Welcome To Spooktown – Kiell Smith-Bynoe

[Spooky music]

ED EASTON: Ah! Ah – you – some ghost!

[Footsteps, people talking]

ED: A long old walk, eh?  
  
KATH HUGHES: Yeah, but you wanted to walk.

ED: Should’ve taken my moped.

KATH: And it’s – I can’t really, um, it’s hard for me to stand on the – the pegs that you’ve put in on the wheel.

ED: Yeah, I did say I wanted to walk. And I regret it. You’re allowed to regret things that you’ve previously said.

KATH: Yeah, I’m not saying you’re not.

ED: Like when you voted Tory. Do you remember?

KATH: I – yeah, and I remember because you – you voted Brexit as well, so like and you regret – you regret that, so –

ED: No, we’re talking about things we regretted, Kath. We’ve – we’ve taken back control. I want to pay this much for energy. Energy shouldn’t be cheap. It’s – it’s energy. What, I should just be able to heat my home whenever I want?

KATH: We’re just going to have to agree to disagree on that, Ed.

ED: Are you walking alright in those shoes?

KATH: Uh, they’re a bit – they’re a bit stiff. I don’t know if they’re heavy enough, to be honest. They need a bit of –

ED: You don’t know if they’re heavy enough?

KATH: Yeah, I don’t know if they need a bit more weight to them, you know?

ED: Oh. Yeah, yeah. What, are they Docs? Docs?

KATH: Uh, are they? I don’t know. I think they might be, uh, I got them off the, you know, the – the market. Spooktown market, so –

ED: Yeah.

KATH: So yeah.

ED: You can tell.

KATH: Yeah. Yeah, thank you.

ED: Let’s – lift your toe up.

KATH: Okay.

ED: Let me give it a push. You got enough room in the front?

KATH: I think so. Yeah, can you feel my toe moving?

ED: Yeah? You got enough room at the back?

KATH: Uh, put your thumb – put your thumb down. Yeah, I reckon. It’s rubbing a bit, but I reckon.

ED: Yeah. Got enough room at the sides?

KATH: I’ve got wide feet, so never.

ED: Ah. We’re headed towards the butcher’s, yes?

KATH: Yeah yeah.

ED: Is it?

KATH: Yeah.

ED: I’m actually – I’m actually vegan, so this isn’t –

KATH: Yeah.

ED: Um, I haven’t eaten meat in about five years now.

KATH: Um, same to be honest. But – but I’m – I am vegetarian, not vegan.

ED: Oh yeah. You’ve actually never mentioned that you’re – you’re a vegetarian once.

KATH: I mention it all the time. I – I think I’m very much, um, not heard. I think that’s the issue.

ED: No, you mention it – you mention it when we’re eating stuff. You mention it when you’re meant to mention it. I mention it outside of food.

KATH: Got you.

ED: When I want to feel morally, um, good.

KATH: Okay.

ED: Because obviously like feel – feel a little bad about Brexit. Mention I’m vegan.

KATH: Okay. Sort of balances it out for you.

ED: Balance those scales.

KATH: Got you. Got you. Okay, well we’re – we’re meeting him there, so we don’t have to go in and start eating all the meat because we’re near a butcher’s. I don’t think that’s how butchers work.

ED: Agree to disagree, but yeah. We’ll, um, we’ll head. We’ll keep at it.

KATH: Or you just stand outside if you can’t control yourself around it. Just stand outside, you’ll be fine.

ED: Okay. Thanks, mate. Have you had any nightmares this week?

KATH: Oh god, yeah. Um, this is a classic. I organised my own birthday party. Nobody turned up. Absolutely nobody.

ED: Ugh.

KATH: And then I went to another party that was happening and everyone had gone to that one. Everyone. And they were like, ‘oh, was it – was it your party tonight as well? Hope you had a nice time.’ So they all knew about it. It wasn’t that no one – it was just – oh god. It really felt rough. It felt – it didn’t feel great.

ED: That’s hard. Yeah, I don’t like that. That’s happened to me in real life.

KATH: Yeah, yeah. It’s – that’s what I mean. It’s a classic, isn’t it? It’s a classic in real life, it’s a classic in dreams.

ED: Yeah. I had held a – I held a party and I thought like, ‘oh, and then my band can play.’ Prince Albert and the Roses Smugglers. And then like two people turned up and we tried to play anyway. And they were like, ‘oh, no. No thank you.’ Forgot about that.

KATH: Oh, sorry.

ED: Also no one else in the band – no one else in the band wanted to play either. It was just me.

KATH: Oh god. Oh.

ED: Trying to force all of my friends to play music.

KATH: Oh no. Birthday parties, man. They are –

ED: Yeah.

KATH: They’re not – they’re not nice. They really –

ED: Stink. They stink.

KATH: Yeah. I – I remember one, it wasn’t actually mine. It was someone else’s and we were running around a hall, and I stood on a load of, uh, you know drawing pins? Like a – a notice board had fallen off the wall and I stood on a load of drawing pins. Didn’t tell anybody, and just quietly – quiet because I didn’t want to bother anyone, and just quietly sort of like walked back to a chair. It sounded like I had tap shoes on, I had that many in my feet, and then just started pulling them out. I must’ve been about five. I don’t know why I didn’t tell anybody.

ED: How have you got like –

KATH: I just didn’t want to bother anyone.

ED: That’s so bad that you’re not in a situation where you feel like you’re allowed to say, ‘I have drawing pins in my feet.’

KATH: I don’t know why I can still vividly remember it.

ED: If that ever happens again – if that ever happens again, you can mention it.

KATH: Thanks. Thank you for allowing me that.

ED: And that goes for like – imagine that – imagine that the drawing pins are like problems in life.

KATH: Yeah.

ED: And – and expand that. You’re allowed to – you’re allowed to talk to people about it.

KATH: Ed, it was a lot of drawing pins. It was a lot.

ED: There’s not going to be a point where you’re like, ‘Ed, it was 100,’ and I’ll be like, ‘oh yeah, keep that to yourself. No, you were right. That’s – that’s your problem now alone.’

KATH: Oh, thanks. How about you, any nightmares this week?

ED: Yeah, I have like chronic pain in my toes.

KATH: Oh yeah. Yeah.

ED: Do you know I had plantar fasciitis? And then that sort of spread to my toes but stopped on my – my heels are nice now. They’re quite nice. But now my toes hurt. And they’re sort of a different colour to the rest of my body.

KATH: Oh god.

ED: Like a – like a penis. You know, like a dad penis.

KATH: Honestly, I don’t know.

ED: You know how a dad penis is like a weird colour?

KATH: Genuinely don’t okay.

ED: Okay, maybe it’s just my dad. Um, my toes are the colour of my dad’s penis. Um, and then the same sort of pain – the same sort of pain is now in my – the little finger and the index finger of my right hand.

KATH: Oh no, is it arthritis?

ED: So I finally went to the – well I went to the doctor about it. They took a blood test, I was a very brave boy.

KATH: Well done.

ED: And they tested for arthritis. It’s not arthritis.

KATH: Okay.

ED: I only found that out because I rang up and they went, ‘the doctor’s got the results back and he’s happy with them.’ And I was like, ‘is he happy – is he happy because it is arthritis and we know the problem and we can deal with it? Or is he happy because it’s not arthritis?’ And they said, ‘I don’t know, you’ll have to call back.’ So then I had to call – call the same woman back and ask her to get the doctor to call me.

KATH: Right.

ED: And then two doctors called me and they were happy with the results because it’s not arthritis, um, and the sort of – the next step from that is – so it’s like it could be arthritis. If it – if we eliminate that possibility, the next possibility is you’re just getting old.

KATH: It’s weird that you’re only getting old in your two fingers and your toes, though.

ED: Yeah. But they basically have like – there’s some pains where they’re like, ‘don’t really know what that is, can’t be assed to look. We’ll chock it up to you being – getting older.’ And I’m like, ‘I’m 34.’ And he’s like, ‘yeah, it is – it is young to be getting that.’

KATH: So annoying, that.

ED: It is young to be getting just old man pains. So they’ve – they’ve forwarded me to a chiropodist? Is that spine? That’s not spine, I think.

KATH: No, I think that’s a feet thing.

ED: They’ve forwarded me to another person.

KATH: Okay.

ED: Oh, there’s the butcher’s.

KATH: Oh, great.

ED: [inhales] Ah, smells like raw meat. Mm.

KATH: [heaves] Ugh, the meat. Not for me.

ED: Is that Kiell?

KATH: I think it is.

[Spooky music]

ED: Oh, there he is. Hi, Kiell.

KATH: Oh, hey.

KIELL SMITH-BYNOE: Hello.

KATH: How are you?

KIELL: Yeah, I’m alright. I’m alright. Yeah, good. I should’ve worn another jacket, but fine.

KATH: It is chilly, innit? It is chilly on the – on this high street.

KIELL: I always do, uh, it’s always fashion first for me.

KATH: Okay, well you do look – you are popping. You do look great. You do look real snazzy.

KIELL: Thank you. I do my best.

KATH: Bold choice, but, uh –

ED: Yeah. I have that – noticed that about you. I think but – obviously I think – I think you’re a great, um, you’re a great actor, but my favourite thing about you is your clothes.

KIELL: Oh, finally someone’s said it.

KATH: Yeah, Ed’s always saying that.

ED: Yeah.

KIELL: Well thanks, mate.

ED: I genuinely am. I genuinely am, though.

KIELL: I like that. I’d like to be, um, fashion boy first.

KATH: Fashion boy first.

KIELL: That boy with the clothes, yeah, he’s actually – he can act.

ED: Thank you so much for inviting us to Spooktown High Street.

KIELL: Yeah.

ED: Uh, to meet you. It’s a pumping – it’s a pumping day.

KATH: Yeah.

ED: It’s pretty busy. I’ve not seen it like this in a while, so –

KIELL: Yeah yeah yeah, there’s a lot going on. I think there was a, um, they’re giving out samples by the bakery.

KATH: Oh, is that what it is? It’s sample day. Okay.

ED: Right.

KIELL: Yeah yeah yeah.

ED: What – what of, sorry?

KIELL: Uh, like little – little pretzels, sort of –

ED: Oh, great. Okay, great.

KIELL: You know those like sugar – very sugary pretzels.

KATH: Sugary pretzels, yeah.

KIELL: Yeah.

ED: So it’s on brand with the bakery. There’s nothing nefarious.

KIELL: Yeah, yeah, yeah, yeah, yeah. No, no.

ED: That’s – thank god.

KATH: Nothing weird going on.

KIELL: Oh, the – no, the bad – the weird stuff doesn’t happen there. It happens –

KATH: Oh.

KIELL: It happens, uh, in here. I’ll tell you all about it, yeah, yeah.

KATH: Yeah, oh. Oh. Okay. Okay.

ED: ‘Bakery’s fine, don’t worry about the bakery.’ Um –

KIELL: Yeah, bakery’s – oh, that’s the least of your troubles.

KATH: Oh wow. What is going down?

ED: Maybe we’ll grab some – grab some pretzels later.

[Spooky music]

ED: I have just, uh, some questions for you.

KIELL: Yeah. Sure.

ED: Just, you know, I’ve got a few questions for you just before we get into the story that you said you had about, uh, and, uh, I don’t want to say much more.

KIELL: Right.

KATH: Yeah.

ED: My first question is, since you got to Spooktown – open brackets, thank you for coming, close brackets, have you done any sightseeing?

KIELL: Uh, I haven’t. I saw a poster for a fun fair, which I’m interested in, but I thought I’ll do that afterwards because I don’t want to get carried away and then not meet you guys on time.

ED: Oh, that’s really kind of you, yeah.

KATH: That’s really kind.

ED: You don’t want that adrenaline crash.

KIELL: Sometimes when I see teacups I just cannot – I can’t resist.

KATH: Yeah yeah, they’re there, you know, they’re calling to you. Yeah. Yeah.

KIELL: Yeah, so I had to wait. That’s why.

KATH: I get it. I get it. Also yeah, Spooktown fun fair is also, um, it’s pretty wild. Like there’s a lot of – of deaths, uh, so it’s probably great that you didn’t go there first.

KIELL: Oh, really?

ED: Like every fairground.

KATH: Like every fairground.

KIELL: Yeah yeah yeah.

KATH: Every one – every one, you know, shit happens. Um, but yeah.

ED: Kath, I don’t think you’re being very fair.

KIELL: Boo.

KATH: Oh, Ed. Oh, Ed.

ED: Boo?

KATH: Boo me? Excuse me?

ED: That’s – that’s not – outside of a joke, that’s not very fair or kind. That’s not very kind ground.

[All laugh]

ED: Um, ‘boo’? Uh, that’s, uh – we’ll take you there if this story goes in and you don’t – you don’t die, we’ll – we’ll take you to the fairground.

KIELL: Oh, will you?

ED: I’ll – it’ll be an absolute pleasure.

KATH: Yeah, yeah.

ED: It’ll be an absolute pleasure. It’ll be absolute pleasure.

KATH: Yeah, I can be in line for the teacups.

KIELL: Alright.

ED: My, um, my favourite ones are the one that goes, you know, that goes up. It just goes up in a straight line.

KATH: Yeah.

ED: And then it goes down really fast.

KIELL: Oh yeah yeah yeah.

ED: I love that one.

KIELL: I don’t like – it slows down just before it gets to the bottom.

KATH: Yeah yeah yeah. So we don’t all, uh, shatter our legs, yeah. Yeah.

ED: Yeah, it’s just for the, uh, yeah.

KIELL: Yeah.

ED: Love the – and I love the one that uses, uh, is it centrifugal – or centrifugal force? It just spins around. They’re like, ‘you don’t need’ –

KIELL: I don’t know, I don’t remember those words.

KATH: Jesus, yeah, same. Yeah, same.

ED: It’s like, um, it’s like, uh – it’s the same thing as like a – you know a – a salad dryer? Where you spin it and it all goes to the edges.

KIELL: A what, sorry?

ED: A salad – a salad dryer? Is that – am I making that up?

KIELL: A salad dryer?

KATH: What’s a salad dryer?

ED: A salad spinner – a salad spinner?

KIELL: What?

ED: Oh no. First the ‘boo’ and now I’m making up kitchen equipment.

KATH: Wait, no, for real.

KIELL: Wait.

KATH: Oh.

KIELL: A salad dryer? Like kitchen towel?

ED: A salad – it’s a little – yeah, it’s a plastic kitchen towel that you spin. So you like – you put the salad in a plastic container that’s got like vents on the side, and then you spin – I feel like I’m on ‘Dragon’s Den’ – and then you spin around – spin it around, and – and because of the centrifugal or centrifugal force, it all goes to the edge but the water drains out of it because it’s – it’s made to go to the – to the outsides.

KATH: Oh, I –

KIELL: To be honest, for that reason I’m out.

[All laugh]

ED: The very reason of it’s – and you mention, ‘I’m out.’ Yeah. Um –

KATH: No reason, I’m out. I’m out too.

ED: Was that – it’s that, but instead of salad it’s humans.

KIELL: Wow.

KATH: I oddly think I know what ride you mean now. It’s one where you just –

ED: Yeah.

KATH: You don’t – you don’t get strapped in, you just stick to the wall. You stick to the sides and there’s things that they –

KIELL: Yeah yeah yeah yeah yeah.

ED: Yeah, there’s no safety equipment.

KATH: And it’s really uncomfortable.

ED: Yeah.

KIELL: Yes.

KATH: And you really want to get down and they keep it – it going. Yeah yeah.

ED: That’s my –

KIELL: Like a sideways hamster’s cage.

KATH: Yes, that’s it.

ED: Yeah, it’s like a sideways – yeah, like the – yeah.

KIELL: Yeah.

KATH: That’s how you describe it, Ed. Not a salad spinner. Actually, you know what? I did get it from salad spinner though.

ED: I’m going to have to fucking – I’m going to have to fucking Google salad spinner after that. I’m fucking mad.

KATH: I weirdly – I’ve never used one in my life but I think I know what you’re on about, I just didn’t know what it was for. I’m seeing like a colander –

ED: Yeah, it’s for –

KATH: But – but that spins.

ED: Yeah.

KATH: I just didn’t know what they were for.

ED: Yeah.

KIELL: Wow.

KATH: And I’ve never owned one, so perhaps that – or known anyone who’s owned one, actually.

ED: Anyway, that’s who we’re sponsored by for this episode, uh, so that’s why we’re bringing it up.

KIELL: And I’ll get sent one afterwards. Great.

KATH: Yeah.

ED: There you go. Get it to dry all your salad.

KATH: Yeah.

ED: And your favourite – is your favourite the teacup, is it? Is that the teacups?

KIELL: Uh, it’s not my favourite but I can’t resist.

ED: My second question is, please, what is the spookiest thing – the spookiest thing that’s ever happened to you?

KIELL: Um, oh man. The spookiest thing that’s ever happened to me. I think I’ve been very lucky in not having any spooky – I mean not lucky for this particular point in time where I’ve got to tell a story, but I don’t – I don’t think anything really has ever happened to me. Um –

KATH: Wow.

ED: That’s incredible.

KATH: That’s almost spooky in itself.

KIELL: Maybe I’m –

ED: Yeah.

KIELL: Maybe I’m the – maybe I’m the spooky one.

KATH: Maybe you are the spooky one. Yeah.

KIELL: Um –

KATH: What a realisation, Jesus.

KIELL: Yeah, I can’t think of any – like a time that I’ve been like, ‘woah, that was spooky, man,’ or – or I was American. But like there’s nothing in particular that I’m like, ‘yeah, that.’ Um, and I get asked this a lot because of the show that I do. And –

KATH: Yes.

ED: Of course.

KIELL: People are always asking about like, ‘have you seen any ghosts?’ I’ve never seen anything. I’ve never seen a damn thing. I want to. I’ve been trying for years. Um, no, nothing.

ED: Maybe it’s all saving up for the end of the, you know, late 70s or – or Spooktown once. It’s –

KATH: That is – maybe it’s all going to happen in one go, yeah, and it’s going to be a really hellish day.

KIELL: Oh, yeah. That would be tough.

KATH: Yeah, maybe you’ll become American on that day as well, who knows. It might just all happen in one day.

KIELL: Yeah. ‘It’s happening.’ That’s what I’ll say.

ED: Uh, fair enough, do you know what? Uh, Kath – Kath, do you want to ask your question?

KATH: Oh yes. Yes, please. Okay, so Freddy Krueger, Diane Kruger, Dunning Kruger. Shag marry kill.

KIELL: Who’s the last one?

KATH: Dunning Kruger. It is a – would you describe it as a concept? A psychology concept? You know what, I –

ED: Yeah, I guess so, yeah.

KATH: I can read the exact – the exact definition of –

KIELL: Yes please.

KATH: Alright. ‘Dunning Kruger effect. In psychology, a cognitive bias whereby people with limited knowledge or competence in a given intellectual or social domain greatly overestimate their own knowledge or competence in that domain relative to the objective criteria or to the performance of their peers or of the people in general.’ Basically thinking, you know –

ED: Do you want to fuck that?

KIELL: Yeah.

KATH: What?

[All laugh]

Have a go on that.

ED: Great, that’s that one sorted.

KIELL: Um – um –

KATH: Basically it’s thinking you know much more about a subject than you actually do, which is essentially what I’m doing with the Dunning Kruger effect.

KIELL: Right. Ah. It all comes full circle.

KATH: It’s full circle.

KIELL: I – I think I’d marry Freddy Krueger.

KATH: Really?

KIELL: Because he – yeah, he just doesn’t have anyone, does he? Poor Fred.

KATH: Oh, oh what a lovely –

ED: Oh, that’s very true. That’s very selfless of you.

KATH: Very selfless. Because I think it would be a – I’m – I guess I’d worry for you. I think it might be a – literally a nightmarish marriage, um –

KIELL: Yeah, but he – also he’s famous. So he must –

KATH: Yeah.

KIELL: In royalties, he must make loads of money.

KATH: Do you reckon? Yeah.

ED: Yeah, true, true.

KIELL: Yeah.

KATH: Do you want to ride on his coattails?

KIELL: If I don’t like the marriage I’ll – yeah, if I don’t like the marriage I’ll divorce him, get half of the knives or whatever he’s got.

KATH: Yeah.

KIELL: Half of his hats.

ED: And also he’s in show business, so, you know, you’d both have – you’d both sort of understand each other’s lives a bit better.

KIELL: Exactly. Yeah, yeah.

ED: Yeah.

KIELL: Those stripey jumpers.

KATH: Yeah.

ED: Love it.

KATH: You can both be fashion boys.

KIELL: Yeah, we can be fashion boys together.

ED: That’s the first thing I say about Freddy Krueger as well, is that I love the way he dresses.

KATH: Yeah, you are always saying that, Ed.

ED: A snappy dresser first.

KATH: Murderer later.

ED: Child murderer second.

KIELL: I mean as – as they go, he’s probably the best dressed. Like he dresses better than, um, Jason – what’s his name? Jason?

KATH: Jason? Yes. Yeah yeah yeah.

ED: Yeah, hockey mask, right? Hockey mask, boiler suit. Boiler suit?

KIELL: Yeah.

KATH: Yeah yeah, I think so.

KIELL: Who else have we got? ‘Scream’.

KATH: Oh, ‘Scream’ lad. Yeah yeah yeah.

ED: The lad from ‘Scream.’ Yeah.

KIELL: Yeah.

ED: Although that’s quite – in a gothic sense it’s quite nice, you know? The flowy capes and all that.

KIELL: Yeah, but like it’s not – no one’s going to ask him like, ‘who are you wearing?’

ED: Yeah.

KIELL: You know?

KATH: Yeah, when you put it like that. Yeah.

ED: Yeah. I’m not going to cross the street to say, ‘I’m so sorry, where did you get that lovely jumper from?’

KIELL: No, not at all.

KATH: Freddy though, you’d – yeah, you’d cross the street to check out their jumper. Yeah.

KIELL: Yeah, yeah.

ED: But back then that hat – that hat would’ve been cool. Now it’s pretty incelly, but back then –

KIELL: I like it. What’s left?

KATH: So you’re going to shag Dunning Kruger, marry Freddy Krueger and – and kill the actress Diane Kruger.

KIELL: Yeah, obviously. Yeah.

KATH: Yeah. Okay, yeah yeah yeah. Yeah. Yeah. It was a clear route to the answer and – yeah.

ED: Yeah, the only reasonable answer.

KATH: You – you found it. Yeah.

KIELL: Thank you.

ED: Next please. So as you know, we – we’re going to listen to this story any second now, um –

KIELL: Yeah.

ED: Thank you so much for – for coming here to tell us.

KATH: Yeah.

ED: We have to work out whether we believe it to be true or not, but obviously the council have got involved and they said that if, um, we were letting too many people in and people have been lying too much in their stories.

KIELL: Really?

ED: So if we find your story be a lie – yeah yeah yeah. If we find your story to be a lie, um, we’re going to have to do you in.

KIELL: Right.

ED: Kill you and the like, etc.

KIELL: Sure sure sure.

ED: Um, yeah, yeah.

KIELL: And then I won’t get to go on the sodding teacups.

ED: But that’s fine, you know. If it’s true you’ve got nothing to worry about.

KATH: Hey hey, if it’s true you can go on the teacups all day long.

KIELL: Yeah, well – well it is true, obviously, but I’m just worried that you might not believe me.

KATH: That – okay. Okay. That’s fair.

ED: Um, you do have a choice, though, between deaths. Do you want to walk the plank or Kath’s crowbar?

KIELL: Um, what happens – what happens with the crowbar?

KATH: Uh –

KIELL: Where – where does it go?

KATH: It – hey, it can go wherever you want initially, uh, it’s – I’m happy to, uh, you know, bop on the head –

KIELL: Yeah.

KATH: Bop in the – on the chest. You know, I – it’s – you’re in control, okay? The –

KIELL: A little bop on the funny bone.

KATH: A little bop on the funny bone, yeah. Get that – get it going, uh, it’s a – yeah. Hey, yeah, I could just do it there continuously until you pass out or – or stop breathing.

ED: ‘Oh oh oh!’

KATH: ‘Oh oh oh god!’

KIELL: ‘Oh, it’s fizzy! It’s fizzy!’

ED: ‘Oh!’

KATH: ‘Oh, what is that? What is that?’

KIELL: I mean not that I’m going to have to worry about this when I tell my story, but I would take a, uh, a crowbar to the funny bone.

KATH: Okay.

ED: Wow.

KATH: Okay, yeah, I can do that.

ED: Wow.

KATH: I can – I can do that, no probs.

ED: That’s the admin out of the way.

KIELL: Yeah.

ED: We hear you have a story from yourself. You’ve told us that you have a story about this here high street.

KIELL: Yeah.

ED: Or something on this high street. Does your story have a name?

KIELL: Yes.

KATH: And it is?

ED: And it is?

KIELL: The name is ‘Pete Cobbler’.

[Spooky music]

KIELL: So you know this, uh, this butcher’s that we’re outside of?

KATH: Yeah.

[Ominous music]

KIELL: It wasn’t always a butcher’s. And we’re going back a while. About 50 years. This used to be a – a blacksmith’s or a cobbler’s owned by a – a man called Peter. Now Peter, uh, he had no children. He just had a big dog.

Do you remember those rides that used to be outside of shops? That was like a – it would be like a little car? It was – that was placed outside of his shop before he got there. And, um, he – he never liked it. He used to put up – up signs that would say ‘out of order,’ but then people found out that it – that it did actually work and he had just put the signs up because he didn’t want any kids to – to use it.

So then what he did, because young children were always getting on it, uh, and using the – using it and it made – it used to make a sound because it would – it would do a song whilst – whilst you were on the ride. [nursery rhyme music] And he hated it. He just hated the sound of the song. He hated kids having fun outside of his shop. And his shop wasn’t really for kids, because it’s for distinguished gentlemen who had problems with their shoes. Or ladies.

So then he – he decided that he would tamper with the – the ride. And it meant that the children’s feet would get stuck in the – in the ride. So when they sit in the car, they’re having a great time but then they can’t get out. His intention was it to happen – or was for it to happen to all of the children in the – in Spooktown. But it only happened a few times because word spread and parents realised it was almost a death trap.

And he would – their feet would get trapped in the – in the ride, and the only – the only thing that they could do was have to amputate the children’s feet. And he would always – whenever this was happening, he would always come outside and offer his services and be like, ‘I’m so sorry – I’m so sorry that this has happened. I’ll make them some – some fake little shoes. I’ll make them some prosthetic feet.’ But he used to make them really heavy so that the kids couldn’t run around and they’d have to drag their feet around.

So there’s a generation of children of – well, people who grew up in Spooktown who have like this zombie-esque walk to them because they drag their feet. But this is all because of Pete Cobbler. Just a little history. But now it’s a butcher’s. Now it’s a butcher’s. It’s fine.

[Spooky music]

[Footsteps, people talking]

KATH: Man alive.

ED: Just a little history.

KATH: Pete. I mean what – what happened to make that man so angry? Because who’s that cross with kids?

ED: Yeah.

KIELL: All they say – they say, I mean this is a rumour, I don’t know if this is true.

KATH: Oh, it’s just a rumour, okay.

KIELL: I don’t know if bit’s true. Um, but they – they say that, um, kids used to pull his dog’s tail.

ED: Oh.

KATH: Oh. Oh, it was a big dog, wasn’t it? Yeah.

KIELL: Yeah.

ED: Yeah, this is so, yeah.

KIELL: And they used to pull his – his dog’s tail. But his dog – his dog was very, um, very calm. He wasn’t an angry dog. He didn’t bite or really bark. He was just quite a – quite a quiet, big, sulky dog. And the kids used to pull its tail. And the only, um, the only revenge was to cut kids’ feet off.

KATH: Sure, yeah. It’s the only option, yeah.

KIELL: The only thing that he could do.

ED: The only possible course of action.

KATH: Yeah.

KIELL: Yeah.

KATH: No other – yeah. No other things that could’ve been done there.

ED: And I have – I have seen people lumbering about. I didn’t realise it was because they didn’t have any feet.

KATH: I thought it was – it’s the Spooktown walk.

ED: Yeah.

KATH: I thought it was known as the – the Spooktown walk. The Spooktown gait.

KIELL: Spooktown walk you up, say Spooktown walk you up.

KATH: Done walk you up.

ED: Yeah, yeah.

KATH: Yeah yeah yeah. Yeah, you – you know the song. Yeah. So there’s obviously a, you know, it’s rooted in – in something, and perhaps this is the – the true story behind that, um, endless shuffle.

KIELL: Maybe it is. Maybe it is.

ED: So this is – this is a butcher’s now so we can’t really pop in and be like, ‘heya, can we have a look around for any evidence – any evidence of this?’ The vibes it gives off to me is, um, sort of like a child hating Sweeney Todd vibe.

KIELL: Hm. Hm.

ED: In that it’s like, you know, instead of a – instead of a bakery next door it’s a – it’s a cobbler’s. And instead of a barber shop where he kills them, it’s a machine that he chops their feet off of.

KATH: Hm, yeah. Because it does actually seem like a sort of – maybe business was slow for Pete and he wanted to be like, ‘oh, I’ll go into the prosthetic feet, uh, sort of industry.’

KIELL: Yeah.

KATH: Perhaps, you know it – I mean obviously it didn’t work out because it’s now a – a butcher’s.

KIELL: It’s now a butcher’s.

ED: It’s now a butcher’s.

KATH: Yeah. Um –

ED: And – but how come – why did it become a butcher’s? Is it like, um, how – how did –

KIELL: Well Pete was very old then.

ED: Right. Right right right right right.

KATH: Oh.

KIELL: Um, and, you know, blacksmiths aren’t as popular nowadays.

ED: Not as, yeah.

KIELL: You’ve got Timpson’s, you know?

ED: Yeah, Timpson’s.

KATH: Timpson’s is great. Love a Timpson’s.

ED: Absolute – genuinely love it.

KIELL: See? Everyone loves a Timpson’s.

ED: Yeah, you’re right.

KATH: They’re brilliant.

ED: I shouldn’t use that as my –

KIELL: They didn’t like – they didn’t like Pete Cobblers.

ED: No, no.

KATH: They didn’t.

ED: Love a Timpson’s.

KIELL: Yeah.

KATH: Yeah, Timpson’s. Yeah.

ED: I once went in there because I needed a bunch of keys for something. Just loose keys. Just gave me – he gave me a box of, uh, keys that didn’t work. But on purpose, like I wanted it.

KIELL: Wait, what?

ED: So like for a sketch. Yeah, that’s fair.

KATH: Yeah, it does need some context there. ‘Hey, remember when I – everyone always wants keys, right?’

ED: ‘I love Timpson’s. They once gave me a box of broken keys. And I’ll never forget it.’

KATH: They’re the good guys.

ED: Uh, I wanted – I wanted loads of keys for a sketch where I throw a bunch of keys to somebody, because they’ve cocked up the keys to their house.

KIELL: Right. Right.

ED: Everyone laughed. What a brilliant sketch. Uh, but I needed the keys and I didn’t want to go and fucking buy shitloads of keys. So I went into Timpson’s, I was like, ‘do you have any like shit ones lying about that you haven’t done, right?’ And he was like, ‘mate, we’ve got fucking loads. Here’s a huge box of them.’

KIELL: He’s been waiting for the day that someone came and said –

KATH: ‘Oh, thank god.’

KIELL: ‘What are we going to do – what are we going to do with these keys, man? Ugh.’

KATH: ‘Oh, someone wants the broken keys. Sandra, get the broken keys.’

ED: I did – as I left, I did hear –

KIELL: Sandra’s been saying for years, ‘nobody’s going to want them. Just throw them away.’

KATH: ‘Throw them away. Throw them away, yeah.’

KIELL: ‘One day someone will come in here.’ ‘Oh, whatever, you’re a dreamer.’

KATH: They divorced over it.

ED: So yeah, I got – that’s why I – well that’s not the only reason that I like Timpson’s, but –

KATH: I love a Timpson’s. I – I do, yeah. Yeah.

ED: Many reasons that I absolutely adore Timpson’s. So fuck Pete and his cobbler shop.

KATH: Yeah, Pete Cobbler wouldn’t hire, uh, ex-cons, I reckon.

ED: No.

KIELL: No, not at all.

KATH: Pete would just chop – Pete would pop them in the – the toy outside and chop their feet off.

KIELL: Yeah.

KATH: Because he’s a – he’s a proper mean bloke, this Pete.

KIELL: Yeah.

KATH: I don’t like him.

ED: He’s rubbed you up the wrong way, hasn’t he, Kath?

KATH: He really has. It’s really – because I – I’m like, ‘they’re just kids. Just let them play.’

KIELL: They’re just kids. Let them play.

KATH: Yeah, they might – and if – if the dog – yeah, they shouldn’t be pulling the dog’s tail. But how you deal with that is you go, ‘kids, don’t pull the dog’s –’

ED: Get rid of the dog’s tail.

KATH: Get rid of the dog’s – cut off the dog’s tail, yeah. Thank you, Ed.

ED: Yeah. What are they going to pull then?

KATH: Some logic, finally. Yeah, I – I just think – and also, where were the kids’ parents? Like why – why were they all hanging out outside the blacksmith’s? Like I feel like Pete egged them on, do you know what I mean?

KIELL: Yeah, yeah.

KATH: Do you know when you’re – kids are like, ‘oh, let’s go to Pete’s because he hates us’? Like –

ED: Yeah.

KIELL: The effort that he put into changing – to altering the machine so that it would cut feet off –

ED: Yeah.

KATH: Yes.

KIELL: He could’ve just taken – he could’ve removed the – he could’ve just removed it.

ED: That’s a really good point.

KATH: He could’ve sold off and gone somewhere else.

KIELL: He could’ve just got rid of the thing.

KATH: Yeah, totally. Cut off –

ED: I guess does he – does he get the money from it though? So is it sort of a cost benefit analysis where he’s like, ‘it would take the same amount of time but I’m still getting 50p a pop’?

KIELL: That’s true. That is true. I think it was 25 actually, but –

ED: Oh wow.

KATH: Oh.

ED: That’s cheap. That’s why – that’s why the fucking kids were there.

KIELL: Yeah, I mean it was an old – it was 50 years ago. 50p then was – it was worth more, you know? 50p then was £200,000.

KATH: Oh wow, what a ride.

ED: So that’s, um, that’s – if my maths is right, it’s – it’s still £100,000 for them to ride it.

[All laugh]

KIELL: Yeah.

ED: That’s crazy. It must’ve been a – such a good ride.

KATH: Oh my god, yeah.

ED: Those affluent children losing their feet. ‘It was worth it. It was worth it. I’d do it again.’ What did he do to the machine to make them – their feet get trapped? What was the exact thing that he did?

KIELL: Um, so the – the bit where you put your feet in, what’s it called? The – the –

KATH: Pedals?

KIELL: No, the, um, what’s that area called of the –

KATH: The – the –

ED: Footwell.

KIELL: Footwell! Yeah.

KATH: Footwell! Footwell, yeah. Well done.

ED: Yeah.

KIELL: So the footwell, once both feet were touching the floor –

ED: Yeah.

KIELL: He would – it was sort of like a, um, is it ‘Indiana Jones’ where the – you know where the walls come in?

ED: Okay, yeah yeah yeah yeah yeah.

KATH: Oh, many things. Uh, yeah. ‘Star Wars.’

ED: Yeah.

KATH: Uh, yeah. There’s a lot of – lot of places where walls come in.

KIELL: ‘James Bond.’

KATH: ‘James Bond.’ Sure.

ED: James – definitely.

KIELL: Yeah. And then so – but the children wouldn’t realise because they were having so much fun on the thing. They wouldn’t realise that their feet are getting – because no one’s looking at their feet when they’re on a ride. Um, and the – they’re not walls but the –

KATH: The panels. The side. Yeah.

ED: They’re walls. Yeah, I get it. The sides.

KIELL: The panels. The panels would get closer and closer, tighter and tighter.

ED: And then squish their feet in.

KIELL: And then yeah, trapped.

ED: Fuck.

KATH: That is – what a brutal, brutal thing to do.

KIELL: Yeah.

ED: And would it – I don’t want to get too graphic now, but would it crush their little tiny – tiny child’s – children’s feet?

KIELL: Oh yeah.

ED: Oh.

KATH: Oh. Oh yeah.

KIELL: Oh yeah, it’d smash their shins to bits.

KATH: Oh. Oh god, we’ve extended to the shins. Oh no. Oh god, I’m really just visualising splintering shins now. Good grief. Oh god.

ED: Right. Pete’s a bit of a fucking dickhead.

KIELL: I hope you’ll be thinking of that when I’m thinking of bricks on the teeth.

KATH: Yeah.

ED: Yeah, so – genuinely so sorry about that.

KATH: I’m going to be thinking about both those things, so thank you both.

ED: Yeah. Yeah, you have a fucking nightmare over there, haven’t you guys?

KATH: Yeah, oh – oh god.

ED: That’s, uh, that’s fucking monstrous. And would he cut the children’s – children out or would – would he leave that to the, um, fire brigade, and then be like, ‘I can help.’

KIELL: He’d always offer. He’d – he’d be like, ‘I can help. I can help with that.’ And then sometimes they’d be like, ‘oh – oh actually yeah, we could do with another pair of hands,’ and he’d – he’d squeeze them tighter.

KATH: Oh god.

ED: Oh, what a fucking pig. What a pig.

KIELL: Yeah.

KATH: Oh.

KIELL: Yeah.

KATH: Right, well what’s confused me a little bit is, um, if this – right, this happens once and that’s it. You’d think something like that would happen once and then the ride would be, uh, thrown away, uh, and no other kid would go on it. How does it happen multiple times to cause a generation to walk, uh, differently?

KIELL: Well I mean after the first time, he would – because he’d – he tasted victory now, so he was like, ‘okay, great.’ He’s taken it off – he’s taken the ‘out of orders’ sign off, he’s lowered the price, it’s only 90 grand now.

KATH: Oh, okay. What a steal.

ED: It was a steal.

KIELL: And then he’s encouraged people to – because he was like, ‘it’s so bad that that’s happened, um, and I just want to – I just want to assure that like this is safe. This is safe. I mean obviously get on it at your own risk, um, but it is safe now. It’s been fixed and this will never happen again.’

KATH: Oh, and it just kept happening.

KIELL: Cut to – cut to squish.

KATH: Ugh.

KIELL: Fire brigade. Crack. ‘Oh yeah, we could do with another pair of hands, mate.’ ‘Oh yeah, me? Alright.’ Crack.

KATH: Oh god.

ED: Exterior, daytime. Shin splints. Split –

KATH: Oh god.

KIELL: It’s – and it was just such a good ride. And – and then it got – then the, um, teenagers –

ED: Yeah.

KIELL: Because it started off with children, and then teenagers were like, ‘well I’ll do it. It won’t happen to me. It’s not going to happen to my shins.’

ED: Oh yeah yeah yeah yeah yeah.

KATH: Oh sure, yeah.

ED: Yeah yeah yeah yeah yeah. With the ride – so it’s – you know, it’s at 100 grand, gets reduced, ten grand shaved off the top. Let’s really get into the weeds of this. What made it so good? What directions are we talking? I assume forwards and backwards.

KIELL: It would go forward and backward but up at the same time. It was like sort of like –

ED: Undulating that, yeah.

KATH: Okay.

KIELL: Yeah. Then it would go sideways.

ED: Yeah. Wow.

KATH: Okay.

KIELL: Then it would go forward and backwards and sideways.

ED: Wow. Wow.

KATH: Okay.

KIELL: And then when you’d think it’d stopped, it goes again but faster.

ED: Yeah.

KATH: Oh my god.

ED: I love that. I love that.

KATH: Yeah. I love the little trick stop, yeah. Yeah.

ED: And is it – because I – obviously I’m facing you now and the butcher shop’s behind me. Just to save me – save me the time of – of turning around and looking, is the ride still there behind me?

KIELL: No but there is a, um, where the ride would’ve been, there’s, uh, two – two brass feet.

ED: Aw.

KATH: Oh.

ED: I love that.

KATH: Nice, yeah. That is nice.

ED: Oh, it’s like the Princess Diana memorial. I love that.

KIELL: Uh, and there was a viral picture that went around when a seagull stood, uh, on top of it. And it looked like the seagull was wearing the shoes. You might’ve seen it on Twitter or –

[All laugh]

KATH: Nice. Now you’ve said it, I’ve seen that picture. I have seen it.

KIELL: Yeah?

KATH: Yeah yeah yeah, it’s a great one. Yeah. Yeah.

KIELL: Yeah. Yeah.

ED: It’s so far up my street. It’s so far up my street. Oh. Yeah. I – do you know what? In my head I was like, ‘I’d love to – I’d love to go on this ride. I’m not scared of it.’ But now that’s – the fact that we have that picture in our lives is glorious. Well, um, to anyone that’s listening, we’ll – we’ll get Kiell to send that picture over and we’ll – we’ll pop it up on our –

KIELL: Yeah yeah, I’ll find it.

KATH: Yeah, great.

KIELL: I’ll have to scroll back a bit but I can find it.

ED: Yeah, of course. Of course.

KATH: Great, okay. Yeah, thank you. Thanks very much.

ED: Um, okay, yeah, that does – that does stack up. Um, it does sound like a good ride.

KATH: It does sound like a really good ride.

ED: Where did you – where did you hear this story?

KIELL: Um, well the – going back to the baker’s,

ED: Yeah yeah.

KIELL: Uh, my aunt’s best friend used to work at that baker, so I always used to get like free like – free little things. Because I’ve been – obviously I’ve been to Spooktown before. Um, and, uh, I used to get some – some donuts, um, éclairs, um, actually that bakery had a little thing that they don’t do anymore. It’s, um, do you remember it was like a – it was a cake that was like, uh, not pyramid, like a – oh, what’s the name of that shape? Where the – it’s a circle at the bottom, circle at the top, but the circle at the top is smaller.

ED: Okay.

KIELL: And then it goes – I was never good at shapes.

KATH: Oh, like a cone?

ED: It’s sort of like a cone, yeah.

KATH: Is it sort of cone-ish? Like an ice cream cone-ish but not?

KIELL: Ish but not pointed.

KATH: It’s not as pointed at the end.

ED: Yeah.

KATH: Yeah, I don’t know what that shape’s called, but I can picture it.

KIELL: Yeah. But that upside down, and it used to have – it was a sponge, then a layer of jam, then a layer of coconut. You know that coconut, um –

KATH: Oh, like shredded – like shredded coconut?

KIELL: Yeah yeah yeah.

ED: Yeah, dessicated coconut.

KIELL: And then a cherry on top. Remember that cake?

ED: That sounds fucking fit. No.

KATH: No, but it sounds amazing.

KIELL: Yeah, amazing. I can’t remember what it’s called. Uh, but they used to do that and I used to get them from there.

ED: Yeah, great.

KATH: Oh.

KIELL: And – and she – she used to tell me about that. She was like, ‘remember – you know that butcher’s? You know the butcher’s? Used to be a cobbler’s.’

KATH: So she told you about the story.

KIELL: Yeah yeah yeah.

KATH: Oh, so she – was she – so this happened 50 years ago, right? So is she – was she a child when this happened?

KIELL: Yeah yeah, it happened to one of – sone of the girls in her – in her school.

ED: Oh, fuck.

KATH: Oh really?

KIELL: Yeah.

KATH: So she – she didn’t go on the ride herself?

KIELL: No no no.

KATH: She just saw – she knew her friend had gone on it.

KIELL: Yeah.

ED: Her feet are fine.

KIELL: Her feet are absolutely world class feet.

ED: Oh, wow.

KATH: World class feet, yeah.

KIELL: Yeah yeah.

ED: Thank god then. Thank god she didn’t go on the ride. Um, I – I can’t find many holes in this story. Um, maybe I might have cracked it. Kath?

KATH: Neither – neither can I. You know what? What my thinking is, because I – immediately I’m like, ‘well there’s no way to prove this.’

ED: Yeah.

KATH: Other than like seeing the – the generation of – of people who did, uh, lose their – their feet and – and have, uh, you know, the heavy shoes.

ED: Yeah.

KATH: Um, obviously that’s a sort of proof but you still can’t absolutely say, ‘oh, that happened.’ However, I absolutely believe it and I don’t know why because I can’t prove it.

ED: Yeah.

KATH: But I absolutely believe that this – this is– you know what it makes me think about? You know when you like – there’s – you know when you know a saying and you’re like, ‘oh, I wonder what that’s rooted in?’ And then you read up on it and you go, ‘I have no reason to doubt that and I absolutely believe that even though I wasn’t there 1000 years ago when that saying was made.’ Do you know what I mean?

KIELL: I will tell you – I will tell you there is – I was – I was going to leave this bit out, but they – they do say – because the butcher here is a loudmouth, he’s always banging on about the price of meat, bla bla. But he also tells this story and apparently if you go in the cellar of the butcher’s –

ED: Right.

KIELL: You can still – you can hear the light hum of the song that used to be playing on that ride. Sounds like someone’s humming it.

ED: Love that. Love that.

KIELL: I don’t know, I’ve never – not me personally, I haven’t been down there. I haven’t – I’ve never seen it. I’ve never heard it. But –

KATH: But –

KIELL: That’s what – that’s what he says.

ED: It’s a lovely wrinkle and I’ll take it at face value. What are your thoughts, Kath? Anything else to dig into or should we go and have a conflab in the basement of this butcher’s?

KATH: Yeah, okay. Let’s conflab then. Yeah. Yeah, okay. Okay. Right, we’re just going to nip in here then.

ED: We’ll be back.

KATH: Yeah, we’ll, uh, we’ll go down to the – the basement. Yeah, okay.

[Bell rings]

ED: I know – I know the guy.

KATH: Alright, okay.

ED: We’re just going downstairs, Tony.

[Footsteps]

KATH: That was rude, okay. Uh, duh duh duh.

[Machines whirring]

KATH: I think – if I saw that, if someone told me that, ‘oh, that’s the legend of what happened there,’ I’d go, ‘okay, that’s really cool.’

ED: Yeah. Yeah yeah yeah yeah.

KATH: I just believe it but I feel like I shouldn’t because there is no proof.

ED: Let’s – let’s do your museum – your museum thing.

KATH: Okay, the museum thing. If I went to a museum and they were like, ‘this is the back story for that,’ I’d love it.

ED: Yeah, I guess if he had the, um, contraption – no, what’s it called? The toy. What’s it called? The ride.

KATH: The toy. The ride, yeah.

ED: Yeah. If you had the little ride in a – in a museum –

KATH: If you had the ride –

ED: And there’s a plaque next to it and it said, ‘this was outside a cobbler’s and he used to – he designed this so that it would shatter children’s feet and/or shins.’

KATH: Yeah.

ED: ‘Just fucking decimate their lower legs. And then he would build metal shoes for his fee.’

KATH: Yeah.

ED: I’d be like, ‘yeah.’

KATH: That’s really – what a great thing to have in a museum.

ED: Yeah, it’s cool.

KATH: It’s – oh.

[Nursery rhyme music]

KATH: Can you hear that? Oh, do you – can we – can we get out – I believe it, I believe it, can we just get out of here? I don’t – can we get –

ED: Is that Ed Sheeran?

KATH: I – that’s why I want to get out, Ed. I think it is.

ED: Okay, right.

KATH: I just really, really – I don’t like – you know I don’t like him.

ED: Let’s go then.

KATH: You know I don’t like Ed Sheeran. I just want to get out, okay? Okay?

ED: Let’s go tell him. Let’s go tell him that it is, yeah. Let’s go tell him that it is.

[Footsteps, bell chiming]

ED: Hi, Kiell.

KATH: Ugh.

KIELL: Hey. Hey, man.

ED: How’s it going?

KATH: Heya. Oh god.

KIELL: I just got – I just got some of these pretzels.

KATH: Oh, nice. Did you get us some samples?

KIELL: Yeah, uh, I – I did but you took – you guys took ages, so I –

ED: Yeah, fair. It was a long time.

KIELL: I ate them. Sorry. Sorry. Soz.

ED: It’s okay. You get your fill while you’re in Spooktown, mate. You’re on holiday.

KIELL: Thanks, man.

KATH: Yeah, it’s true, you’re on your holidays. Yeah.

ED: Uh, good news and bad news. Do you want the good news first or the bad news first?

KIELL: Oh, uh, uh, bad news first, please.

ED: My athlete’s foot hasn’t cleared up yet.

KIELL: Oh shit, man.

ED: Yeah.

KATH: Oh, that’s rough, Ed.

ED: Good news?

KIELL: Yes.

ED: We believe you, baby.

KATH: You’re in Spooktown lore.

KIELL: Yeah!

ED: Yeah. You’re not going to die. You’re in.

KIELL: Woohoo, we’re going to the fair!

ED: We’re going to the fun fair.

KATH: Yeah. [chanting] Teacups, teacups, teacups, teacups.

ED: [chanting] Teacups, teacups, teacups. Yeah, very exciting.

KIELL: Imagine people started shouting ‘teacups’ in the bars instead of ‘shots.’ [chanting] Teacups, teacups, teacups.

KATH: [chanting] Teacups, teacups.

ED: Do you have any decaf tea? Decaf tea, decaf tea.

KATH: Decaf tea. Yeah, congrats.

ED: Uh, let’s go – let’s go the motherfucking fun fair, boys.

KIELL: Yeah.

KATH: Yeah. Uh, let’s swing by the bakery and get us some samples.

[Spooky music]

[Footsteps, people talking]

ED: That, Kath, was nice I think.

KATH: That, Ed, was nice. Nice.

ED: Yeah. It was nice, wasn’t it?

KATH: Yeah. Yeah. What are you doing now?

ED: Ooh, I’m going to see Steven Spielberg.

KATH: Oh.

ED: Oh, no, not the one that you’re thinking of. I mean the film director who did, uh, ‘Schindler’s List.’

KATH: Oh, right, don’t worry about it then.

ED: Yeah.

KATH: Go and have fun if you can.

ED: I think I will – well I think I will because he says his – his laptop’s haunted, uh, because it keeps showing him porn. Um, I think his wife’s busted him, but I owe him a favour so we’re going to meet at Harvester’s and have a look.

KATH: Okay. I’m not going to do that, so I’ll see you soon, I guess.

ED: Yeah, see you soon.

KATH: Okay.

ED: Shall I say – give him your best? Or –

KATH: Nah.

ED: See you.

KATH: Bye.

[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.