – we did a – we did a show, uh, couple of years ago called Junior Vets on Call, right? For CBBC, we were presenting it. We go around the country, uh, like, uh, doing like we, uh, lots of different – working with lots of different teenagers doing vet – real veterinary work. Fantastic stuff. But each – after each, uh, shoot, we would drive to the next location and stay in like – in a small hotel to put us and the crew up. One of them was like a proper Scooby Doo hotel.

KATH: Really?

INEL: We were the only guests there. We were the only guests.

KATH: Oh.

INEL: And I – I remember going to my – I was like, I checked in, like I was going to my room. My room was upstairs. Go up to my room and the corridor, it was one of those corridors that just got narrower. And then the ceiling just got smaller.

KATH: Oh, no.

INEL: I was like, 'why is – who built it like this, that the ceiling's getting lower? Who? What kind of workman? No.'

ED: 'Why?'

KATH: Yeah, it was that – is that your definition of haunted? If the room starts getting smaller?

ED: Yeah, I'd say so. I'd say so.

KATH: Yeah?

INEL: Hey, hey. Come on. The roof should not be sloping.

KATH: Yeah, yeah.

INEL: And the – the floor should not be – you know those hotels you go into and the – and the floorss just – are going up and down for some reason?

ED: Yeah.

KATH: Yeah, you don't know what that's been built on, yeah.

INEL: Uh huh.

ED: Yeah.

KATH: Yeah.

INEL: What's it been built on? Thank you.

ED: Yeah.

KATH: Yeah. Yeah.

INEL: Ancient burial grounds. Mhm.

KATH: Yeah.

[Spooky music]

ED: My final one, I don't – um, so if your story doesn't make it into Spooktown obviously we – we have to kill you.

INEL: Oh man.

ED: Um, sorry if that didn't go through. Um, don't know whether your agent's messaged you about that.

INEL: Oh, you need– you need to let me know these things before I jump on the calls, man.

ED: Right. Right. Right.

INEL: You need to say –

ED: I did think – I did wonder that.

KATH: Oh, but would you do it if we said? Would you come along if we'd said –

INEL: No, because that's – that's one of them things you've got to flag up, right? With the agents.

KATH: Right. Yeah.

ED: Right. Right.

INEL: That's one of them things you've got to flag up. 'By the way, your client might die at the end of this recording.'

ED: Yeah, right.

INEL: Therefore, at the very least, danger pay. Do you know what I'm saying?

KATH: Yeah.

ED: That's valid. That's valid. Yeah.

KATH: Do you know what? Yeah, that's a really, really valid point.

INEL: Yeah. Yeah. Puts the family out, do you know what I'm saying?

KATH: Yeah. Yeah.

ED: Yeah. Time and a half.

INEL: You get what I'm saying? Overtime. Thank you. Like it's a bank holiday.

ED: Yeah.

KATH: Yeah. Yeah.

INEL: If I'm going to die, time and a half.

ED: Yeah, okay.

[All laugh]

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

ED: Yeah.

INEL: For future, guys. For future.

ED: Um, yeah. Damn right.

KATH: Yeah. Yeah, yeah, we – we might do that going forward, yeah.

INEL: Obviously I'm hoping to survive this.

ED: Yeah.

INEL: I'm just saying, future guests, they might – they might kick off about that.

KATH: Yeah.

INEL: And want to – yeah. Yeah.

ED: Thank you. Thank you. Forewarned us. Forewarned us. Thank you for that. Uh, but we are, there's – we're going to give you a choice, because we're not assholes. Um, we're going to give you a choice between, uh, putting you on a big chunk of ice, cutting the ice, setting the ice adrift, um, in the Arctic. Or Kath's crowbar.

INEL: What's that?

KATH: Which is, as it sounds, it's a crowbar that I own.

ED: And she'll just go for it.

INEL: How – how good are you at swinging the crowbar, though?

ED: Great question.

KATH: Pretty good. Pretty good.

INEL: Oh, that's cool. If it is like a clean hit, then I'm – I'm cool with that. That's better than freezing to death.

KATH: Okay.

INEL: But like if you're – if you're shoddy with the aim, then it could get messy, do you know what I mean?

ED: Yeah, yeah.

KATH: I – I like to think I'm pretty – pretty good at, you know, I've – I've had it for a while.

INEL: You played baseball before?

KATH: Rounders. Played Rounders.

INEL: Rounders.

ED: Ooh.

INEL: Ooh. Ugh. It's like a poor man's baseball, isn't it?

KATH: Yeah. Yeah.

INEL: It's – it's all underarm throws. It's like the ball goes up, the ball goes down. There's no speed. There's no speed to the ball coming towards the – no, I don't know. I don't know.

ED: Yeah.

INEL: Rounders, hmm.

ED: The way Kath used the – uses the crowbar, though, is like, um, a safety playing cricket.

KATH: Yeah.

ED: So just like [popping] one of them. You know you get – ah, like that.

INEL: Oh, okay. So just like a, 'oh, it's a four. It's a four, yeah.'

ED: Yeah yeah yeah. Yeah, it's a four.

INEL: Oh okay, cool.

ED: She's not sixing it, she's fouring it.

INEL: Cool. Alright.

KATH: So your call.

INEL: I mean I –

KATH: You know? Your call.

ED: Yeah.

INEL: Ideally I don't want a six. Ideally. If I'm going to go out. Because it's going to be on the grave – gravestone, isn't it? It's going to be on the gravestone.

ED: Yeah.

INEL: Went out by a four. Is that it? Wasteman. Who is this guy?
Do you know what I'm saying?

ED: Even that – that thing where the umpire does that wiggly thing with his fingers. What you want is them two fingers up like that with a – with a six.

INEL: Yes, thank you.

ED: Yeah, yeah. No, I'm – I'm with you.

KATH: I have never watched cricket in my life.

INEL: I'll tell you what, Kath. How about –

KATH: So –

INEL: That's fine with the cricket.

KATH: Okay.

INEL: Baseball. If you take some baseball lessons, I'm down for you hitting me with the crowbar.

KATH: Okay. I don't know if I could fit them in today.

INEL: Oh. I mean can we postpone like the killing if there's – that's –

ED: Oh, I see what this is about.

KATH: Oh.

ED: I see what this is about.

INEL: Hey. Hey, I'll die when she's qualified. How about that? How about that?

[All laugh]

ED: Kath, Kath, you're going to have to be fluent in French before you do this. It's my one stipulation. So it – it sounds like Kath's crowbar to me.

INEL: Yeah, yeah.

KATH: But only if I get baseball training, which...

INEL: Do you know what it is? I just don't like – I just don't like, um, I don't like like the cold in that kind of way. Like freezing to death sounds like a horrible way to go.

KATH: Yeah, I reckon it would be brutal.

INEL: It sounds really slow as well.

ED: Yeah. Yeah, it would be slow, I think. Yeah.

KATH: Would it?

INEL: Ooh, you're just waiting for all your organs to just stop working and it's like ooh – oh, yeah.

ED: Yeah.

KATH: What if you like just – were over there, just in – in shorts. It would happen quite quickly, surely.

ED: It would be colder.

KATH: No, but you'd – but you'd –

INEL: No, that's just – that'd be stupid because imagine – if you're in the cold like that and you're wearing shorts, you deserve to go, do you know what I mean?

ED: Yeah.

KATH: Yeah. But if you're going to go anyway, you might as well be like, 'well, let's make it quick.' Pop your shorts on.

ED: Why shorts, then? Why shorts?

KATH: Naked. Naked.

ED: I – dignity, I guess. Yeah. Dignity. Yeah.

INEL: No clothes would be better, do you know what I mean? What dignity are we trying to preserve here? Like –

KATH: Who's there? Who else is there?

INEL: It's cold anyway. Come on.

ED: What do you – I mean, what do you want on your gravestone? Uh, 'in shorts' or 'and he was naked on top of everything'? 'Died

how he lived. Stark bollock naked.' Um, yeah. Kath's – Kath's crowbar, then. After the baseball lessons? Right.

INEL: Yeah, I'm taking them.

ED: Great, great.

KATH: Yeah, okay. Okay.

INEL: I believe in you, Kath. I believe it. I believe in it.

KATH: Thank you. Thank you. I appreciate that.

ED: Get that ticked. Great. Kath, you have – you have a question before we hear this story?

KATH: Ooh, yes. Okay. So Bigfoot, Big Brother, Big Mama's House 2. Shag, marry, kill.

INEL: Ooh.

KATH: It is tricky.

INEL: Shag big brother.

KATH: Okay.

ED: Fucking hell, straight in.

KATH: Straight in, yeah.

INEL: Kill Bigfoot. Marry the other one.

[All laugh]

INEL: Whatever's left, I'll marry it.

KATH: So you're –

ED: I don't think anyone has answered it that way around before.

KATH: So you're going to –

ED: 'I'm spending the rest of my life with whatever, I don't care.'

INEL: Yeah, yeah. Got to get the priorities first. Come on.

KATH: So you and Big Mama's House 2 are going to be happily married.

ED: Hitch it, yeah.

INEL: That's the one, yeah. Big Mama's House is not too bad. I'll take it.

KATH: Do you know what?

INEL: Martin Lawrence, yeah?

ED: Yeah, Martin Lawrence, isn't it?

KATH: I've not seen it. I've not seen it.

INEL: He's good. He's good.

KATH: Is it?

INEL: Like I – I know a lot of people thought it was going to be like a Nutty Professor knock-off. Kind of was. But like at the same time, it did its own thing. And I was like, ‘yeah, I appreciate that.’ Like he’s a – he’s a good character actor. I like it.

KATH: Yeah.

ED: At the – at the time were you like, ‘oh, I’d – I’d like to marry this. I’d like to marry this.’

INEL: Not at the time.

ED: Not at the time.

INEL: Maybe because I was too young.

KATH: Oh.

ED: Oh, of course of course of course of course. Yeah.

INEL: Yeah. Yeah.

ED: Keep your options open.

KATH: You got older and you realised that it is marriage material, yeah.

INEL: Yeah, it’s like you – you realise you want to settle down with, uh, with a guy in a fat suit.

ED: Yeah.

KATH: Yeah. Yeah.

ED: Um, yeah. Great.

KATH: Yeah.

ED: I – genuinely – the speed with which you answered that, it's like we'd emailed the questions over to you before.

KATH: Yeah, it's – it's wild how quick.

ED: It was so quick. It was so quick.

INEL: You see, there's another great admin thing there.

[All laugh]

ED: No way. No – no way. We want the truth. We don't want to give you time to –

INEL: Oh, okay.

KATH: I can't believe how confidence you are about killing Bigfoot. Like no one's been –

ED: Yeah.

INEL: You've got to kill Bigfoot.

KATH: No one's been able to do that though, right? Has anyone done it?

ED: They always – always thinking about that gravestone.

KATH: Oh, yeah. Okay.

INEL: Thank you. Thank you.

ED: Always thinking about that gravestone, yeah.

INEL: Bigfoot killer, yeah? Think about the legacy, Kath, yeah?

KATH: God, it's going to be a long – big, big gravestone, this. Bloody hell.

INEL: The legacy.

ED: Yeah.

KATH: A lot to fit on.

INEL: Yeah. I know, yeah.

ED: Uh, wonderful answers. Thank you so much for answering them.

KATH: Yeah, great answers, yeah.

ED: Genuinely loved them.

INEL: Thanks.

ED: So we hear that you have a story about this house we're stood outside.

INEL: Yeah, yeah. Well I – yeah, I do.

KATH: Great.

[All laugh]

ED: And I – I believe the story has a title.

INEL: The title of this tale is, [lowers voice] The Tale of the Racist Demon Baby.

ED: Oh!

KATH: Oh, and there's a voice. Yes, please. Okay. Yeah.

ED: I'm so excited.

KATH: Same.

[Spooky music]

[Dramatic orchestral music]

INEL: Our tale begins with a young black male named Pablo and his Caucasian partner Alicia. For this was a brand-new venture for their relationship. They were finally moving in together after many years of saving for their own property. Pablo had dreamt of this day since he was a child. He was now moving into his own home in the surprisingly affordable Spooktown. For someone such as himself who came from living in a council flat all his life, this was a huge milestone.

He was the first person in his family to own their own property and being a freelance designer, this was a level of security he was

previously never afforded. Although, it wasn't a new property, far from it. It would need a lot of tender loving care to truly become a place they could claim as their home, but that didn't matter to Pablo. He could now see himself as a successful Black man in a systematically racist country and that meant the world to him.

Pablo had worked hard to become an accomplished designer and interface builder, creating and designing a number of successful apps for many a brand you're likely familiar with. Alicia, his partner, had also secured a new job at the local Spooktown hospital as a nurse in which she worked nights and many days dealing with the worldwide pandemic.

The first Monday morning after the move Pablo began to install his new smart alarm system. He'd been incredibly excited since moving to set it up as he helped design the company's app, allowing the user from any device in the world to view their own various CCTV angles.

As he began to screw in the smart doorbell [screwing] at the front of the house, his neighbours, a young couple in their early 30s, came to say hello. Lucy and David. They had a young one-year-old baby who was the cutest thing you would ever see. [baby noises] They would constantly get stopped everywhere they went as people queued up to coddle their cute little one with golden blonde locks, piercing sky blue eyes and the rosiest cheeks you ever did see. The sort of baby that would go viral for just being cute. Lucy and David adored the attention. They were new to parenting but we were enjoying it very much. It was a great icebreaker in allowing them to socialise with their community around them. Today was no different.

DAVID Hi, we're the Gibsons next door. I'm David.

LUCY: Lucy! Welcome to the neighbourhood!

PABLO: Oh, nice to meet you. I'm Pablo. And, uh, who's this little gem?

DAVID: Oh yeah, this is little Jacob. He's teething you see, but he's – he's been surprisingly good. Have you got kids of your own?

PABLO: No.

Pablo goes to grab the baby's hand.

PABLO: Hello there you.

But as he does so, the baby takes a hard look at Pablo and says,

BABY *****!

PABLO: What? What – what did that baby just say?

LUCY: Oh, well he loves watching Winnie the Pooh. His favourite character is Tigger! Absolutely adores that show.

PABLO: It didn't say – it didn't sound like Tigger to me. It sounded like that was not a T.

DAVID: Well what do you think he said?

At this point a small crowd is starting to gather on the pavement at the altercation.

PABLO: He said – he said the N word.

David and the small crowd laugh.

DAVID: [laughs] Hey, he's just a baby. He can barely say daddy. Ain't that right little man?

BABY: *****!

PABLO: He said it again!

STRANGER: I don't know what you're saying. I heard Tigger.

STRANGER 2: Oh yeah, definitely a hard T, that one.

The baby begins to cry and wail. [baby crying, music intensifies] At this point the neighbouring crowd start to turn on Pablo. It was as if he had done something wrong. Pablo was taken aback! Cars in the street slammed on their emergency brakes as if this was all part of an emergency. The baby wailed a piercing scream that would take the heart of any.

STRANGER: How could anyone think that cute little baby is racist?

STRANGER 2: I know. I think it's racist for him just thinking the baby is racist. It's reverse racism.

Pablo, sensing the animosity, turned away and went inside, slamming the front door behind him. [door closes] The faint chatter of the community could be behind it. Pablo gets a notification from his app. [dinging] He whips his phone and checks. The front door camera has motion. Yes, there they were on the video screen in full resolution. The perfect depiction of a 2.1 family. The community all gathered around as if it were Mary

and Joseph themselves with the saviour. Did Pablo overreact? No, he heard what he heard. Didn't he?

[CUT TO: INT. OFFICE – NIGHT]

[Higher mysterious music]

That night Pablo got to work on his app. [keyboard clicking] The new updated app would go live in a month worldwide to hundreds of users. He needed to be thorough with the code. The app needed to be perfect. 'Hmmm, that's strange,' he thought whilst looking at the interface. There was an extra camera angle titled 'unknown' flashing with a motion alert. Unlike the other images, there was no thumbnail, just a question mark baiting him to click.

'Living room, office, front door and upstairs corridor. What's this fifth angle?' Pablo thought to himself, curiously as he clicked on it. Suddenly the page flashed and slowly a night vision image materialised into view. It was of a room, none of which was in his household.

PABLO: Huh.

Glow in the dark stars and moons adorned the wall. A soft mat with playthings in a box in the corner. It was the child's room. Then, he noticed a baby crib to the right hand side. Yes, it was the racist baby's next door, sleeping within it. 'How did next door's nanny cam get integrated into this system? That doesn't any make sense,' he thought. 'Maybe some misplaced API protocols with the wifi,' he thought. He closed the app down on his computer, then restarted it. The camera feed was still there, the racist baby sleeping peaceful. He closed the app. 'That shouldn't be

happening,' he thought, 'and if this was a common security flaw within his design, he'd be in a heap of trouble.' None of this came out in the months of QA testing. This would be a huge security breach and nightmare for an international company. This security app helped him buy the house he now sat in, and the very same app now held his new life on a tightrope. He needed to rewrite the code, and he needed to do it fast.

The notification sound went off once again. [beeping] Pablo looked around the room, spooked. It was as if someone was watching him. He pulled out his smartphone and checked on the mobile app. The camera feed was there also. But the baby was no longer in the bed. He pinched to zoom on his mobile device. Suddenly the baby appeared on the ceiling crawling upside down.

PABLO: Ah!

Pablo screamed, throwing his phone across the floor. At that moment, the notification went off again, followed by the sound of a baby laughing. [baby sounds] It was coming from the TV behind him. But who turned it on?

PABLO: No, no, no!

He hadn't installed the app on the TV, but there it was, the feed coming from the nanny cam displayed on his screen in full 4K. The racist baby was standing up in its crib, laughing to itself whilst starring down the lenses of the nanny cam, as if he knew he was being watched!

PABLO: What the fuck?

Then the baby let out two words that Pablo was certain he heard, but couldn't believe.

BABY: Black bastard!

PABLO: What – what the?

A chill went down Pablo's spine! Suddenly the feed disconnected and all the power in the house went out.

[Music stops]

[Rain sounds]

PABLO: Shit!

The white noise of rain came in stronger as Pablo tried to slow down his heart rate. He reached for his phone and turned on the torch. The breaker switch was underneath the staircase. Yes, he hurried along moving all the storage boxes out of the way to flick it. Power had been restored. He booted the app back up on his phone, and the fifth feed miraculously disappeared. Pablo let out a sigh of relief.

INT. BEDROOM – AFTERNOON

[Higher mysterious music]

For the next week, Pablo would scan through the code of his app to see what was he missing. Night after night, furiously skimming his code for any inconsistencies. But nothing. And every night the racist baby would appear on his screens, decrying all sorts of racial abuse. The N word, the H word and yes, even the K world! The

baby was a Tommy Robinson incarnate, spurring the worst slurs you'd ever hear from the cutest of faces. Pablo would try to save the footage, but the files were always corrupt. Was it his coding? Or something else? He must delve deeper.

Pablo was starting lose it. Nobody would believe that there was a racist and demonic baby living right next door. He tried consoling with his older brother on the phone. But that didn't go so well.

BROTHER: Bro, how can a baby be racist? Kids this age just can't even say mummy and daddy let alone sentences, and you're around here claiming this ting is oppressing you. Bruv! [laughing]

Pablo's brother laughed at the predicament as Pablo paced around the bedroom.

PABLO: You're not getting it.

BROTHER: Oi! Sounds like you're not getting it, bro. Hey, when was the last time you and Alicia did the ting ting? Hm?

Pablo wasn't getting through to him or anyone. Everyone he spoke to over the next week reacted in the same way. It was the boy who cried wolf situation, only the wolf was a tiny cute racist baby. Maybe, maybe they were right.

BROTHER: You know what? Hey, you know what you need? A little break from the house and all of this work stress. Yeah? You're seeing things. Look, I got the same app, yeah? I ain't seen nothing on the app. The app is sick. You did a great job with it. Now leave it and move on, yeah?

As Pablo peered out of the bedroom window listening to his brother rant on, the Gibsons were disembarking from their car, and like clockwork the adoring fans of the racist baby gathered to create a small crowd.

PABLO: Yeah. Yeah, yeah, maybe you're right.

[Mysterious music intensifies]

Today the young baby was dressed head to toe as a Pokemon in a little onesie. Locals of all ages loved it. As he peered down, the baby caught Pablo's eye, and gave an eerie smile before mouthing a hideous slur in his direction. Pablo quickly pulled the curtain. Was he going mad? He was certain he saw the baby mouth the N word. But who would believe him?

BROTHER: Yo, you still there?

PABLO: Yeah. Yeah yeah yeah, um, sorry. Look – look, I need to go, man. Pablo hung up on his brother and dashed down to his office.

INT. BATHROOM – NIGHT

If somehow he could fix the code, at the very least the baby wouldn't be able to contact him, and he'd at least get some peace. That Friday night, Pablo decided to delete his years of work and start again from scratch. Coding every single line by hand, [keyboard clicking] it was the only way he could be sure.

Suddenly, racist baby sounds wafted through the house, this time coming from the bathroom. As Pablo pulled the string for the bathroom light, the sound of the extractor fan let off an eerily

spooky howl as it rattled against its casing. The gradual fade of the LED bulb dimly illuminated the room, revealing a shadow of a creature staring into the bathroom mirror. The incandescent glow from the single light contoured over its body, accentuating its deformed physique.

The racist baby had grown and was in his house.

Several toothbrushes were picked up and quickly shortlisted, and then relegated to the floor before one was exclusively decided upon. [clanging] Spotted toothpaste splashes from the bristles began to decorate the mirror as the demonic baby brushed its few teeth furiously. [teeth brushing]

Pablo takes an inhaled gasp, and slowly backs out of the bathroom trying not to disturb the racist beast. However, the uneven floorboards snitched on him [creaking] and as the ground creek beneath him, the demonic baby stopped brushing. The toothbrush fell to the floor with a clatter. [clanging] Pablo froze in place, his limbs unable to move as the terrifying infant turned to face him. The blonde hair was now dishevelled, the eyes demonic in appearance, the baby's mouth open wide like a gaping whale about to swallow its prey!

[Music intensifies]

Pablo screamed [screaming] and rushed into the bedroom, locking the door behind him, his heart rate beating almost out of his chest. The sound of the huge racist baby crawling along the floor could be heard, [loud crawling] piercing his heart with the racist slurs of old. Pablo began to cry. This is not how he pictured his life.

Suddenly the noise stopped. Then something dripped onto his head. Pablo slowly glanced to the ceiling. The evil racist baby was clinging on, mouth open wide, and dived towards him.

[Racist baby screams]

CUT TO: INT. BEDROOM – MORNING

ALICIA: Pablo, wake up!

PABLO: Huh? Huh? Huh?

[Dramatic music stops]

[Birds chirping]

Pablo wakes suddenly. He's back in his bed with Alicia beside him. The birds began to chirp outside, signalling the start of a new day. Pablo's head and body were caked in sweat. He quickly rises and stands and stares robotically into the air.

ALICIA: Baby, are you okay?

PABLO: Yeah. Yeah, yeah, I'm – yeah, I'm okay. Yeah, just a ... just a...

ALICIA: A bad dream?

PABLO: Yeah.

ALICIA: Oh bless you, you're sweating. Let me open a window.

Alicia gets out of bed and cracks the window open. The net curtains begin to dance in the wind as nature wafts in, cleansing the air of impurities. She glances back at Pablo, still in shock. Alicia lovingly lays a bathroom towel down on Pablo's side of the bed to mop up the excess moisture. She gently kisses her man on his forehead.

ALICIA: You got me working even on my day off. [laughs]

Pablo laughs in relief. Everything – everything was going to be alright.

[Dramatic music]

PABLO: [laughs nervously] Yeah. Babe, I love you.

ALICIA: Oh, I love you too.

Suddenly Alicia started to feel light headed.

ALICIA: Oh – oh.

PABLO: Woah, you okay, babe?

ALICIA: [groaning] I think I'm going to be sick! Oh.

Pablo rushes Alicia to the bathroom, where she begins to be sick into the toilet bowl. As Pablo holds her hair back, he spots a frightening sight. Splattered across the mirror in toothpaste are the words 'I'm coming, Daddy.' Pablo glances down at Alicia.

ALICIA: [mumbles] I've been meaning to tell you, but you've been so busy with work.

The notification sound from Pablo's app starts to go off sporadically once again. [beeping] Pablo's eyes widen in horror. Sounds of the racist baby laughing are heard wafting around the air around them. [baby sounds] Then all of a sudden, all the lights in the house go out!

The end.

[Spooky music]

INEL: That's The Tale of the Racist Demon Baby.

[All laugh]

ED: That's, um –

KATH: Oh, I –

ED: I think that's a very smart story to tell because if we say that it didn't happen, we're denying racism.

KATH: We're denying racism, yeah.

INEL: There we go.

ED: It's – it's –

KATH: Yeah, and –

INEL: There you go.

KATH: I don't want to be those guys.

ED: It's very smart.

KATH: Yeah.

INEL: Got to be – got to be clever with it. Got to be clever with it.

ED: Don't want to come down on that side, let me tell you.

INEL: Hey hey hey, that's why I had to get the reverse racism line in there.

KATH: Yeah, yeah.

INEL: [high-pitched voice] 'I think it's racist you think the baby's racist. Babies can't be racist.

[All laugh]

KATH: Yeah, no, you've – you've covered that argument, really. Um, so –

ED: Yeah. I – yeah. I don't know how to dissect this without becoming racist myself.

KATH: Yeah, because –

ED: By evidence of siding with the baby.

KATH: Because there's no...

INEL: Oh, I'm here for this. Let me – let me put my feet up for this one. Okay, let's get – yeah, go ahead.

[Spooky music]

KATH: I – I don't believe that Pablo was making that up.

INEL: Good.

ED: Yes.

KATH: Like everyone else thought he was.

INEL: Good.

KATH: I believe that someone was being racist to him.

ED: I'm not denying Pablo's experience.

KATH: Yeah, that's where I'm at as well.

INEL: Well that is – that is racism.

KATH: Yeah.

INEL: That is – and some – some people will say, 'this is my experience,' and other people with other it and be like, 'I don't think it is racist.'

ED: Yeah.

KATH: Yeah.

INEL: Happens every day.

ED: Happens every day.

INEL: Happens every day.

ED: Don't want it to happen on our podcast.

KATH: Not today. Not today.

INEL: Well – well that was the whole – the whole – I don't know, am I supposed to be giving feedback?

ED: Yeah yeah, go for it.

KATH: Oh yeah yeah yeah yeah. No. Delve in.

INEL: Giving feedback on myself?

KATH: Expand the world. Expand the universe.

INEL: Now the reason – the reason I came up with it was like no one would ever believe like a – that a – like a baby, like the cutest baby in the world could be racist. And like that – that was the – my whole premise of this.

KATH: Yeah.

ED: Yeah.

INEL: Was like a super cute baby. If it was actually racist, what would – how would people act?

[All laugh]

KATH: Yeah, no it's – it would be so like – I wouldn't know what to do. I'd just be like, 'oh, your – your baby is – is a racist and therefore I'm guessing you guys are as well.'

ED: Yeah.

KATH: Because they've heard it somewhere.

ED: It – it is learnt behaviour.

KATH: Yeah, yeah.

INEL: But how ludicrous would it be, though, to accuse a one year old being racist. That's the thing. That's the thing.

KATH: Unless it's a demon.

INEL: Because he's right. But how do you accuse a baby of that?

[All laugh]

KATH: Yeah. Yeah, it's a – it's a tough one. Especially when everyone in the neighbourhood is like, 'this baby's great.'

INEL: Loves the baby.

KATH: 'This baby could never be racist.'

ED: Yeah, I suppose you have to blame –

INEL: They love the baby.

ED: You have to accuse Lucy and David.

KATH: Yeah.

ED: Who – you have to accuse Lucy and David of being racist.

KATH: Yeah, they laughed it off as well. They laughed it off. They were like, ‘oh, he loves Winnie the Pooh.’

INEL: ‘Oh yeah, he loves Winnie the Pooh.’ Yeah.

KATH: Yeah, yeah, yeah. Yeah.

INEL: Yeah, yeah. Loves it.

ED: ‘We all love Winnie the Pooh, David. Doesn’t make us racist. Um –’

KATH: Doesn’t make us racist.

INEL: ‘Who doesn’t like Winnie the Pooh? Come on. Come on, Pablo.’

ED: Um, one thing I would suggest to Pablo is, um, I think his app’s fine – if it – if the app –

KATH: Here he is.

ED: If – if the app appeared on the TV and he, uh, hadn’t programmed it onto his TV, it means something else is going on outside of his app. I don’t, you know, I think his app’s sound. So I don’t think he’s got anything to stress about there.

KATH: You know what?

ED: Just trying to steer clear of the racist stuff.

KATH: I'd argue he has got something to stress about there.

ED: Oh.

KATH: Because something's infiltrated the, um, the app. Something has got in there. And that is a – a problem, you know?

ED: That is a good point. That's a good point. That is a good point. Well no, because –

KATH: No matter how you look at it.

ED: Can I ask a – a question, Inel, about the app? About the app?

INEL: Yeah, yeah.

ED: So when it came on the TV – when it came on the TV, um, was it the app that came up on the TV or was it just the baby monitor?

INEL: Yes. Oh, it was the – the feed.

ED: Just from the baby monitor?

KATH: From the baby monitor feed.

INEL: Uh, so like – yeah, from the – yeah, from the baby monitor. So like it – he accessed it from the app, basically.

KATH: Got you.

ED: Okay, so it was the app on the TV.

INEL: Basically.

ED: Oh, shit.

INEL: Yeah, so he should – he – like yeah, the app was – the app was designed so that you could – like a – like those Nests and those ring doorbells that you can – you can view your – your feed at anywhere at anytime, when you're on your devices. And he was – he, uh, he created one for a security company and he was pleased to kind of put it in his own home.

KATH: Yeah. Repping the brand, yeah.

INEL: And, uh, turned out it – yeah.

KATH: Yeah.

ED: But he said that he – he's –

INEL: It's a huge security flaw, to be able to see someone else's camera, let alone a little baby.

[All laugh]

KATH: Yeah, it's a –

ED: Yeah.

KATH: It's presumably –

ED: No matter how racist, it's still an invasion of privacy.

KATH: It's still –

INEL: It doesn't matter, does it? If you reported that to the higher-ups, 'I can see a baby sleeping at night and it's not my baby,' it doesn't matter how racist the baby is.

KATH: Yeah, no that's – it's not going to – it's not going to go well, yeah.

ED: Um, I love the sentence, 'the adoring fans of the racist baby.'

[All laugh]

KATH: Yeah, I –

ED: Very, very MAGA. Very Trumpian.

KATH: I also really enjoyed, um, 'racist baby sounds wafted out from – from the bathroom,' I believe it was.

ED: Yes, yes. They do waft. They do waft.

KATH: Yeah, yeah.

INEL: I wanted to hammer home, I don't care how cute this baby is, he's racist.

ED: He's racist.

KATH: Yeah.

INEL: Every time I mention the baby, it's the racist baby.

KATH: Yeah. Yeah. They – they deserve their full name. Yeah.

INEL: Don't forget. Don't forget.

KATH: Racist baby Jacob Gibson. Yeah.

ED: Jacob is a quite a – sounds like quite a racist name as well.

KATH: I was going to say it's a racist name.

ED: It does sound like a racist name. I don't know. If – if somebody was like, 'this is my friend Jacob,' I'd be like, 'is it? Is it your friend, Jacob, is it? Okay.'

KATH: 'Oh, okay. Okay, Jacob. Okay. Yeah.'

ED: 'Interesting. Well we know how you voted.' Um –

[Spooky music]

KATH: Do they still live here? Are we just going to have to break in?

ED: Yeah, yeah. Yeah. Use your crowbar to break in.

KATH: Yeah, okay. Okay. [creaking] Okay, we're in.

ED: Gorgeous. Gorgeous. Um –

KATH: Um, Ed?

ED: Yeah.

KATH: I believe that racism happens.

ED: I believe racism exists as well. He's got us by the fucking balls here.

KATH: Yeah, I also – you know, I think – I think babies have got it in them to be racist. If they're demons and they have, you know, they're more – essentially an adult, you know?

ED: Yeah. Well demons are very old, aren't they? So I guess it's – yeah.

KATH: Yeah, yeah. So I think we've got an ancient baby racist demon on our hands.

ED: And – and the older people – the older people are, the more racist they are. So.

KATH: Yeah, as well.

ED: If this is like a 5000 year old baby, it's going to be hella racist.

KATH: Yeah.

ED: Um –

KATH: Really good that they keep their teeth in check, though. Because, uh, you'd think that – that they'd lose that. They're still brushing.

ED: Yeah, very true. Still brushing.

KATH: Still brushing, yeah.

ED: Still brushing.

KATH: That's the only sort of, I think, yeah, good – good for the demon racist baby. Racist demon baby.

ED: 'Good – good for the demon racist baby.' I didn't think I'd hear that on the podcast. Um –

KATH: That's – that's the only thing. Everything else, uh, yeah.

ED: 'Good for him. Good for him.' Um, I think we should go and let him know.

KATH: Let's do it.

ED: Let's do it. Hello, Inel. How are you?

KATH: Hey.

INEL: Hey hey. It is kind of cold out here, you guys.

ED: Yeah, sorry about that.

KATH: Sorry, yeah. Yeah.

INEL: Yeah.

ED: Sorry. That's really mean of us. Um –

KATH: Um –

INEL: I mean I could've just waited in the car. I didn't know you were going to be that long.

KATH: Yeah, soz – we – we should've sort of, yeah, made that clear.

INEL: I thought it was just like a quick – quick thing, but like you –

KATH: I had to break in, so it – that took a little bit of time and –

INEL: Starving as well.

ED: Fuck, yeah, sorry.

KATH: Yeah.

ED: Ah, shit. I fucking feel really bad.

KATH: Oh, we should go and – yeah, no, I should go and apologise for that.

ED: We'll, uh, we'll give you a per diem and you can grab some food on the way back.

KATH: Yeah, sure.

INEL: Sweet, how much is the per diem? Is it what, 24 quid?

ED: Exactly 24 quid, yeah.

INEL: 24 quid, cool.

ED: Exactly 24 quid and on top of that your, um, what was it? The peril fee? What was it?

KATH: Danger fee, yeah.

ED: The danger fee, yeah.

INEL: Yeah, the danger fee.

KATH: The danger fee.

INEL: Danger fee, please.

ED: Uh, Kath, do you want to give him the good news?

KATH: Yeah, so, uh, your story is officially part of Spooktown lore. Congratulations.

ED: Brava.

KATH: You made it.

INEL: Yeah! Hold on, hold on, hold on. How many stories have made it into Spooktown lore?

ED: So many. We're such flakes.

KATH: Oh, quite a lot. Yeah.

INEL: Ugh.

ED: We're such cowards.

INEL: Also, can I clarify, even though I don't die, do I still get time and a half?

ED: Yeah, yeah, yeah.

KATH: Oh, oh –

ED: Oh what, no?

KATH: I, um, I don't – we – we'll talk about that after.

ED: Kath deals with the financial side of things. I'm more of an ideas man.

INEL: Oh, okay.

KATH: Yeah, yeah, we can just – yeah, yeah.

INEL: Oh, okay.

KATH: Um, yeah. Sorry for the false hope there.

ED: From me lying. And the per diem – the per diem will come out of your original fee. Um, but apart from that, um – apart from that, all good.

KATH: Yeah, brilliant story. Excellent, uh, subject to highlight. As Ed says we need – we need these things in – in Spooktown. So congratulations.

ED: We need more racist babies in Spooktown, yeah.

KATH: We need more racist babies in Spooktown.

INEL: I'm just glad that I've got everyone saying 'racist baby.'

ED: Oh, it's so catchy. It's – if you – if you set that to a fucking beat, it would be a hit. It would be the sound of the summer.

KATH: It – yeah, it – it – it has got a lovely rhythm, hasn't it?

ED: Yeah, that –

KATH: Really nice rhythm.

ED: Tone as well.

INEL: No one says it. No one says it.

ED: Demonic racist baby.

INEL: I don't think anyone's – who do you know who's ever said racist baby?

ED: One person, and it's you.

KATH: And it's you, yeah. And now I'm going to use it going forward.

ED: Yeah.

INEL: Yeah, you're going to tell people.

KATH: I'm going to call out whenever I see it.

INEL: 'You're sure that baby ain't racist?'

[All laugh]

INEL: At the play group.

ED: Yeah. 'Oh, someone's brought a Jacob along, if you catch my drift.'

KATH: Oh, god.

ED: 'Oh, dear. Looks like we've got another Jacob on our hands.'

INEL: 'Watch out, Tyrone. Come on.'

ED: Uh, wonderful. Well thank you so much for popping along to Spooktown and – and telling us that story.

KATH: Yeah, thank you.

ED: Inel, it's been wonderful.

INEL: No worries.

ED: And, uh, we'll catch you the next time there's a racist baby in Spooktown, I imagine.

INEL: Hey, I don't want to just be called when there's a racist baby around. Call me when there's good times, you know what I mean? Like –

ED: God, yeah, that's bad, that's bad.

KATH: Yeah. Yeah. That's really bad.

INEL: You know, like when there's Spooktown like fate, you know what I mean?

ED: Yeah.

KATH: Yeah.

INEL: When the stalls come out. Yeah, call me then, I want to be there.

KATH: Yeah.

ED: You think – you think when the Spooktown fate happens, there aren't going to be thousands of racist babies knocking about? It's a fate. Where there's bunting there's racism. Of course there's going to be racist babies.

[All laugh]

INEL: 'Ugh, what have I told you, Clive, we can't have bunting anymore.' 'Well I think we should stick with tradition. And I've always had bunting.'

ED: It's the most racist decoration, you can't have bunting.'

INEL: 'Spooktown has changed.' I don't know, I don't want to be the guy that's just tarred Spooktown like as a racist town. Like it's

–

ED: You're – you're not –

INEL: 'Only some of them. Some of the residents.'

KATH: Some of them, yeah.

ED: You're – you're just highlighting what's there. It's not your fault. You shouldn't be blamed for highlighting what's there.

KATH: Yeah.

INEL: There you go. Thank you.

KATH: And it – and awfully, it's – it's outside of Spooktown as well. It's – it's not –

ED: It's – it's not exclusively.

KATH: It's not exclusive to Spooktown.

[All laugh]

INEL: It's not exclusive. It's not exclusive. Yeah. Yeah.

KATH: Sadly. Yeah, yeah. It's – it's – I think there's a lot of racist babies out there, which is just –

INEL: See? The one thing I want to leave this with is that you guys believe there's a lot of racist babies out there.

KATH: Yeah, yeah.

INEL: I – my job's done. My job's done.

ED: Sold. What a, uh, what a note to end on. Thank you, Inel.

KATH: Yeah, thank you so much.

INEL: Thank you.

[Spooky music]

ED: That was – that was nice.

KATH: Real nice.

ED: That was nice.

KATH: Oh wow, how nice.

ED: Am I wrong in saying that?

KATH: No, no. Super nice.

ED: It just felt nice.

KATH: Hm.

ED: Hm, nice.

KATH: Hm. What are you up to now?

ED: Now?

KATH: Mm.

ED: Do you know Geoffrey Rush?

KATH: Yeah, actually. Not personally.

ED: The actor – the actor from Quills?

KATH: Um, I've, uh, yes. Yeah, I was a – a big Joaquin Phoenix fan so, uh, I'm aware of the – the film.

ED: Don't change the subject.

KATH: I'm aware of the film Quills.

ED: Oh right. Oh, yeah, yeah, yeah. 'Do you know Geoffrey Rush?' 'Yeah, I love Joaquin Phoenix.'

[Both laugh]

KATH: What, are you – you meeting up with Geoffrey Rush?

ED: Oh, Geoff and I are going to go mini-golfing.

KATH: Really? Is he a mini-golfer?

ED: Yeah. Uh, no, but he thinks his clubs are haunted and he doesn't want to go onto a proper course while they're haunted.

KATH: Oh, so he wants to try it out.

ED: So we're just going to do a soft trial mini-golf course.

KATH: Yeah.

ED: With his proper nine irons and all that. Um, and just see if any spooky shit happens.

KATH: But on a sort of mini scale.

ED: Yeah. [whispers] ooh instead of [louder] ooh.

KATH: Yeah.

ED: And you know me, I love a mini golf.

KATH: Go and enjoy it.

ED: Oh, I'll enjoy it. I'm a fucking dab hand at mini golf.

KATH: Well, enjoy beating Geoffrey Rush at mini-golf.

[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.