



# Off Menu – Ep 278 – John Kearns Tasting Menu

**Ed Gamble**

Welcome to the Off Menu podcast, or is it, James?

**James Acaster**

Now, some listeners already will have like, they'll have been walking along listening to this on their headphones and they've already stumbled and tripped up because they're like, 'Hold on a second.'

**Ed Gamble**

Why isn't Ed doing one of his brilliant, well thought through introductions?

**James Acaster**

Where's the brilliant well thought through introduction? Now, the reason is is because listen, we've got loads of formats knocking around in our heads.

**Ed Gamble**

Oh boy, we're format machines.

**James Acaster**

And often we thought, how would we be able to get some fan favourites back on the podcast so they can, you know, so they can experience it all again and learn more about these wonderful guests that have just been on it once, isn't it unfair that because of our format, we only give everyone one dream meal? Well, we've decided that we're going to bring people back, but instead of just asking the same questions again, they're going to have a meal tasting menu style.

**Ed Gamble**

Yes, tasting menu style but they'll be eating the dream meal of another previous guest.

**James Acaster**

Yes.

**Ed Gamble**

We're not quite sure what we're calling this format yet, Off Menu Switcharoo.

**James Acaster**

Yes.

**Ed Gamble**

Off Menu Jumbled Up.



**James Acaster**

You know, like, when you're a kid and you've both got your packed lunches and you trade, but I don't know what that's called.

**Ed Gamble**

Off Menu, you know when you're a kid and you've got your packed lunches and you trade.

**James Acaster**

Yes, could be called that.

**Ed Gamble**

Yes.

**James Acaster**

But either way, that's what we're doing and you can't stop us.

**Ed Gamble**

Yes. We're doing it. So, this is the first one we've recorded of these. I'd imagine what will happen is they'll be released sporadically.

**James Acaster**

Yes.

**Ed Gamble**

As, you know, they're not going to be every week, because we've still got the main podcast, there's still plenty of people we want to talk to.

**James Acaster**

Yes, we're spoilt for choice.

**Ed Gamble**

We're spoilt for choice. So, these will just drop in now and again, a little treat into your podcast that, and we are very excited to have a returning guest of course.

**James Acaster**

A returning guest. Everyone loved his first episode and now he returns, it's John Kearns.

**Ed Gamble**

John Kearns. Look, we know John Kearns, we love John Kearns, he's an amazing comedian. He's done Taskmaster, he's done plenty of other things. He has got a special available on Sky called The Varnishing Days, so make sure you go and watch that.

**James Acaster**



What an amazing show.

**Ed Gamble**

I mean, it's one of the best shows I've ever seen.

**James Acaster**

Yes, fantastic. Flawless.

**Ed Gamble**

Flawless, but that does not mean we respect John, and I'm sure we will bully him.

**James Acaster**

Yes, yes, of course, yes, we're definitely going to bully him. And we're going to be feeding John the menu of Miriam Margoyles.

**Ed Gamble**

Yes, John will be receiving the menu of Miriam.

**James Acaster**

Yes, I just like the thought of them together, even though she's not going to be there.

**Ed Gamble**

Yes, and it'll be interesting to hear John's reaction to her menu.

**James Acaster**

Yes.

**Ed Gamble**

You know, this is not so much the dream restaurant as they're going to an actual restaurant.

**James Acaster**

They're still having a dream meal, but it's someone else's dream.

**Ed Gamble**

It's just not their dream.

**James Acaster**

It's you know, that's what a tasting menu is, essentially.

**Ed Gamble**

Yes.

**James Acaster**

It's someone else's idea of a dream meal and you don't get a say in it and they're serving it to you.



**Ed Gamble**

And obviously because of that, no secret ingredient.

**James Acaster**

No.

**Ed Gamble**

Because it's all pre-determined.

**James Acaster**

It was originally a stick of rock when Miriam came on it, that was the secret ingredient, if she mentioned rock.

**Ed Gamble**

Yes.

**James Acaster**

I guess, if John says, 'This is all delicious, do you mind if I add a stick of rock to it?' Then we will chuck him out.

**Ed Gamble**

Then we will chuck him out, yes.

**James Acaster**

But I can't foresee that coming.

**Ed Gamble**

Yes, can't see that happening.

**James Acaster**

You have my word, listeners, we will do it if he says that.

**Ed Gamble**

But of all the people we thought of to do the first little go of this type of format, John was top of our list.

**James Acaster**

He's a good sport.

**Ed Gamble**

He's a good sport. So, how are we going to even introduce this bit, James, this is all very exciting isn't it?

**James Acaster**



Yes. This is not the Off Menu menu of John Kearns.

**Ed Gamble**

John Kearns.

Welcome John, back to the dream restaurant.

**John Kearns**

Thanks for having me back.

**James Acaster**

Hello again, John.

**Ed Gamble**

Is that the new catch phrase is it?

**James Acaster**

Yes, had to be, I thought, as I was about to do it-,

**Ed Gamble**

Yes.

**James Acaster**

Oh, I haven't settled on anything here. Like, you know, normally I know what I'm saying when I burst out the lamp. But I guess, for these ones, it's going to be hello again and then their name.

**John Kearns**

Well, hello again.

**James Acaster**

I'm first name terms, as well. You know, originally when they're on it for the first time I say their full name. Welcome, John Kearns, to the dream restaurant, we've been expecting you for some time. But, like, now it's hello again John.

**Ed Gamble**

Hello again John.

**John Kearns**

So, when I left, you went back in the lamp?

**James Acaster**

Yes, yes.

**Ed Gamble**



Yes, and I hate to break it to you. He has popped out of the lamp for some other people since. You know you weren't the only ever episode of Off Menu, right?

**John Kearns**

Well, it's the one I've heard.

**Ed Gamble**

Yes, yes.

**James Acaster**

Yes, the one you've heard. Did you listen back?

**John Kearns**

No.

**James Acaster**

That should be the question we ask every guest who comes back on. Did you listen back to it?

**Ed Gamble**

I don't know what order this is going out in or when it's going to go out, but I mean, it should be fairly obvious now this is our first time attempting the new format.

**James Acaster**

Yes.

**John Kearns**

Who listens back?

**James Acaster**

Sorry?

**John Kearns**

Who listens back?

**Ed Gamble**

Well, James doesn't, I'll tell you that much.

**John Kearns**

Imagine you're on the train right-,

**James Acaster**

Yes.

**John Kearns**



And someone spots one of you two and they look at your phone and you're listening to Off Menu.

**Ed Gamble**

That's a nightmare. Yes.

**James Acaster**

Imagine.

**John Kearns**

Do you listen back?

**Ed Gamble**

If it's been, like, a year since we recorded it and I really enjoyed it, I'll listen back, yes. But I'll do it in the privacy of my own home, locked in my toilet so my wife can't see.

**John Kearns**

But she can hear, or have you got headphones on?

**Ed Gamble**

Yes, I've got headphones, man.

**James Acaster**

He's not playing it.

**Ed Gamble**

We're doing alright now. I've got headphones.

**James Acaster**

They don't have speakers in the toilet.

**Ed Gamble**

Do you not have headphones? Do you not have headphones?

**John Kearns**

You could have the door open if you had it on speakers.

**Ed Gamble**

Yes, yes, exactly.

**John Kearns**

She'd still know what's going on in there.

**James Acaster**

Yes. Come on John, get real.



**John Kearns**

I didn't grow up with any locks on the bathrooms or toilets in my house.

**Ed Gamble**

Right.

**James Acaster**

Really?

**John Kearns**

Yes.

**James Acaster**

Why?

**John Kearns**

Don't know.

**James Acaster**

Did none of them work, or was it just they were removed and your parents were like-,

**John Kearns**

There weren't any locks.

**James Acaster**

No locks at all?

**Ed Gamble**

But-,

**James Acaster**

So, how did you-,

**John Kearns**

You just put your feet at the door, base of the door.

**Ed Gamble**

What, hang on, so you'd still have the door shut, you'd be putting your feet on the door?

**John Kearns**

Of course I'd have the door-,

**James Acaster**





Yes, the door's shut but like-,

**Ed Gamble**

I thought you were saying you grew up in, like, a very free household where-,

**John Kearns**

God no. I'm just saying there's no locks in case you just-,

**James Acaster**

But why were you having-,

**John Kearns**

I don't think there were any locks on any door apart from front back.

**James Acaster**

Front door back door.

**John Kearns**

Yes.

**James Acaster**

Locks.

**John Kearns**

No locks on other doors.

**James Acaster**

Keep the baddies out.

**Ed Gamble**

Windows?

**John Kearns**

Yes, windows are locked.

**James Acaster**

Yes, yes.

**Ed Gamble**

Yes, sad windows.

**James Acaster**

Anything external, but, like, inside the house.



**John Kearns**

No locks.

**James Acaster**

But then why were you having to push your foot? I mean, surely everyone in the house knows there's no locks.

**John Kearns**

Well, you don't know if someone's in there, though.

**James Acaster**

Yes, so you knock.

**Ed Gamble**

Yes.

**James Acaster**

I would get pretty accustomed to knocking and not just opening any closed door where someone could be having a shit. Knowing that I-,

**John Kearns**

But there's only one door where that's happening. It's not any closed door.

**James Acaster**

So, what, are you-, in your bedroom, do you have your feet on the door keeping it shut? Wait, wait, wait, wait.

**Ed Gamble**

How small were the rooms in your house? Were they all built so you could-, small enough to put your feet on the door?

**John Kearns**

The toilet, yes.

**Ed Gamble**

Yes.

**John Kearns**

You could put your feet on the door.

**Ed Gamble**

Yes, like, main bathroom?

**John Kearns**



No, you're kind of just staring at it hoping for the best.

**James Acaster**

But you are staring, so if they do come in, you're looking right at them.

**John Kearns**

Yes, it was small enough where you'd know if someone had come in.

**James Acaster**

Yes.

**John Kearns**

Can't think of a room where you wouldn't know someone had walked in.

**Ed Gamble**

Did you ever do sock on the door handle?

**James Acaster**

Oh yes.

**John Kearns**

Sock on the door handle.

**James Acaster**

Let him figure it out.

**John Kearns**

Sock on the door handle. Right. I'm just picturing, like a video game, me walking up to the door with a sock on the door.

**James Acaster**

Video game?

**John Kearns**

Right yes, I think I know what's going on in there.

**Ed Gamble**

Okay.

**John Kearns**

Yes, I'm not walking in, no.

**Ed Gamble**

Yes, if you see a sock on the door handle.



**John Kearns**

Is there only one person in there?

**Ed Gamble**

Well yes, I guess so. Talking about your bathroom in your childhood home. I'm not saying-,

**John Kearns**

No, no, hang on-,

**Ed Gamble**

If you saw a sock on the door handle, you'd be like, 'Oh, my parents are banging.'

**John Kearns**

Jeez.

**James Acaster**

That's what it usually means. If people put a sock on the handle of their, you know, bedroom door, or whatever-,

**John Kearns**

What does that mean? We're banging?

**James Acaster**

Again, that was it.

**Ed Gamble**

Yes.

**John Kearns**

What, you're telling your parents that?

**James Acaster**

What do you mean?

**John Kearns**

Is that a symbol for your parents?

**James Acaster**

I don't think people, like, do it when they're living at home so their parents know not to come in.

**John Kearns**

Like a flat share thing.



**James Acaster**

I mean, maybe some people have that.

**John Kearns**

This isn't a thing.

**James Acaster**

What?

**John Kearns**

This isn't a thing. This is in movies. Neither of you have done it, I haven't done it. I don't know anyone who's put a sock on the-, also, there weren't many door knobs in the house.

**Ed Gamble**

Hang on, no door knobs or locks?

**James Acaster**

Yes, what's going on?

**John Kearns**

Well a door, a flat door, you don't put a door knob on every door. Christ.

**Ed Gamble**

I think you do. In a house.

**James Acaster**

Yes, you're working in a-,

**Ed Gamble**

Then how are you even shutting the door? Is there no latch on it at all? It's just a bit of wood.

**John Kearns**

It's not a bit of wood, no, it's not a bit of wood. I knew you were going to say a bit of wood, because at your end it's a bit of wood. You think, I bet you're even going to, you two are going to-, I know how it works, you two are going to say it's like cat flaps or saloon doors. James will probably say saloon doors.

**James Acaster**

No, I wasn't going to say that.

**Ed Gamble**

In your house, with no locks, saloon doors for the bathroom would be perfect.

**James Acaster**

Yes.



**John Kearns**

Well, you'd see my feet and my head, that's fine, you don't know what's going on in the middle.

**James Acaster**

Yes.

**John Kearns**

Saloon doors, you don't know what's going on in the middle.

**James Acaster**

Keep them guessing, yes, you can let them do that thing-,

**John Kearns**

Actually, saloon doors in toilets is fine.

**James Acaster**

Yes?

**John Kearns**

Yes.

**James Acaster**

You'd be fine with that?

**John Kearns**

In Japan, they don't have-, the idea was that they'd build the toilet with the most beautiful view from the house and there were no doors.

**Ed Gamble**

Well, it's your second time on the Off Menu podcast and the second time you've started a sentence with in Japan.

**John Kearns**

What do you mean? Oh what, the ghosts?

**James Acaster**

You wouldn't know, you didn't listen back.

**John Kearns**

Ghosts don't have feet in Japan.

**James Acaster**

Is that what we talked about before?



**John Kearns**

It's a thing.

**Ed Gamble**

No. We talked about low light I believe.

**John Kearns**

Low lights, yes, yes. This is all from the same book actually, I've-

**James Acaster**

Ghosts don't have feet in Japan.

**John Kearns**

They don't. In Japanese cartoons.

**James Acaster**

Yes.

**Ed Gamble**

Right.

**John Kearns**

Ghosts don't have feet, traditionally that's where that comes from.

**James Acaster**

What do you mean by that? Because I can't-,

**John Kearns**

If you draw a ghost, I doubt it has feet.

**James Acaster**

Yes, but that's not just Japanese ghosts.

**Ed Gamble**

So, that's why they have saloon doors in toilets, is that what you're saying?

**John Kearns**

There are no saloon doors in Japanese toilets.

**Ed Gamble**

But is the ghost thing anything to do with the-,

**James Acaster**

No, that's because we challenged him on Japan.



**John Kearns**

I know three things. I know three things about Japanese culture.

**Ed Gamble**

Yes.

**James Acaster**

Yes.

**John Kearns**

Low lights in restaurants, Japanese ghosts don't have feet and traditionally, toilets were built with no doors, facing the most beautiful view that they could get at the house.

**Ed Gamble**

Right.

**James Acaster**

So, when we bring guests back on the Off Menu podcast, John, what we want to do is a tasting menu for them.

**John Kearns**

Right, so it's one of these restaurants where there's no menu?

**James Acaster**

You don't have a choice.

**Ed Gamble**

Yes.

**James Acaster**

There's a menu, but you don't choose from it. It's a set menu.

**John Kearns**

So, there is a menu?

**James Acaster**

Yes, set menu. So, tasting menu.

**John Kearns**

Why are you doing that?

**James Acaster**

What do you mean? What-





**John Kearns**

You don't need a menu.

**James Acaster**

You got a problem with this already?

**John Kearns**

Well I'm just saying you don't need a menu do you? You just sit there and it's brought to you.

**Ed Gamble**

Yes.

**John Kearns**

Like Michelin, there's a guy in North Wales, you must know this guy, in North Wales.

**Ed Gamble**

Gareth Ward.

**John Kearns**

Is it him?

**Ed Gamble**

Ynyshir

**John Kearns**

Three stars?

**Ed Gamble**

Yes, two.

**John Kearns**

Two?

**James Acaster**

Well then, are you talking about the same person then at this point? Because like-,

**John Kearns**

No, it is him, it's Gary.

**James Acaster**

Is it?

**Ed Gamble**

Gareth.



**James Acaster**

Yes, so different name.

**Ed Gamble**

Near Mac.

**John Kearns**

It's got to be him.

**Ed Gamble**

He's near Mac.

**John Kearns**

Yes man.

**Ed Gamble**

Yes, I've never been, I'm going in September.

**John Kearns**

Yes, I, you know, the guy on social media who's got, like-,

**James Acaster**

Oh fucking hell, I'm talking to a grandad.

**John Kearns**

If you can't take a mate take a date, the other way round, whatever he is. He went there. Do you know this guy?

**Ed Gamble**

No.

**James Acaster**

No.

**Ed Gamble**

Tell me about this guy John.

**John Kearns**

He's, oh no, but he goes round, you must know the guy.

**James Acaster**

John, you've got to give us details about him before we say we know him or not.



**John Kearns**

He goes an reviews food and his catch phrase-,

**Ed Gamble**

The guy who takes the table and sits outside-,

**John Kearns**

Not him, not him.

**James Acaster**

Again, different person. What, the guy who walks around with a table and sits outside restaurants?

**Ed Gamble**

Sits outside takeaways.

**James Acaster**

That's cool.

**John Kearns**

Yes, he's from Bolton isn't he?

**Ed Gamble**

Yes.

**James Acaster**

Well I like him.

**John Kearns**

Yes, he's quite funny actually, yes. No, this guy, he's quite young, he's hip, well if you've not heard of him then what's the point?

**James Acaster**

Well, you can tell us about him.

**John Kearns**

But he-,

**James Acaster**

I thought that was the point.

**Ed Gamble**

So, did you-,



**John Kearns**

He goes around.

**Ed Gamble**

The conversation in your mind was going, 'Do you know this guy?' We'd go, 'Yes,' and then we'd move on, right?

**James Acaster**

Yes.

**John Kearns**

I'm just saying, the guy, he goes around posh restaurants and he, well he goes anywhere, it doesn't have to be posh, and he just raves about it, and his catch phrase at the end of it is if you can't take a date, take a mate. And he went to the restaurant in North Wales that is two star Michelin and it was a tasting menu.

**Ed Gamble**

Yes.

**John Kearns**

A bit like where I am now.

**James Acaster**

Yes. Oh, so this is what you mean.

**John Kearns**

So, there were go, I brought it back yes.

**James Acaster**

So, that's what that prompted. Okay, so like, but I think they still have menus in those places.

**John Kearns**

Right, I didn't know that. I didn't know that.

**James Acaster**

Because you can look at them.

**Ed Gamble**

Yes. They might not give them to you until the end sometimes.

**James Acaster**

Yes.



**John Kearns**

Really?

**James Acaster**

Yes.

**Ed Gamble**

So, you can see what you've had.

**John Kearns**

Oh I like that, you can take it home.

**Ed Gamble**

It's a nice memento, yes.

**John Kearns**

Take it home. Take it home.

**Ed Gamble**

Yes.

**James Acaster**

Yes.

**John Kearns**

Frame it maybe.

**Ed Gamble**

Yes.

**James Acaster**

Yes, some people do that if it's a great meal.

**John Kearns**

If it's a, yes, yes, yes, get the chef to sign it maybe.

**Ed Gamble**

That's good.

**John Kearns**

Yes, nice, nice. Also, but how do you know how much something is?

**James Acaster**

Well, I guess, it's like when you book it, it's a set price.



**John Kearns**

Oh right.

**Ed Gamble**

Yes.

**James Acaster**

And also, like, they will say sometimes, we do a six course, an eight course, a twelve course, this is how much they all are. This is how much the wine pairing is, we should ask that.

**Ed Gamble**

Yes.

**John Kearns**

So, you've got to know you like it before you're going.

**Ed Gamble**

But I guess, that goes for all restaurants right?

**John Kearns**

Are you proud of yourself? Do you feel good about that?

**Ed Gamble**

What?

**John Kearns**

Well, you must feel good about saying that to me. You must feel happy.

**Ed Gamble**

I feel neutral.

**John Kearns**

No, you must feel like-,

**James Acaster**

Because he obliterated you.

**John Kearns**

You feel like you got me.

**James Acaster**

Yes.



**Ed Gamble**

I definitely got you there.

**John Kearns**

Oh no, I'm not denying you didn't get me there.

**James Acaster**

You're scorched earth mate.

**John Kearns**

I'm scorched earth, my shit's just my shoes. I'm like, the witch, Wizard of Oz, just gone.

**James Acaster**

You won't need those shoes where you're going ghost.

**Ed Gamble**

Yes.

**John Kearns**

No, I'm happy for you. Can be a clip maybe, I don't know, a whoops.

**Ed Gamble**

Because you're English though, because you're English.

**John Kearns**

It could be a clip.

**Ed Gamble**

Will you have legs when you're a ghost though?

**John Kearns**

Well, when you picture, like, Henry VIII as a ghost, he's got feet, so yes, probably, yes. Don't know, if I visit Japan as a ghost, maybe they're off. I don't now how it works.

**James Acaster**

Border control take them. Customs.

**John Kearns**

Yes. It's like a bowling alley.

**James Acaster**

Yes, yes.



**Ed Gamble**

You don't have to take your shoes off when you go through security at least.

**James Acaster**

Yes.

**John Kearns**

That's nice.

**James Acaster**

Makes it easier.

**John Kearns**

That's nice. Let's do it. That's like, I don't know, I'm on the ropes early.

**James Acaster**

You started on the ropes, let's face it.

**Ed Gamble**

Ever since you were born.

**James Acaster**

Yes, you're always on the ropes, John.

**John Kearns**

You can't come out swinging.

**James Acaster**

No, yes.

**John Kearns**

It's quite fun to be on the ropes.

**Ed Gamble**

Yes.

**James Acaster**

Yes, yes.

**Ed Gamble**

Yes, yes.

**John Kearns**

Because then the person gets cocky.





**Ed Gamble**

Yes.

**James Acaster**

Yes. You stare-,

**John Kearns**

Like round one, you start on the ropes.

**James Acaster**

Yes.

**Ed Gamble**

Are you rope-a-doping me, is that what's happening?

**John Kearns**

Yes.

**James Acaster**

The tasting menu that we're going to be serving you today is the menu of another guest who came onto the podcast.

**John Kearns**

Now, I wondered whether you were going to do this.

**James Acaster**

Yes.

**John Kearns**

I wondered whether you'd tell me or if I had to guess, is that a thing?

**James Acaster**

Well, I tell you what, do you want to just guess now?

**Ed Gamble**

The worst option out of both of them.

**James Acaster**

Yes.

**Ed Gamble**

Actually, you've added a third one that's rubbish.



**James Acaster**

Yes.

**Ed Gamble**

John?

**John Kearns**

Ainsley Harriot?

**Ed Gamble**

No.

**James Acaster**

Two more guesses.

**John Kearns**

Rylan.

**James Acaster**

No, these are good guesses though.

**Ed Gamble**

They've all been guests so far.

**John Kearns**

Yes.

**James Acaster**

Yes. Shows that maybe someone does listen back more than they say they do.

**John Kearns**

I mean, what am I thinking? I'm just thinking, what am I basing it on?

**James Acaster**

Whose dinner would we most like to serve to you and think that would be entertaining?

**John Kearns**

Munya Chawawa.

**James Acaster**

No, but that's-,

**Ed Gamble**

Good guess.



**James Acaster**

That one is good.

**Ed Gamble**

Good guess.

**James Acaster**

We should've done Munya's.

**Ed Gamble**

Yes, yes, yes, yes.

**James Acaster**

Because he knows Munya.

**Ed Gamble**

Yes.

**James Acaster**

Yes, that would've been good. Too late to switch it to Munya? Probably.

**Ed Gamble**

Yes.

**James Acaster**

Miriam Margoyles.

**John Kearns**

Okay.

**James Acaster**

Are you familiar with the work of Miriam Margoyles?

**John Kearns**

Yes.

**James Acaster**

Thoughts?

**John Kearns**

I liked recently, did you see she was on Romesh's show on Radio Two?

**Ed Gamble**

No.



**John Kearns**

Did you see it?

**Ed Gamble**

Oh, I did see that actually yes.

**John Kearns**

Did you see that?

**James Acaster**

No, go on, tell me about it.

**John Kearns**

He just told her he was a comedian.

**James Acaster**

Yes.

**John Kearns**

And she stops him and she's like, 'Are you?' Did you see it?

**James Acaster**

No. Didn't see it.

**John Kearns**

And he's like, 'Yes, yes.'

**Ed Gamble**

She's gobsmacked.

**John Kearns**

She just can't believe he's a comedian and she's staring at him like, 'Yes, okay.' Yes, Romesh is pretty famous for being a comedian.

**James Acaster**

Yes, he's successful.

**Ed Gamble**

Yes.

**James Acaster**

Yes, yes.



**John Kearns**

That's why he's on the radio.

**James Acaster**

Yes, yes.

**John Kearns**

I don't know who she thinks.

**James Acaster**

Yes.

**John Kearns**

And then I saw a clip with her on Loose Women. She lives with, she's got flatmates, just with two-,

**Ed Gamble**

She's got a lodger.

**John Kearns**

She's got lodgers, yes.

**James Acaster**

She had a lodger when she was on this. Also, when she was on Loose Women, I saw that episode of-, well I think she's on it quite a bit.

**John Kearns**

Oh, is she?

**James Acaster**

But I saw an episode of Loose Women where she starts off by eating a raw onion because they've asked her to do it because they heard in another interview she'd done, not naming the interview, that she eats raw onion. That's us.

**Ed Gamble**

Yes.

**James Acaster**

This is starting to happen, John.

**Ed Gamble**

The amount of content we've provided for light entertainment ITV shows without being credited.

**James Acaster**

Yes, they just go, 'Okay, on Off Menu they said this, let's get them to do that.'



**Ed Gamble**

They made Timothy Spall's too bag cup of tea on This Morning.

**James Acaster**

Yes. Someone in the ITV offices listens to this podcast on the regular and writes down ideas and they chuck them in their shows.

**Ed Gamble**

You better believe Good Morning Britain are doing a thing about Japanese ghosts having no feet next week.

**James Acaster**

Yes. You watch it, they're going to absolutely eviscerate the culture.

**John Kearns**

What, am I on Good Morning Britain? Or what, they pluck ideas-

**James Acaster**

Oh they'll say that. They'll go, 'We've heard,' I don't watch Good Morning Britain but maybe they get people to text in about it. What are your opinions on these? Japanese feet have no ghosts.

**Ed Gamble**

Japanese feet have no ghosts. I suppose that's technically true, just a weird way round of saying it.

**John Kearns**

It is true. It is true. It's true. Yes, well I like her, I like her vibe. You know, growing up she was, well, she's interesting. Like, she was the, you know, Graham Norton, she's the crazy one. Graham sits her next to an A lister and the A lister doesn't know who she is and then cannot believe the filth. Like, she jumps out of a tree and gives someone a blow job, that's like, her staple.

**Ed Gamble**

I don't remember the tree.

**John Kearns**

In a picture of, like, yes, she jumps out of a tree.

**James Acaster**

I believe it. She talked about blow jobs on this.

**Ed Gamble**

Yes.

**John Kearns**

Yes.



**James Acaster**

And then when we ran with that, which we try and do, John. When we're interviewing someone.

**John Kearns**

Well, you've got to.

**James Acaster**

We try and be like, 'Okay, they're going down this road, we'll go down with them for the-, ' you know, we're trying to be good hosts, so we tried to make blow job jokes off the back of that and she was like, 'Now watch it, that's rude.'

**Ed Gamble**

Filthy.

**John Kearns**

Did she?

**James Acaster**

You boys are filthy.

**John Kearns**

Did she?

**Ed Gamble**

Yes.

**James Acaster**

You boys are filthy, we're not here for filth, and we'd go, 'Okay.' And then we'd stop and then she'd do another joke that's even worse.

**Ed Gamble**

Yes.

**James Acaster**

Even more grotty.

**Ed Gamble**

About being fucked up the arse or something.

**James Acaster**

Yes.

**John Kearns**

She played you like a violin.



**Ed Gamble**

Yes.

**James Acaster**

She absolutely played us.

**John Kearns**

That's what she does.

**James Acaster**

Yes.

**John Kearns**

So, the idea that she shut-, I've never seen her shut it down.

**James Acaster**

She's a contrarian as well, so it's like, she deliberately, she wants to be the odd one out. She wants to be the crazy person with the A-lister, she doesn't want to be-,

**John Kearns**

So, when she's on her own-,

**James Acaster**

I think if everyone else on Graham Norton went, 'Yes, yes, I'm going to jump out of a tree and give people a blow job,' she would be like, 'Now, that's just rude.'

**Ed Gamble**

Yes.

**John Kearns**

Yes, yes.

**James Acaster**

Now, come on everybody we're all better than this. And then be like, 'Oh fuck, okay, I guess we're not going to do that, what was I thinking? I can't believe I even said that.'

**John Kearns**

I can't, yes, yes.

**James Acaster**

And then as soon as she's got everyone back.

**John Kearns**

What she then tells the same story like it happened to her?





**James Acaster**

No, no, no, she wouldn't steal it, but like, if she went on Norton and she was like, jumping out of a tree and giving blow jobs or whatever you said.

**Ed Gamble**

I'm not sure the jumping out the tree.

**John Kearns**

It is, it is.

**James Acaster**

She definitely spoke about the BJs on this podcast, so I believe that she would've brought that up.

**John Kearns**

It's her raison d'être.

**James Acaster**

And if she said that on Norton and then John Sena or someone went, 'Yes, yes, and then I'd grab their dick.' And then she'd be like, 'No, you do not, John this is a chat show on the BBC, can you please act like that?' And he'd be like, 'I'm so sorry.' She'd be like, 'Yes,' and then the next thing that gets said to her she would be like, 'Never get fucked up the bum.'

**John Kearns**

My son's a bit like that. If you're playing café with him.

**Ed Gamble**

What your son? What would he say when you're playing café?

**James Acaster**

Absolutely awful segue John. Think it through.

**John Kearns**

The contrary-,

**Ed Gamble**

John.

**John Kearns**

No, no, no.

**James Acaster**

Think it through John.



**John Kearns**

I'm thinking nothing through. The contrarian thing.

**James Acaster**

Yes.

**John Kearns**

If you, like, kids will be having fun with you, right. So, say you're in his café and he's going, 'We've got six ice creams.'

**James Acaster**

Now, you're saying this, obviously, I know about your son's café, you've told me about it. The listeners don't now.

**Ed Gamble**

Yes, I think we need to hear about your son's café.

**James Acaster**

So, when you're talking about your son's café.

**Ed Gamble**

So, you're basically on Off Menu every day of your life, really.

**James Acaster**

Yes. How old's your son?

**John Kearns**

Three.

**James Acaster**

And he likes to play café.

**John Kearns**

Yes. That's his life.

**James Acaster**

Yes, yes.

**John Kearns**

That's his life.

**Ed Gamble**

That's is raison d'etre.



**John Kearns**

Raison d'etre.

**James Acaster**

That's one of the dishes.

**Ed Gamble**

So, is he running the café?

**John Kearns**

He runs the café.

**Ed Gamble**

Yes.

**John Kearns**

I did message James. There was one day he goes, 'Right, you know.'

**Ed Gamble**

So, is your son as world weary as you already at three?

**John Kearns**

No, no, no.

**Ed Gamble**

'Right.'

**John Kearns**

He's like, 'Right, cafe.' So, you sit there, he's like, 'Okay.'

**James Acaster**

Another day at work.

**John Kearns**

If you don't like it, gives you a plate, empty.

**James Acaster**

Yes.

**John Kearns**

If you don't like it, that's fine, you just spit it into my mouth. That's his café. That's the rule of the café.

**Ed Gamble**

That's the café yes.



**James Acaster**

But how you phrased it when you texted me is that he said to you, 'If you don't like the food I serve, you can spit it back in my mouth.' Which I find, 'if you don't like the food I serve'.

**Ed Gamble**

Yes.

**James Acaster**

A really funny phrase to be chucking in there. If you don't like the food I serve, you can spit it back in my mouth.

**Ed Gamble**

Really aggressive café owner. Yes.

**James Acaster**

But still making himself quite subservient at the end, getting the food spat back in his mouth feels like he's in charge but at the same time-

**Ed Gamble**

Have you ever mimed spitting the food into his mouth?

**John Kearns**

No.

**Ed Gamble**

No, because you always like the food.

**John Kearns**

Oh, I mean, the thing is, like, if you go to a restaurant, if a waiter has to do that, the waiter's going, 'You should really be spitting this in the chef's mouth.' Do you know what I mean?

**Ed Gamble**

So, is he not the chef as well?

**John Kearns**

Well, he's everything.

**James Acaster**

He's the proprietor.

**John Kearns**

He's everything. He runs the place.



**Ed Gamble**

Yes.

**John Kearns**

So, yes, in that respect, he does make the food.

**Ed Gamble**

Does he tell you what he's serving you?

**John Kearns**

Well, he's never got what you want. He says, no, but it's usually ice cream and he goes, 'What do you want? Strawberry, chocolate or yellow?'

**Ed Gamble**

Yes, yes.

**John Kearns**

And you go, 'Yes, I'll have some chocolate please.' He goes, 'We've run out of that.' So you go, 'Oh, that's a shame.' He's just offered it.

**James Acaster**

Yes.

**Ed Gamble**

Yes.

**John Kearns**

So, then you go, 'Well, okay, I guess I'll have some strawberry.' 'Oh, we've run out of strawberry. We're closed.' That is how it happens.

**Ed Gamble**

Yes.

**James Acaster**

Does he think that's funny? Is he laughing at that?

**John Kearns**

No, no, no, you can't laugh.

**James Acaster**

But is he laughing?



**John Kearns**

No, he's serious. He's like, what we going to do, we're closed. So, then you go, 'Oh, I've got to come back.' He's like, 'Yes.' So, then you walk out of the room and then just as you're about to walk out he says, 'We're open.'

**Ed Gamble**

Fantastic.

**James Acaster**

He's got to think this is funny.

**Ed Gamble**

Yes.

**John Kearns**

Do you think he's messing with me, yes?

**James Acaster**

I think he's got to know that that's funny, I mean, otherwise.

**Ed Gamble**

Do you get, like, mock annoyed about the weirdo thing he has at the café?

**John Kearns**

Yes, I'm like, yes, you've got to go, like, 'I can't believe I've come all this way for a chocolate ice cream.'

**Ed Gamble**

He's loving it.

**John Kearns**

And it's closed.

**James Acaster**

Yes.

**John Kearns**

And he's like, you know, he's like, 'You can't believe it'. And I'm like, 'I can't believe it.' And then he's like, he looks at you, and you think, 'I'll come back after work, okay.' Then just as soon as you turn your back, 'We're open.'

**James Acaster**

What's your job in this pretend play world? Because you can't-, when you say, 'I'm going to come back after work,' are you still a comedian?



**John Kearns**

I go stand-, no.

**James Acaster**

In the pretend world, no, you've got an office job?

**John Kearns**

What is the job? I stand in the garden. Is that a job?

**Ed Gamble**

Hang on, so when the cafe's closed-,

**James Acaster**

You know the answer to that.

**John Kearns**

Yes.

**Ed Gamble**

You go and stand in the garden.

**John Kearns**

Yes.

**Ed Gamble**

But where's the café in terms of your house?

**John Kearns**

Living room.

**James Acaster**

Yes, got to be.

**Ed Gamble**

But you go outside and stand in the garden?

**John Kearns**

If he hasn't opened it before I leave, yes, because you've got to keep walking.

**James Acaster**

Normally he gets you before you open the door.



**John Kearns**

You know that scene in, is it Goodfella's where De Niro's looking at the-, I can't remember the wife's name now. But there are some new dresses and she thinks she's going to be shot.

**James Acaster**

Yes, and he keeps telling her, yes, just go down that alley.

**John Kearns**

That's it.

**James Acaster**

And there's the dresses.

**John Kearns**

That's like my son. He just goes keep-, yes, yes.

**James Acaster**

Just keep going, but you're like, you're going to say it's open before I've got to the door.

**John Kearns**

Yes.

**James Acaster**

I know I'm not going to be standing in that garden.

**John Kearns**

No. And then when I am in the garden I'm like, 'What, has he forgotten? How long am I going to stand here?'

**James Acaster**

Do you not pretend to be at work when you're in the garden, doing your office job or whatever it is that you do in the pretend game?

**John Kearns**

There's a berry bush, there's, like, some blackcurrant-, I don't know what they are, blackberries, so I pick them.

**James Acaster**

Oh, so you just pick the blackberries.

**Ed Gamble**

Yes.





**John Kearns**

Yes, and he watches me do that.

**James Acaster**

He watches you do that, he's just standing in the living room at this point, owning the house. And you're in the garden picking blackberries. Because he told you that they've sold out of ice cream and they're closed now.

**John Kearns**

It sounds quite idyllic. It sounds quite a nice way to spend the day.

**Ed Gamble**

It does actually.

**John Kearns**

Actually, it's a tough way to spend a day.

**James Acaster**

I think it's-,

**John Kearns**

Ten hours of that.

**James Acaster**

I think-,

**John Kearns**

Because he's got wooden-, this is the thing. This is the thing.

**Ed Gamble**

Yes.

**James Acaster**

Yes.

**John Kearns**

He does have wooden toys of ice cream. It's not like they're imaginary. You can see it.

**Ed Gamble**

So, he says it's sold out and you can see the chocolate sat right there.

**John Kearns**

He says they're gone, disappeared, sold out. Don't have any. And they're there.



**Ed Gamble**

They're right in front of you.

**John Kearns**

And also, kids love, like, if he loves chocolate ice cream as the owner, he can't sell it to you, because he likes it.

**James Acaster**

He wants it for himself.

**Ed Gamble**

So, what's his least favourite?

**John Kearns**

He'll go, oh-, yes, he gives you his least favourite. So, you go, 'Oh, fantastic, you've got chocolate, strawberry, yellow and whatever the green one is,' right.

**James Acaster**

It's mint.

**John Kearns**

So, you go, 'Oh, I'd love chocolate.'

**James Acaster**

Yes, yes, yes, come from different classes there. Yes.

**John Kearns**

I love chocolate.

**James Acaster**

Yes.

**John Kearns**

And he goes, 'Yes, you could have that one though.' It's like, 'Well, I don't want the green one, how about the strawberry?' 'Yes, but you have that one. You have this green thing.'

**James Acaster**

So, this is like what we're doing.

**John Kearns**

I mean, an owner of a shop who doesn't want to sell the things that they like in the shop. A book shop. 'Yes, I like that book, that's for me.' 'Well I want it.' 'Well no, I like that book.' So, you know.



**Ed Gamble**

When are you going to try and teach him that lesson that he's being a bad café owner?

**John Kearns**

When he has to, when he understands business rates, you know, paying tax and electricity bill for the-, all that kind of stuff.

**Ed Gamble**

Yes.

**John Kearns**

Once he knows life.

**James Acaster**

So, welcome to the dream restaurant. We have a wonderful tasting menu planned for you today.

**John Kearns**

Brilliant.

**James Acaster**

Would you like the wine pairing?

**John Kearns**

Yes please, thank you.

**James Acaster**

So, that means Ed is going to, throughout the meal, pair wine with what you're having.

**Ed Gamble**

I don't think it does mean that, James, because I'm not improvising wines.

**James Acaster**

You're good at wine. You know your stuff.

**Ed Gamble**

But I just don't think that would be entertaining, me improvising a wine menu.

**James Acaster**

Well, we can edit it out if it isn't but I reckon it will be.

**John Kearns**

Edit out every wine pairing?



**James Acaster**

Yes, yes, yes, we'll keep this bit in, but we'll edit out Ed saying it, so people would know it didn't work.

**Ed Gamble**

This will be quicker, leave this bit in and then I won't do it.

**James Acaster**

No, no, you can do it.

**Ed Gamble**

And just let everyone assume it had been edited out.

**James Acaster**

Ed, Ed, I believe in you more than you do. I think you should do a wine pairing for every course.

**Ed Gamble**

Alright.

**James Acaster**

I think you know your stuff. Every time wine gets brought up on the podcast, Ed knows what wine they're talking about. He knows what it tastes like. He vibes with them on it.

**John Kearns**

I'm going to speak for you here.

**Ed Gamble**

Thank you.

**John Kearns**

I think, if I were you, I'd just want warning.

**Ed Gamble**

Yes.

**John Kearns**

Because if you know your stuff, I know he knows his stuff.

**James Acaster**

Yes.

**John Kearns**

But I imagine he would've liked maybe twenty minutes to think about it.



**Ed Gamble**

Yes, maybe a day or so.

**John Kearns**

But you're just going to throw him.

**James Acaster**

Well I didn't think of it a day ago.

**John Kearns**

Oh right.

**James Acaster**

Just thought of it while we were talking.

**Ed Gamble**

To be fair, this is how all the best format points on the podcast have come about though.

**James Acaster**

Yes, yes.

**John Kearns**

So, you just thought on the hoof, you've got to come up with some wine?

**James Acaster**

Yes. Or any drink, I guess.

**Ed Gamble**

Or any drink.

**James Acaster**

That-,

**John Kearns**

Did Miriam not have a-, she hasn't included wine?

**James Acaster**

She didn't do a wine pairing no. She's got her dream drink, which we'll come to later, maybe.

**John Kearns**

I'll just have that with every course, yes?

**James Acaster**

No.



**Ed Gamble**

Good luck.

**James Acaster**

You've got a wine pairing. You said yes, you want a wine pairing.

**John Kearns**

Well, it's nice to be here, yes. Did she talk about what the restaurant looked like, any ambiance?

**James Acaster**

She didn't, but like, if you want to say what you think Miriam Margoyles' restaurant looks like if you look around, this is Miriam Margoyles' dream restaurant, what does it look like to you?

**Ed Gamble**

A lot of trees.

**James Acaster**

A lot of trees.

**John Kearns**

Yes. What's that café? Rainforest Café.

**James Acaster**

It looks like the Rainforest Café? I mean, that gorilla, you're not trusting that gorilla. That's been rigged up to do some pretty suss things mechanically.

**Ed Gamble**

Every hour. Every hour on the hour, the gorilla jumps down and sucks someone off.

**James Acaster**

Could jump down from anywhere as well.

**John Kearns**

What, you don't know where he is?

**James Acaster**

No, they've got it rigged up, it's all random. Who knows what seat it is. It's not like if you're sitting in that seat.

**John Kearns**

Oh no.

**James Acaster**

Could be anyone.



**John Kearns**

You've got to be able to book the seat. You don't tell your mate. 'Yes, I've heard it's good man. Yes, you don't get a menu. What the hell's that?'

**Ed Gamble**

Just sit right there, mate.

**John Kearns**

Did you see something? No. Just stay still for it, just for a second. Why do you keep looking up? Just stay still for-, just stay still for just a second. Bang, down he comes. Imagine taking someone who didn't know. Is someone in the gorilla suit?

**James Acaster**

No, it's mechanical. In Rainforest Café.

**John Kearns**

It's mechanical.

**James Acaster**

If you go to Rainforest Café, they've got a mechanical gorilla there, who's head's going left and right and whatever.

**Ed Gamble**

That's more dangerous in a way.

**James Acaster**

Yes, you wouldn't want that.

**John Kearns**

Left and right.

**James Acaster**

Really wouldn't want that.

**Ed Gamble**

Can't go up and down.

**James Acaster**

Back and forth, sorry, forward and backwards, not up and down.

**Ed Gamble**

Well, depending on angle.



**James Acaster**

Yes, yes.

**John Kearns**

He comes down sideways.

**James Acaster**

Fair play with the gorilla.

**John Kearns**

Yes, he's trying his best isn't it?

**James Acaster**

Do you know what, it's his job.

**John Kearns**

Yes, he's thinking of the '90s. In the '90s I just turned left and right. People loved that. Now I've got to do this. No kids listen to this do they?

**James Acaster**

Well, last time you were on it John, we talked about putting our dick and balls through a bread basket and people- I wouldn't worry. Anyone who was a fan of that episode isn't going to be disappointed by a mechanical gorilla blowing people.

**John Kearns**

So, yes, yes, Miriam Margoyles is a Rainforest Café. Happy to be here, fun, fun, fun.

**James Acaster**

Looks nice. I'm just going to put some water on the table for you first, some still water with cucumber or lemon, is what was specified by Miriam. That means you've got a choice there.

**John Kearns**

Cucumber, yes.

**Ed Gamble**

Are you a fan of cucumber water?

**John Kearns**

Yes, it's nice, it feels posh. In my mind, it's like, in a big, it's something like your mum did in the summer, like a big plastic jug. There's a lot of water there, there's a lot of water.

**James Acaster**

Yes.





**John Kearns**

Can't have a little thimble of water with a cucumber in it.

**Ed Gamble**

Well, it's got to be more water than cucumber, hasn't it?

**John Kearns**

Yes.

**Ed Gamble**

Yes.

**John Kearns**

I mean, cucumber is water, really.

**Ed Gamble**

Well, it's not exactly the same, because then why would you put it in water, right?

**John Kearns**

I do know that, Ed. I do know that, Ed.

**James Acaster**

Yes, but you said cucumber is water.

**John Kearns**

No, but he's saying to me, I know cucumber isn't water.

**Ed Gamble**

Hang on, well let's rewind to what you just said. Cucumber is water.

**James Acaster**

Imagine if, like, John was ever on trial for something or even a witness, you would be absolutely ripped apart on the stand. They would make mincemeat of you.

**John Kearns**

You know in Blackadder when Baldrick, Blackadder's on trial.

**James Acaster**

Yes.

**John Kearns**

And, for killing the pigeon. And then the witness is brought in, Baldrick walks out, and Blackadder goes, 'I'm dead.' Whoever I was going to help out, they'd be like, 'Well, might as well say I'm guilty. Might get a few years off.'



**James Acaster**

Absolutely.

**John Kearns**

Character witness. I'd be a good character witness for someone, but when it comes to facts, I don't know-

**Ed Gamble**

I don't know if you would be man.

**John Kearns**

If you're ever in trouble.

**James Acaster**

So, let's say Ed's in trouble and you're brought out as a character witness.

**John Kearns**

Yes.

**James Acaster**

Mr Kearns, how long have you known Mr Gamble for?

**John Kearns**

Decade.

**James Acaster**

And-,

**Ed Gamble**

Good start, really angrily saying decade.

**James Acaster**

The stenographer just writing that.

**John Kearns**

Yes.

**James Acaster**

One word answer.

**Ed Gamble**

Decade.



**John Kearns**

They're happy.

**James Acaster**

Yes.

**John Kearns**

They've got to usually write loads.

**James Acaster**

Yes, they're happy they've got this guy.

**John Kearns**

He's like, 'Brilliant, I hope this guy carries on like this.'

**Ed Gamble**

I don't.

**John Kearns**

Yes, no, you're in trouble.

**James Acaster**

And what has your experience of Mr. Gamble been? Can you speak to his character?

**John Kearns**

Handsome man.

**James Acaster**

Not a personality trait.

**Ed Gamble**

Thanks though.

**James Acaster**

Yes, it's nice. Ed's feeling better in court.

**Ed Gamble**

Yes.

**John Kearns**

He went to school in Wimbledon.

**James Acaster**

Fucking hell. He's Wikipedia.



**John Kearns**

At university I remember watching him, watching a clip of him doing a student stand up heat and thinking, 'Oh my God, this guy's phenomenal.

**James Acaster**

Yes.

**John Kearns**

He does podcasts.

**James Acaster**

Oh fucking hell. John, he's going to prison, man.

**Ed Gamble**

I'm being led away while you're still on the stand.

**James Acaster**

You're avoiding saying he's a good guy.

**John Kearns**

He's a great guy, he's a great guy, what do you want me to say, your honour?

**James Acaster**

Oh, that was the judge cross examining you. You're not being cross examined by the judge are you?

**Ed Gamble**

You've just spun round and just screamed at the judge for no reason.

**James Acaster**

Or you're calling the lawyer your honour, which is also wrong. If you start saying that to the lawyer going, 'What do you want me to say, your honour?' Everyone's going to be like, 'This guy is fucking-,'

**John Kearns**

He's a phenomenal man.

**James Acaster**

They're asking you to speak to this guy's-, you're a character witness, John, so you can't just say, 'Well he grew up in Wimbledon, he's handsome, I saw a clip of him doing comedy once and I thought he was good.'

**John Kearns**

Yes, stand by it. Stand by it.



**James Acaster**

But all of it is you avoiding speaking about if Ed's a good guy or not.

**Ed Gamble**

All my character witnesses are going to be character comics.

**James Acaster**

You're there with the wig and the teeth on the stand, calling the lawyers your honour.

**John Kearns**

Well, he's a great guy. How do you define a great guy?

**James Acaster**

Decade.

**John Kearns**

A great guy hasn't done anything wrong. You know, if there's someone who's done something wrong then that would be the first thing I'd say. But the fact that you haven't done anything wrong in my mind means that you're a great guy.

**James Acaster**

Yes, but you didn't say, I mean, you didn't say that. You just said some facts about him which can't be disputed.

**Ed Gamble**

You said you've known me for a decade and I went to school in Wimbledon.

**John Kearns**

Yes.

**James Acaster**

Watched a stand up clip of him and it was good, you thought it was phenomenal.

**John Kearns**

I grew up in South London, your honour, my lords.

**James Acaster**

Yes.

**John Kearns**

People of the jury. He's a South London boy.

**James Acaster**

Oh fucking hell, straight to prison.



**John Kearns**

I would trust him with my son.

**Ed Gamble**

That's good.

**John Kearns**

And-,

**Ed Gamble**

You shouldn't because I will flip out if that chocolate ice cream's not served to me immediately.

**James Acaster**

Yes, that's true.

**John Kearns**

And I've met his partner, his wife. I don't know, they seem pretty cool. No?

**James Acaster**

I think it'd be the first trial where the defend-,

**John Kearns**

What, I go to prison?

**James Acaster**

Yes. I think this is the defendant and the character witness.

**John Kearns**

We're going to swap deal.

**James Acaster**

No, you both go in.

**Ed Gamble**

Yes, we're both-,

**James Acaster**

I think they'd just chuck you in the cell with him. They'd be like, 'The defendant's going in and chuck in that character witness as well because clearly something's wrong with him.'

**John Kearns**

Something's wrong with me?



**James Acaster**

Yes, he's clearly done something.

**John Kearns**

How do you say someone has good character? You've got to give an example.

**Ed Gamble**

Yes.

**James Acaster**

I would say, Ed's always there for you if you need him.

**John Kearns**

Well, he's not. For me, he's not. Because our friendship isn't that deep. I've got maybe five other people.

**James Acaster**

You're still on the stand.

**Ed Gamble**

You've never requested me to be there for you, though.

**John Kearns**

I've never reached out to Ed in a moment of crisis.

**Ed Gamble**

Yes.

**John Kearns**

But your honour-,

**Ed Gamble**

Do you feel like you could if you needed to?

**John Kearns**

I think if-,

**Ed Gamble**

So, this is the sort of thing you should be saying.

**John Kearns**

I think if I had a moment of crisis, he's in the top-,



**Ed Gamble**

No, don't do that.

**John Kearns**

Top 40 people I'm calling.

**Ed Gamble**

That's actually better than I thought.

**James Acaster**

Yes.

**Ed Gamble**

That's not bad.

**James Acaster**

I don't think it's good enough for the courtroom.

**John Kearns**

Well, you make your own minds up.

**James Acaster**

Wow. If you say that on the stand.

**Ed Gamble**

That's it.

**James Acaster**

He's dead.

**Ed Gamble**

I'm dead.

**James Acaster**

He's getting fried. He's on the electric chair.

**Ed Gamble**

Yes, they're bringing back the death penalty.

**James Acaster**

That's it.

**John Kearns**

What, just for that?





**Ed Gamble**

Yes.

**James Acaster**

Yes.

**John Kearns**

What for saying, telling the jury you make your own minds up.

**James Acaster**

If you get a character witness, and you sit them down and-

**John Kearns**

You keep banging on about this. You know, I don't have any examples. If someone was a bad person, then I'd go, 'Yes, I've got an example of when they're bad.' But a good guy, what the fuck are you going to say about a good guy?

**James Acaster**

Have you got examples of when they're good? I guess you could take that-

**John Kearns**

The fact that I don't have anything about him is actually that maybe there is something about him.

**James Acaster**

Yes, there you go.

**John Kearns**

Maybe there is something. Squeaky clean. He's too squeaky clean.

**James Acaster**

Walking the green mile.

**Ed Gamble**

So, John, can you see why James said you'd fall apart in court?

**John Kearns**

Yes.

**James Acaster**

Because this is a fake courtroom.

**John Kearns**

Imagine him as a lawyer.



**Ed Gamble**

Yes.

**James Acaster**

Yes, brilliant.

**John Kearns**

He'd do your fucking head in. Twirling around.

**James Acaster**

Twirling?

**John Kearns**

Yes, you twirl round.

**Ed Gamble**

You'd twirl round mate.

**John Kearns**

Imagine him as a judge looking at you, fuck me. Kangaroo court, kangaroo court.

**James Acaster**

Now we have some heavy sourdough bread, or brown bread. This is another one where there was an or in there.

**Ed Gamble**

You did a little sigh when you heard heavy sourdough.

**James Acaster**

Yes, it seemed to be that spoke to you.

**John Kearns**

There's a nice bakery near me, but you buy this sourdough, unless you're eating a whole loaf in a day, the next day it's heavy. It's like, it's gone.

**Ed Gamble**

Yes.

**John Kearns**

It's gone.

**Ed Gamble**

Do you not use it for toast in that instance?



**John Kearns**

Well, I read that if you wet it and then put it in the oven or something, it brings bread back to life. I can't be bothered.

**James Acaster**

You've got to wet it and put it back in the oven.

**John Kearns**

Like, if you get a baguette and it's gone hard.

**James Acaster**

Yes.

**John Kearns**

If you dip it in water, put it in the oven, comes back to life. You know, like, in Fantasia when the brooms all come back to life. It's like that.

**James Acaster**

So, you just keep on getting more and more bread.

**John Kearns**

Yes, yes.

**James Acaster**

Keeps on duplicating.

**Ed Gamble**

Yes.

**John Kearns**

Yes, like, 40 of them in there.

**James Acaster**

Chasing you.

**John Kearns**

Chasing you, the baguettes, chasing you. Remember that in Fantasia, do you remember that?

**James Acaster**

Yes, with the brooms yes. Scary.

**Ed Gamble**

Scary yes.



**James Acaster**

Stressful, genuinely stressful as a kid thinking what is he going to do? This is awful.

**John Kearns**

Yes, and the pink elephant stuff, crazy thing going on there. Is there any butter?

**Ed Gamble**

Not mentioned.

**James Acaster**

Miriam did not specify any butter.

**John Kearns**

Dry, dry bread.

**Ed Gamble**

Yes.

**James Acaster**

How are you feeling about that?

**John Kearns**

My nan used to make sourdough until she was like, 90.

**Ed Gamble**

Wow.

**John Kearns**

Not sourdough, soda bread.

**Ed Gamble**

Quite a hip nan, I was going to say.

**John Kearns**

No, no, I got the bread wrong.

**James Acaster**

This is your Irish nan?

**John Kearns**

Yes, soda bread.

**James Acaster**

Yes.



**John Kearns**

If anyone listening has never made bread before-,

**Ed Gamble**

Benito's lost it.

**James Acaster**

Benito's absolutely lost it that you got the bread wrong.

**John Kearns**

I don't know what you're laughing at.

**James Acaster**

Well, he thinks it's funny that you said sourdough.

**John Kearns**

I said sourdough, yes, what.

**James Acaster**

And then-,

**Ed Gamble**

It's how quickly you realised you'd made a mistake.

**James Acaster**

Yes.

**Ed Gamble**

Sourdough. No, soda bread.

**James Acaster**

No, I'm completely wrong again.

**John Kearns**

Soda bread. If anyone listening has never made bread, make a soda bread. You need buttermilk, I think.

**James Acaster**

He's lost it.

**Ed Gamble**

Ben's gone.



**John Kearns**

I know what you're on-,

**James Acaster**

Ben's at the point now where everything you say is funny. So, for the listener.

**John Kearns**

I don't know why he's laughing about it.

**James Acaster**

Well, there's- I think you know, but like-,

**Ed Gamble**

I think you know, John.

**James Acaster**

There's a thing that you do, John, where you can be earnest to the point where it's very funny.

**Ed Gamble**

Yes.

**James Acaster**

So, you going, 'If anyone's listening to this and never made bread.'

**John Kearns**

Yes.

**James Acaster**

'Make soda bread.'

**John Kearns**

Yes.

**James Acaster**

And you're being really serious and you're stroking your beard from your chin down to your neck and you're going, like, 'Because buttermilk-, ' and you're just listing it like it's-,

**Ed Gamble**

And everything you're saying now, I'm imagining you're still in the stand.

**James Acaster**

Yes, you're still on the stand for this whole thing.



**John Kearns**

Why am I?

**Ed Gamble**

Buttermilk.

**James Acaster**

When you got the bread wrong, the jury were like, 'We don't like this.' Ed's had another ten years added to his sentence. And you are on the stand as a character witness for Ed the whole time. So, like, when you go, 'My nan made sourdough, no, soda bread.' They're like, 'Oh.'

**John Kearns**

If I'm in a jury and someone went, 'My nan made sourdough, sorry, soda bread.' I'm not going-,

**James Acaster**

If they're a character witness.

**John Kearns**

I can't trust this guy.

**James Acaster**

If they're a character witness, yes, I'd be like that. I'd be like, 'We're supposed to believe this guy.'

**Ed Gamble**

My main thought would be, 'This feels irrelevant.'

**John Kearns**

Buttermilk, flour, I don't know, bit of water, in a bowl. Just do it.

**Ed Gamble**

No proving. You don't have to.

**John Kearns**

You don't have to prove it, correct.

**Ed Gamble**

Yes.

**James Acaster**

Well you do in court.

**John Kearns**

Yes, you do in court, yes, you've got to prove.



**James Acaster**

Burden of proof mate.

**John Kearns**

You've got to prove lots of things in life, but to make soda bread.

**James Acaster**

List some things you've got to prove.

**John Kearns**

You've got to prove, when you go to pay a bill-,

**James Acaster**

Yes.

**John Kearns**

When you go to the Post Office or something, you've got to bring a bill.

**Ed Gamble**

Proof of address.

**John Kearns**

Proof of address. When you go to an airport, you've got to prove that it's you with your passport.

**Ed Gamble**

Yes, proof of identity.

**John Kearns**

Making sourdough, you've got to prove it. Wet cloth over it for an hour, put it in the sun to be proved. Soda bread, you don't need to prove it. Takes twenty minutes, whack it in the oven, nice bit of butter, unsalted butter, then crystal salt over it. Add your own salt, maybe a bit of jam, whatever you want to do.

**James Acaster**

Blackberry jam? Hand-picked.

**John Kearns**

Yes, my mum took the blackberries to make jam. You don't need to-, there's an apple tree in my parents' garden.

**Ed Gamble**

Were you about to ask me if I knew that there was an apple tree in your parents' garden?





**John Kearns**

Yes.

**Ed Gamble**

No.

**John Kearns**

Okay. I'll have some sourdough and I-,

**James Acaster**

What were you going to tell us about the apple tree? What was it about the apple tree you were saying?

**John Kearns**

It's year on year off. I didn't realise apple trees were like that.

**James Acaster**

Oh, I didn't know that.

**John Kearns**

Yes.

**Ed Gamble**

We've got a pear tree in our back garden.

**John Kearns**

Is it year on year off?

**Ed Gamble**

Don't know.

**James Acaster**

Is there a partridge in it?

**Ed Gamble**

No.

**James Acaster**

Merry Christmas.

Here, Mr Kearns, we have for you some chopped liver from Panzer's with Ikea round crisp bread.

**John Kearns**

Thank you. I'd wait for you to go before we start talking.



**Ed Gamble**

Okay, before you start talking about, yes.

**John Kearns**

Yes. I don't want to upset-

**Ed Gamble**

Yes, yes, yes.

**John Kearns**

Don't want to upset-

**James Acaster**

I do have to stay for it though.

**John Kearns**

Okay.

**James Acaster**

So, we can have the conversation. Oh, and the wine pairing with this, Ed? No, John, now you're acting like you're about to say what the wine pairing is? You can if you want.

**John Kearns**

What is it, round crackers from Ikea?

**James Acaster**

Yes.

**John Kearns**

And liver?

**Ed Gamble**

The round crispbread, you know, like chopped liver.

**John Kearns**

Yes, yes, I know it, yes.

**Ed Gamble**

Yes.

**James Acaster**

Some chopped liver from Panzer's.



**John Kearns**

From Panzer's?

**Ed Gamble**

Yes. Deli.

**John Kearns**

Panzer's Deli.

**James Acaster**

Ed, what's is being paired with, Ed?

**Ed Gamble**

A cup of coffee.

**James Acaster**

A cup of coffee.

**John Kearns**

Liver and a cup of coffee. Fantastic. Fantastic. Fantastic. Well, I like liver.

**James Acaster**

Do you?

**John Kearns**

Yes.

**James Acaster**

It's got quite an acquired taste in like-,

**John Kearns**

One of the best lasagnes I ever had had chopped liver in it.

**James Acaster**

Wow.

**Ed Gamble**

Wow.

**John Kearns**

So, that it got it really meaty.

**James Acaster**

Yes.



**John Kearns**

Yes, and I had liver on Pat Cahill's stag do. There's a really posh Italian restaurant.

**Ed Gamble**

What a stag do.

**John Kearns**

No, it begins with B, in Piccadilly. Italian restaurant. Posh.

**James Acaster**

Bella Italia.

**John Kearns**

No, not Bella Italia. I reckon loads of people listening will have heard-,

**Ed Gamble**

Bancone?

**John Kearns**

Yes.

**Ed Gamble**

Yes.

**John Kearns**

Went there, and I had the offal.

**Ed Gamble**

Yes. Did you feel brave when you ordered it?

**John Kearns**

Well, no-one else ordered it.

**Ed Gamble**

Yes. Were they impressed? Was everyone, like, 'Oh. John's getting the offal'?

**John Kearns**

Yes, yes, because I said, 'I've never been here before.' You know, you can go anywhere, get a carbonara, anything, but I regretted it massively. It was, like, heart, lung, disgusting.

**James Acaster**

Yes, it's offal isn't it?



**John Kearns**

My mate Greg has got a ragu. I'm, like, 'would rather have that.'

**James Acaster**

How many people on the stag?

**John Kearns**

Ten. No, only me, Greg and Pat on the-

**James Acaster**

And this is Greg James?

**John Kearns**

Yes.

**James Acaster**

You can decide if we edit that out or not, but I think that's a funny detail-,

**Ed Gamble**

Yes.

**John Kearns**

I don't care.

**James Acaster**

It's you, Greg James and Pat Cahill on a three man stag and you've ordered offal.

**John Kearns**

Well, you know, yes, I ordered offal, but I liked the liver bit. I remember that.

**Ed Gamble**

Yes, but you didn't like the heart or the lung?

**John Kearns**

No. God, no.

**Ed Gamble**

Is that because you were thinking about what it was, or did you genuinely not like it?

**John Kearns**

Yes, that's pretty high up on what I'm thinking about. Pretty high up. Do you know the heart rolls out? Did you know that? It's muscle.



**Ed Gamble**

I actually did not know it rolled.

**James Acaster**

I had no idea, no.

**John Kearns**

The heart-, so, you picture the heart, you go, 'Oh, it's the size of a fist.'

**James Acaster**

Yes.

**John Kearns**

It rolls out to like a stretch of, like, say a foot long.

**James Acaster**

Wow.

**John Kearns**

It's all wrapped around. Yes.

**James Acaster**

Wow.

**Ed Gamble**

Was there like a sauce on the offal?

**John Kearns**

No.

**Ed Gamble**

Just grilled?

**John Kearns**

Yes. It was like a delicacy-,

**Ed Gamble**

Yes.

**John Kearns**

And I don't think any Ikea crackers are going to put my mind off it.



**Ed Gamble**

But I think chopped liver like from Jewish Deli's is more like a sort of pate consistency. It's, like, chopped and then you could, sort of, spread it on-,

**John Kearns**

Oh, well, I'll eat that. It sounds nice.

**Ed Gamble**

Yes.

**John Kearns**

Yes, like a chicken liver pate, sounds lovely. This deli, is it like a famous Jewish deli?

**Ed Gamble**

Yes.

**John Kearns**

In London?

**Ed Gamble**

In North London, yes.

**John Kearns**

Fantastic.

**James Acaster**

Panzer's.

**John Kearns**

Yes, I'll have that. Thanks. With a nice black coffee to really get it through me.

**James Acaster**

So, yours is the black coffee. That's how you have your coffee?

**John Kearns**

Yes. Oh yes. Oh yes. A nice Americano with a sugar, you know, nice. I like hot coffee.

**James Acaster**

Yes.

**John Kearns**

Can't drink cold coffee. So, even if I have a sip and it's cold. It's done.



**James Acaster**

John, you arrived here today drinking an iced latte. I literally saw you today walk into this building drinking an iced latte.

**John Kearns**

I never get-, I never ever ever get it. I never get it.

**Ed Gamble**

Your honour, send me down now.

**James Acaster**

It could not be colder. Cubes of ice in it.

**John Kearns**

Yes. Oh yes. I never do it. I went it. I went, 'Do you do iced coffee?' She went, 'Yes.' I was, like, 'I'll have one.' No. I never have it. I never have it. I know that sounds mad.

**James Acaster**

Yes.

**John Kearns**

I get it. The jury are pretty cool with this.

**James Acaster**

No, they're not.

**Ed Gamble**

No, they're not.

**John Kearns**

No, they are.

**James Acaster**

No, they're not. In the next room-,

**Ed Gamble**

No, they're not because in my mind you're in the court, you're going, 'I never have an iced coffee.' And you're holding your latte, you're drinking-,

**John Kearns**

So, what in the restaurant-, can I just-, I just need to know where I am. I just need to know where I am.

**James Acaster**

You said-,





**John Kearns**

Am I in a courtroom or a restaurant here, because it feels like I'm in a restaurant. There's a gorilla about to drop down and suck me off at some point. I'm eating crackers and liver with a coffee and there are twelve people on a bench looking at me. Loiters wandering around. Waiters wandering around. Let's not forget there's a fucking genie who won't leave my side. I can't talk about the food. Good god man. Right, well, do you know what? Fine. I'm in a restaurant and I'm also being judged by a jury.

**Ed Gamble**

Yes.

**John Kearns**

There's a waiter, genie obviously, and there's a lawyer pacing. Alright, well, there we go. I do like black hot coffee. I don't know, once every two years I'll have an iced coffee. Crackers.

**James Acaster**

Yes.

**John Kearns**

From Ikea. Ikea, everyone knows that's the fun bit at the end.

**Ed Gamble**

Yes.

**John Kearns**

That's your reward. That's your treat. That's, like, you know, parents evening, let's get a McDonald's. You've done the Ikea, let's get some hot dogs, meatballs.

**Ed Gamble**

Yes.

**John Kearns**

Good value as well. I'm happy. Nice restaurant. Love it. Love it. Come back, bring people. Bring people.

**James Acaster**

Miriam has added a soup course.

**John Kearns**

Right. So, after the liver and the coffee, there's now a soup?

**Ed Gamble**

Yes, the coffee was my addition remember.

**James Acaster**

Yes.



**Ed Gamble**

Yes.

**James Acaster**

It's just the drinks pairing.

**John Kearns**

Yes. Well, you won't pair a drink with a soup.

**James Acaster**

Well, you will. Chicken soup with matzo balls and carrot, celery and onion.

**John Kearns**

Gee. Goodness me.

**James Acaster**

Paired with, Ed?

**Ed Gamble**

Banana milkshake.

**James Acaster**

Banana milkshake.

**John Kearns**

I don't have to drink it I suppose.

**James Acaster**

Well, yes, it's a drink pairing, it's up to you.

**John Kearns**

Leave it there. The gorilla can have that.

**James Acaster**

He won't know the difference.

**John Kearns**

Yes, he won't know-, that's for the gorilla.

**James Acaster**

Grabs the straw, can't believe his luck.

**John Kearns**

Yes.



**Ed Gamble**

It's a decoy.

**James Acaster**

Focus on this one.

**Ed Gamble**

It's a decoy shake.

**James Acaster**

This one keeps going.

**Ed Gamble**

Freezing.

**James Acaster**

I tell you what, not much girth to it but it's a giver.

**Ed Gamble**

Bendier than normal.

**John Kearns**

Shocking. No, it's shocking. It's shocking. Open the windows.

**James Acaster**

That's one happy gorilla.

**John Kearns**

Open the window. Open these curtains or something. Foliage. Yes, there are some trees, no-one can see in.

**James Acaster**

Yes.

**John Kearns**

Well, I mean, is there anything better than, you know, a fortifying bowl of lovely chicken soup with some of those balls. Lovely.

**James Acaster**

Matzo balls.

**John Kearns**

Lovely. I don't know what they are really. Are they a dumpling or something.



**Ed Gamble**

Yes, similar to dumplings.

**James Acaster**

Yes, do you know what, we definitely spoke about it with Miriam. I know that it's a very salty soup, but I only know that because of the film Love and Mercy. Have you seen that film? The Brian Wilson film.

**John Kearns**

Love that. When you cook pasta-,

**James Acaster**

Yes.

**John Kearns**

There's a rule. It's about how salty you get the-,

**Ed Gamble**

Right.

**John Kearns**

How much salt do you put in when you're making pasta?

**Ed Gamble**

I just put like a big sprinkle I guess.

**John Kearns**

I do a big sprinkle.

**Ed Gamble**

But apparently it's got to be loads hasn't it?

**John Kearns**

It's like a tablespoon.

**Ed Gamble**

Yes.

**John Kearns**

And there's a phrase, it has to be as salty as a certain sea, maybe the Atlantic. I don't know.

**Ed Gamble**

As a particular sea?



**John Kearns**

Yes.

**James Acaster**

Oh, wow.

**Ed Gamble**

Well, who knows that?

**John Kearns**

I don't know. I'm watching this thing and the guy goes, 'It's got to be as salty-', I don't know what sea. What's the saltiest sea? The one where you float.

**Ed Gamble**

Dead Sea.

**James Acaster**

Dead Sea is the saltiest but-,

**Ed Gamble**

Is that the Dead Sea?

**James Acaster**

So, it can't be that, that's too salty.

**Ed Gamble**

Because then all the pasta is floating up at the top and bobbing around.

**John Kearns**

Floating, yes.

**James Acaster**

It's all on top isn't it?

**John Kearns**

Yes, so, we've got maybe the Atlantic.

**Ed Gamble**

Yes. Probably the Mediterranean I guess if it's Italy.

**James Acaster**

Mediterranean. Ben's saying the Mediterranean.

**John Kearns**

As salty as the Mediterranean.

**Ed Gamble**

It would be weird if it was a sea that didn't touch Italy.

**James Acaster**

Yes.

**John Kearns**

Yes. I thought that. A lot of salt in that soup.

**James Acaster**

Yes.

**John Kearns**

So, I'm going to have some nice-, that cucumber water is still there.

**Ed Gamble**

Yes.

**John Kearns**

Again, the banana milkshake as well. That banana milkshake can do whatever it wants. Fantastic. I tell you what, I'm bringing people here.

**James Acaster**

Yes.

**John Kearns**

Maybe a birthday. I'll have a birthday here.

**James Acaster**

That's nice. Which birthday?

**Ed Gamble**

Are you going to warn them about the gorilla?

**John Kearns**

No, don't tell anyone about the gorilla.

**Ed Gamble**

No.

**James Acaster**

Greg James having an unpleasant surprise.



**John Kearns**

He can't be seen. He's big time.

**James Acaster**

Yes, so, he can't go there.

**John Kearns**

He's top ten BBC.

**Ed Gamble**

Yes.

**John Kearns**

He can't be seen being surprised and noshed off by a gorilla. And it's not a gorilla, before anyone, you know, writes in.

**James Acaster**

What?

**John Kearns**

It's a mechanical thing.

**James Acaster**

Yes.

**Ed Gamble**

Yes.

**James Acaster**

Your main course now. I'm going to give it to you. Do you want to read it out?

**John Kearns**

Thank you.

**James Acaster**

What have you got for your main course?

**John Kearns**

Mummy's fried plaice with olive oil and matzo meal. Who's mummy? My mummy?

**James Acaster**

This is what you have to decide, I guess, because obviously for Miriam this is her mummy. She didn't say John Kearns' mummy.



**Ed Gamble**

Yes.

**John Kearns**

No.

**James Acaster**

So, you would think that, yes, like the main course is Miriam's mummy's fried plaice.

**John Kearns**

Yes, if you go to a restaurant and it says mummy's fried whatever, you're not thinking my mummy.

**Ed Gamble**

You don't think my mummy.

**John Kearns**

No, you're thinking the mummy of whoever owns the restaurant.

**Ed Gamble**

Yes.

**James Acaster**

But, like, for you, I mean, this is dream restaurant. I mean, I don't think it's out of the question that we could make it your mummy's fried plaice.

**John Kearns**

I don't think-, plaice. Oh, no, she doesn't really cook fish.

**James Acaster**

No?

**John Kearns**

You went out for fish. Yes, you went out for-, like, you know, it stinks the kitchen out.

**James Acaster**

Yes.

**John Kearns**

Mummy's fried plaice. Does she say how her mummy does it? Is it, like-, you know, what's the different between fried plaice and Miriam Margolyes' mummy? Easy for you to say. Olive oil, yes. A matzo meal. Is that what was in the balls?

**Ed Gamble**

Yes, I think it's the same stuff that's in the balls.





**John Kearns**

There's a lot of matzo, but, you know, Jewish food, it's delicious, man.

**James Acaster**

Yes.

**John Kearns**

Well, it's just fish and matzo meal. Miriam Margolyes' mummy's matzo meal.

**Ed Gamble**

Lovely.

**James Acaster**

How fast can you say that, John?

**John Kearns**

Miriam-, yes.

**James Acaster**

I mean, stumbled at-, huh?

**John Kearns**

Do you want to have a go?

**James Acaster**

I'll try. Miriam Margolyes' mummy's matzo meal.

**John Kearns**

Ed.

**James Acaster**

Miriam Margolyes' mummy's matzo meal.

**John Kearns**

Miriam Margolysos' mummy's matzo meal.

**James Acaster**

No.

**Ed Gamble**

You said Margolysos'.

**James Acaster**

Both times you're falling at Margolyes.



**Ed Gamble**

Yes. I noticed when you said it slowly the first time you said Miriam Margolyes.

**James Acaster**

Yes.

**John Kearns**

Yes. So, what's wrong? What is wrong then?

**Ed Gamble**

So, it's Margolyes, it not Magolyes.

**John Kearns**

Margolyes. Okay. Alright. Okay.

**James Acaster**

I think you need to maybe just-,

**John Kearns**

Miriam Margolyes' mummy's matzo meal.

**Ed Gamble**

There you go.

**James Acaster**

That's alright.

**John Kearns**

There we go. Brilliant. Yes. Brilliant. Sounds nice. Some chips?

**James Acaster**

No.

**Ed Gamble**

No.

**James Acaster**

That's not on there is it?

**John Kearns**

Tell you what, that's quite healthy that.

**Ed Gamble**

Yes.



**John Kearns**

Plaice is a-, it's quite a delicate fish.

**Ed Gamble**

John-, just for the listener, John said it's quite a delicate fish and then looked at me as if he wasn't sure and he was just checking that he'd got it right.

**James Acaster**

Yes, you know the jury can see that. They can see you looking to the accused with guilty eyes after you've said something.

**Ed Gamble**

Yes. It's quite flat isn't it, plaice?

**John Kearns**

Huh?

**Ed Gamble**

Flat, big flat fish.

**John Kearns**

Yes, flat.

**Ed Gamble**

Yes.

**John Kearns**

Everything's flat. Flat fish. Do you get any season, you know, can I do anything with this or is it just how-,

**Ed Gamble**

Well, do you want to know what you're having for your side and then you can-,

**James Acaster**

Ed, what's is paired with, the main course, the fish?

**Ed Gamble**

Oh, yes.

**John Kearns**

Oh, come on. Give me something nice in there.

**Ed Gamble**

Rose.



**James Acaster**

Oh, there you go.

**John Kearns**

Yes, lovely.

**Ed Gamble**

Dry, Provence.

**John Kearns**

Oh.

**Ed Gamble**

Yes?

**John Kearns**

I've had that.

**Ed Gamble**

Yes?

**John Kearns**

The paler the better, that's what I'm hearing.

**Ed Gamble**

Yes.

**James Acaster**

When did you have that?

**John Kearns**

I think I've been to Provence. Had it there. I think I've been there.

**James Acaster**

Yes?

**John Kearns**

There's a chapel. You know Matisse, the artist, Matisse?

**Ed Gamble**

Yes.

**John Kearns**

He built this chapel there and it was the last thing he did before he died.



**James Acaster**

Oh.

**John Kearns**

And he painted from his bed like on the walls with a long paint brush.

**Ed Gamble**

With a really long one?

**John Kearns**

Yes.

**Ed Gamble**

It's like a Taskmaster task.

**James Acaster**

Yes.

**John Kearns**

Yes. Matisse, he'd have been good at Taskmaster.

**Ed Gamble**

Yes.

**John Kearns**

Picasso. Taskmaster.

**James Acaster**

Do you think Matisse would have stood up to Greg tearing him apart though? Like he might have been alright at the tasks, but then getting told he's rubbish in the studio.

**John Kearns**

They'd storm off, artists-,

**James Acaster**

Yes. They'd storm off.

**Ed Gamble**

Yes.

**John Kearns**

Comedians, you sit there and take it.



**James Acaster**

Yes, some of us.

**John Kearns**

Maybe they did a kids one. I don't know. Happy to meet Mike. Matisse meeting Mike.

**Ed Gamble**

Do you think Matisse would like to meet Mike Wozniak?

**James Acaster**

Isn't Matisse doing the kids one? Is this Matisse as a kid or as an adult inexplicably entered into the kids' Taskmaster?

**John Kearns**

Well, the kids don't know who he is.

**Ed Gamble**

But they know he's an adult though.

**James Acaster**

They'll be able to tell.

**John Kearns**

They know he's an adult, he's bigger than them. Massive. He was massive by the end.

**James Acaster**

Was he?

**John Kearns**

Yes. What's the-, you know, is there like a-, I'm thinking about art now.

**James Acaster**

Yes.

**John Kearns**

I'm thinking, you know, candlelight maybe. Nice place mats.

**Ed Gamble**

Yes. Plaice like the fish?

**James Acaster**

Yes.



**Ed Gamble**

Hmm? Oh. Yes. Plaice like the fish. Flat fried fish. I mean, the thing is, right, let's be honest here, I don't know her mummy and it's a bit of fried fish and some matzo meal.

**Ed Gamble**

Yes.

**James Acaster**

Yes.

**John Kearns**

Well, yes, great.

**James Acaster**

Would you like to know her mummy?

**John Kearns**

Yes.

**James Acaster**

Would that help?

**John Kearns**

Miriam Margolyes' mummy.

**James Acaster**

Would that help if you were introduced to her mummy?

**John Kearns**

Yes, I think, you know, I reckon the apple doesn't fall far from the tree. I think you'd be, like, 'This all makes sense.' You know, like, I met Sam Campbell's parents in Australia. Bang. It all makes-, it just fits.

**James Acaster**

Do you remember the first time we met Sam Campbell?

**John Kearns**

Well, maybe you-, right, okay, cool.

**James Acaster**

Well, we didn't meet him at the same time, but the first time I-,

**John Kearns**

He was an arsehole to me.



**James Acaster**

Yes, so, the first time I became aware of him-

**John Kearns**

He knows. I told him this.

**James Acaster**

Yes, he knows. We were at the Melbourne Comedy Festival. It was probably, like, I don't know, 2013/2014, something like that.

**John Kearns**

Right.

**James Acaster**

And we were in one of the festival bars in the evening and you came up to me looking grumpy.

**John Kearns**

Alright.

**James Acaster**

And you went, 'Have you met this Sam Campbell?' And I went, 'I don't know who you're talking about.' And you were, like, 'He's a comic over here. He's really over familiar. He's rude.' And I was, like-

**John Kearns**

Big for his boots.

**James Acaster**

I was like-, I don't think you said big, but you were like, 'He's over familiar and he's rude.' And I was, like 'Oh, alright, I don't know who he is.'

**John Kearns**

He rude.

**James Acaster**

And we're stood next to the bar and then literally like within a minute of you saying that to me, Sam was doing a lap of the pub.

**John Kearns**

Yes.

**James Acaster**

And he just-, he didn't even stop walking. He went passed and he said something. He leant over and went, 'Mr Kearns.' And you were, like, 'That's fucking-, that's the guy.' He just looped round and carried on going.





**John Kearns**

Yes.

**James Acaster**

And I was, like-,

**John Kearns**

He's a wind up merchant.

**James Acaster**

Yes, that's what you said. You went, 'He keeps winding me up.'

**Ed Gamble**

He's a wind up merchant.

**John Kearns**

He's a wind up merchant.

**James Acaster**

And you were, like, 'He's winding me up all festival. He keeps winding me up.'

**John Kearns**

Yes, he'd say stuff like, 'The great John Kearns.'

**James Acaster**

Yes, that was it.

**John Kearns**

And I'd be, like, 'I don't know you.'

**James Acaster**

Yes.

**Ed Gamble**

He probably meant that though.

**John Kearns**

Not the way he says it.

**James Acaster**

Yes, he's winding me up.

**John Kearns**

Over familiarity-,



**Ed Gamble**

Yes.

**John Kearns**

When you don't know someone-,

**Ed Gamble**

That gets on your nerves does it?

**John Kearns**

What the hell's going on?

**Ed Gamble**

Yes.

**James Acaster**

Yes. It's funny.

**John Kearns**

Or someone being a bit like-, I love having the piss taken out of me but I've got to know where that's coming from.

**James Acaster**

Yes.

**Ed Gamble**

You've got to know the intention.

**John Kearns**

Yes.

**Ed Gamble**

Yes.

**John Kearns**

And if I know someone and like them, you can say anything to me because I'd find it funny.

**James Acaster**

Yes.

**John Kearns**

If I don't know who you are and you're doing that, I put the drawbridge up.



**James Acaster**

Yes.

**John Kearns**

And then I look through the little hole going, 'What's going on out there? Who's that?' And then I go back in to the castle-

**Ed Gamble**

Yes.

**John Kearns**

Chat to my friends. 'Come have a look. Look through there. Who's that? Who's that Australian guy on the other side of the moat just doing weird dances and shit?'

**Ed Gamble**

So, this castle analogy, where's the drawbridge?

**John Kearns**

No, don't, don't-, you've got to let things go, man, because I'm in the forest-, now you're going to start saying-, it's an expression. It's an expression.

**Ed Gamble**

Yes, I know, but-,

**John Kearns**

I'm not defending you. I don't want to argue in front of the lawyers about this.

**Ed Gamble**

Or the gorilla.

**John Kearns**

Or the gorilla.

**James Acaster**

Yes.

**John Kearns**

Or any-, you know-,

**James Acaster**

You're spinning a lot of plates at this point because now you're in a castle with a drawbridge.

**John Kearns**

I'm not in a castle. Not in a castle-,



**James Acaster**

Well, you are.

**John Kearns**

Not in a castle.

**James Acaster**

You just said you're looking at a little man dancing on the other side of the moat.

**Ed Gamble**

So, you're pulling up your drawbridge-,

**John Kearns**

Dancing on the other side of the moat because I've brought the drawbridge up, the metaphor being that I don't know him so I'm not letting him in.

**James Acaster**

Yes.

**Ed Gamble**

Yes.

**John Kearns**

Now I let him in. I know who he is. I like the guy.

**Ed Gamble**

So, he's in the castle now?

**John Kearns**

He's in the castle now.

**Ed Gamble**

Yes.

**John Kearns**

He still winds me up. He goes to me, 'Creator of worlds.'

**James Acaster**

He calls you that?

**John Kearns**

That's it. He keeps introducing me like that.



**Ed Gamble**

Yes.

**John Kearns**

And again I'm, like, 'What the fuck's his game?'

**Ed Gamble**

He means it.

**James Acaster**

Yes.

**John Kearns**

Yes, but he's got a smile, he's got a thing.

**James Acaster**

Yes, well, he knows it's funny to say it but he does mean it as well. He thinks you're a-,

**John Kearns**

But it's like he's going over your head to the audience, and in my mind I'm, like, 'No, you do it to me. You do it to my face.' I'm kicking him out of the castle. He's gone.

**James Acaster**

That didn't last long.

**John Kearns**

He doesn't need my castle. He's got his own castle.

**James Acaster**

Didn't last long. He's in another castle now.

**John Kearns**

He's got his own castle. Not worried about him.

**Ed Gamble**

Sam didn't speak to me for ages and then I found out he'd been texting James saying he was in the same room as me.

**James Acaster**

Yes.

**John Kearns**

He plays games. He plays games.



**James Acaster**

He was texting me saying, 'I can't believe I'm in a room with Ed Gamble.'

**John Kearns**

Yes, he plays games.

**James Acaster**

Yes.

**John Kearns**

He plays games and he laughs about it, pissing himself laughing this guy. Always laughing. Point is, I met his dad and I went, 'Apple don't fall far from the tree.'

**Ed Gamble**

Yes.

**John Kearns**

I met your parents.

**James Acaster**

Yes.

**John Kearns**

Don't think I've met anyone-

**Ed Gamble**

Don't think so.

**James Acaster**

Have you met Ed's-, yes, I don't know if you would think apple falls far from the tree with-,

**John Kearns**

No, well, I didn't think that with you actually.

**James Acaster**

Actually, maybe a little bit, but-,

**Ed Gamble**

Yes.

**John Kearns**

Really?



**James Acaster**

Huh?

**John Kearns**

Didn't think that with you really.

**James Acaster**

No, when you get to know them.

**John Kearns**

Oh, really. Who?

**James Acaster**

I guess it's like-,

**John Kearns**

Mum or dad?

**Ed Gamble**

Both.

**James Acaster**

Both.

**Ed Gamble**

Perfect mix.

**James Acaster**

Yes.

**John Kearns**

When you're young you think it's one though.

**James Acaster**

Yes, when you're younger you think-, well, I went through different phases of thinking I was more like my dad, more like my mum.

**John Kearns**

Same.

**James Acaster**

But now I can-,



**John Kearns**

Yes.

**James Acaster**

Both their voices are in my head all the time.

**John Kearns**

Same. Especially since like having a kid. When I'm fifteen I'm like, 'Yes, I'm my dad.' And now I'm like my mum and now you just-, it's that realisation as you get older that you're that mix and there is no getting away from that. But also you feel very lucky.

**James Acaster**

Yes.

**John Kearns**

So, it's a good mix. I'm not moaning about it. But, yes, that's something you don't really-, it's on the surface in your twenties or when you're a teenager. You're, like, 'Yes, I'm like my dad because he likes music and I like music. He can't stop buying CDs. He has to hide them in the car because, you know, my mum won't let him in the house with CDs any more.' You know, I'm, like, 'Yes, I buy CDs.' All that stuff.

**Ed Gamble**

Classic.

**John Kearns**

And now I'm older I'm like, 'Yes, my mum. I'm like my mum.'

**James Acaster**

Because you don't like CDs in the house?

**Ed Gamble**

Yes.

**John Kearns**

No, I like CDs in the house but I've nothing to play them on any more. He used to always buy music-,

**Ed Gamble**

Yes.

**John Kearns**

And my mum would just be-,

**Ed Gamble**

Had to hide them in the car?





**John Kearns**

Yes, and then he'd smuggle them in. He'd, like, make me smuggle them. I was like a mule. He'd go, 'Just bring them in up your t-shirt.' The reason why I talk about parents is Miriam Margolyes' mummy's fried plaice, I've never met Miriam's mummy but I'm sure that's going to be lovely. Fried flat plaice with olive oil, yum, yum, yum.

**James Acaster**

And a side dish of roast potatoes, small frozen peas-,

**John Kearns**

Oh.

**James Acaster**

Braised celery and braised carrots.

**John Kearns**

Fantastic.

**Ed Gamble**

Yes, happy with that?

**John Kearns**

Sounds gorgeous, absolutely gorgeous.

**Ed Gamble**

Yes?

**John Kearns**

Is there any-, sounds a bit dry.

**James Acaster**

Well, maybe a drink pairing with it to-,

**John Kearns**

Oh, a bit of gravy. Can the drink be gravy?

**Ed Gamble**

Go on, I'll give you that. Pint of gravy.

**John Kearns**

Oh, roast potatoes, beautiful. How do you make your roasts?

**Ed Gamble**

Pretty classic I'd say. Parboil.



**John Kearns**

Parboil.

**Ed Gamble**

Parboil the potatoes.

**John Kearns**

Yes.

**Ed Gamble**

Shake them round.

**John Kearns**

Yes. Some salmonella-

**Ed Gamble**

Don't do any of that.

**James Acaster**

Some what?

**John Kearns**

Oh no, no, no, no, don't.

**Ed Gamble**

No?

**John Kearns**

Well, I don't know how to say the word. He's on me.

**James Acaster**

Yes, I'm on him because he said salmonella.

**Ed Gamble**

Yes.

**John Kearns**

Yes, well, what is it?

**Ed Gamble**

Well, no, see have another go?

**John Kearns**

I'm doubling down. Salmonella.

**Ed Gamble**

Semolina.

**John Kearns**

Semolina. Salmonella, you know what, you don't want salmonella.

**Ed Gamble**

Salmonella.

**James Acaster**

That's Sam Campbell's nickname.

**Ed Gamble**

Yes.

**John Kearns**

So, that's what Nigella does. She puts the semolina on it.

**Ed Gamble**

Yes, I'd go maybe a bit of flour and then very very hot fat.

**John Kearns**

Love it.

**Ed Gamble**

Put it into the hot fat.

**John Kearns**

Love that.

**Ed Gamble**

Cover it with the hot fat, into the oven.

**John Kearns**

Love that. Brilliant. Love that. I'll have them. Braised celery. I've never cooked-,

**James Acaster**

That's the second time celery has come up.

**John Kearns**

I've never cooked celery. Have you ever had cooked celery?

**Ed Gamble**

Celery goes into the base of a lot of stuff, so, you will have had cooked celery.



**John Kearns**

Yes, I'll have had a lot of it thinking about it.

**Ed Gamble**

Yes.

**John Kearns**

Yes. I've actually done it myself many times.

**Ed Gamble**

Yes, celery, onion, carrot into the base of like a stew.

**John Kearns**

Yes. Yes, I do that most weeks.

**Ed Gamble**

Yes.

**John Kearns**

Braised, never braised it though. I'm not going to start braising it. Well, that's delicious, I mean, look at that.

**Ed Gamble**

Yes.

**John Kearns**

Yes, I'm happy. I mean, that's pretty basic isn't it?

**James Acaster**

It's pretty basic but I thought you would like that because I know-,

**John Kearns**

It's very comforting though, isn't it. It's very homely.

**James Acaster**

I know that you like a roast and you like talking to people about how they do a roast. I was pretty sure you would ask Ed how he did his roast potatoes because you love knowing that about people.

**Ed Gamble**

Yes. Ask James.

**John Kearns**

Well, everyone has their own way.



**James Acaster**

Yes, exactly.

**Ed Gamble**

Ask James.

**John Kearns**

Well, how do you do it? What's the James Acaster roast potato?

**Ed Gamble**

Parboil them.

**John Kearns**

Yes.

**Ed Gamble**

Put them on the tray with loads of olive oil and salt and pepper.

**John Kearns**

That's it.

**Ed Gamble**

I forgot the salt and pepper.

**John Kearns**

That's it.

**James Acaster**

Then squash them. I squash them all into the-, so, I push down on them with the back of a spatula, squash them all on-, so, that they break a little bit, not fully. Just break a little bit. And then put them in the oven, roast the hell out of them. You get loads of nice little crispy bits where you've smashed them.

**John Kearns**

Put your herbs in twenty minutes before the end. Don't put them in at the beginning.

**James Acaster**

Good tip.

**John Kearns**

Rub the herbs with olive oil so they don't burn.

**James Acaster**

I love it.



**John Kearns**

What I like about this menu is you do feel like I'm in, like, Miriam's brain. I'm in her house.

**Ed Gamble**

Another place.

**John Kearns**

Like this is, no, no, no.

**James Acaster**

Yes, oh man.

**John Kearns**

No, no, no.

**James Acaster**

So, is the castle inside the brain?

**John Kearns**

No, no, no.

**Ed Gamble**

So, your castle is in Miriam's brain?

**John Kearns**

No, we're not-,

**James Acaster**

Because I can picture it that you're in the castle with the drawbridge, you can look out of it and see people dancing the other side of the moat and then inside the castle-,

**Ed Gamble**

Yes, there's a gorilla up the turret.

**James Acaster**

Yes. Inside the castle there's, like, trees and stuff and there's a gorilla up the turret, and then you're sitting on the stand having your meal and there's a jury in there. So, I can picture it all, but now-,

**John Kearns**

So, there's a bible as well? There's a bible there probably?

**James Acaster**

You've got to swear on the bible.



**John Kearns**

Yes.

**James Acaster**

Does that mean anything to you?

**John Kearns**

The bible?

**James Acaster**

Yes. Like if you're swearing on the bible are you thinking, 'This is serious stuff.'? Or are you thinking, 'I don't believe in that anyway. I don't care.'?

**John Kearns**

Are you asking me if I swear on a bible am I taking that seriously?

**James Acaster**

Yes.

**John Kearns**

Yes.

**Ed Gamble**

Do they have another option now?

**James Acaster**

They must do.

**Ed Gamble**

Like The Da Vinci Code or something.

**John Kearns**

Yes.

**James Acaster**

If that's your book of choice. That's your favourite book.

**John Kearns**

Book of choice.

**Ed Gamble**

It's your choice.



**John Kearns**

It could be like Nigel Slater's Real Food.

**Ed Gamble**

Yes.

**James Acaster**

Yes, what book means the most to you?

**Ed Gamble**

Yes.

**James Acaster**

What would be your book?

**John Kearns**

Are you asking me?

**James Acaster**

Yes, what-,

**John Kearns**

Oh, maybe that Japanese book, In the Shadows. I'd swear on that. I've learnt a lot from that.

**Ed Gamble**

Yes? Well-,

**James Acaster**

Well, you've learnt three things.

**Ed Gamble**

Three things.

**John Kearns**

That's a lot. What's Kermode's rule about comedy films, if he laughs three times it's a comedy film.

**James Acaster**

Kermode?

**John Kearns**

Yes.





**James Acaster**

I think that's anyone who doesn't know you, which by now everyone knows you who's listened to this podcast, by the time they've got to this point in the episode.

**Ed Gamble**

Yes.

**James Acaster**

But, like, if people didn't know John Kearns I would say he's the kind of guy who takes Mark Kermode's rules for life very seriously and will quote-

**John Kearns**

No, no, when you hear someone give a rule-

**James Acaster**

Yes.

**John Kearns**

It's fun isn't it? It's nice. You go, 'Well, is that a rule I want to live by?'

**James Acaster**

Yes.

**John Kearns**

Because I'm always I think looking for rules.

**James Acaster**

Are you?

**John Kearns**

I'm always looking for things to hang the coat on, hang on the hat on.

**James Acaster**

Yes.

**John Kearns**

Because otherwise you're just scrambling around in life. So, if someone goes, 'If I laugh three times in a film it's a comedy.' I'll go, 'Hmm, well, okay, how often do I laugh at comedy films? Not a lot.'

**Ed Gamble**

But there are, like, sad films and stuff where there are three laughs in. Does that make it a comedy film?



**John Kearns**

No.

**James Acaster**

Also-,

**John Kearns**

That's the problem with comedy these days, you don't know what's comedy any more.

**James Acaster**

Well, Mark Kermode does, if you laughs three times. Do you think Mark Kermode when he's laughed twice at a film gets in his head?

**Ed Gamble**

Yes.

**John Kearns**

Yes, 100%.

**James Acaster**

Because then he's, like, 'Oh-oh, am I going to laugh a third time-,'

**Ed Gamble**

Here we go.

**James Acaster**

That third one has got to be difficult because now he's thinking, 'If I laugh again it's a comedy. If I don't it's not.' And now he's over analysing it because the first two laughs might have come easily, you know, he's been like, 'Oh, that's funny. He doesn't get on with his son and his son had a go at him and that's funny that mini me humped the laser. And then after that is he, like, going, 'Well, when am I going to laugh?'

**John Kearns**

Austin Powers?

**James Acaster**

Austin Powers Two. The Spy Who Shagged me.

**Ed Gamble**

Yes.

**John Kearns**

Yes, God.



**James Acaster**

You're laughing at the title for that film.

**Ed Gamble**

Yes, so, that's one.

**John Kearns**

Holy moly.

**James Acaster**

You're laughing at the title immediately.

**Ed Gamble**

You've laughed before you've gone in.

**James Acaster**

Spy Who Shagged me. Laugh.

**John Kearns**

I'm laughing at the name.

**James Acaster**

Yes.

**John Kearns**

I saw that film with my nan. She fell asleep in the trailer. I just watched it.

**James Acaster**

Just you?

**John Kearns**

Just me. Well, my nan was there.

**James Acaster**

Yes, but she was asleep.

**John Kearns**

Yes.

**James Acaster**

Asleep.

**John Kearns**

She's still there.



**James Acaster**

You had a good time?

**John Kearns**

Huh? Loved it.

**James Acaster**

Funny film.

**John Kearns**

I'd run away from home.

**James Acaster**

Sorry?

**John Kearns**

I'd run away from home. I was sick of it.

**Ed Gamble**

What?

**John Kearns**

I don't know. I don't know how old I was but I was sick of it. So, I went, 'Right, I'm off.' And then I got to my nan's-

**Ed Gamble**

Hang on, you ran away from home and ran straight to your nan's house?

**John Kearns**

I ran away. Yes. Well, I'm not at home am I? I ran away from home.

**Ed Gamble**

Yes, but to your nan's house, which is basically your house.

**James Acaster**

I think she's going to basically tell them where you are.

**John Kearns**

Anyway, she calls my mum. She went, 'He's here.'

**James Acaster**

Yes, of course.



**John Kearns**

And I remember being at the top of the stairs looking down.

**James Acaster**

Didn't your nan live in Ireland? That's pretty impressive.

**John Kearns**

No. No, they're from Ireland. She's in Tooting. She's about fifteen minutes.

**James Acaster**

Oh, I thought you'd run away to Ireland on your own.

**John Kearns**

And I'm looking down the bottom of the stairs like, 'Yes, I'm here. What you going to do about it?' And I can just see my nan talking to my mum. She's, like, 'Okay, okay.' Now, I'm thinking, 'They're going to collect me.'

**Ed Gamble**

Yes.

**James Acaster**

No.

**John Kearns**

My mum clearly went, 'He can stay there.' So, I was there for three days. I'm, like, 'This has back fired.'

**James Acaster**

Three days.

**Ed Gamble**

How old were you?

**John Kearns**

Well, The Spy Who Shagged Me, I went to see that. Well, that was a twelve and I'm probably feeling a bit cheeky seeing that, so, maybe I'm eleven. 1998/99. I don't know.

**James Acaster**

So, you ran away from home. You went straight to your nan's.

**John Kearns**

Yes, I ran away from home and I'm thinking, 'Yes, my parents are going to be, like, 'Where is he?' Like, 'Oh, we've got to get him back, our beautiful son.'"



**James Acaster**

Yes.

**John Kearns**

My nan grasses me up. She says, 'He's here.'

**James Acaster**

He's here. He's at my house.

**John Kearns**

And my mum clearly went, 'Fuck him. Have him.'

**Ed Gamble**

Yes.

**James Acaster**

Yes.

**John Kearns**

And I remember going, 'Hey? That's not-,'

**Ed Gamble**

Totally called your bluff on it.

**John Kearns**

Oh, they called my bluff.

**Ed Gamble**

Yes.

**John Kearns**

But then it worked. My nan went, 'Do you want to go to the cinema?' Went to Wimbledon. Went to the cinema.

**James Acaster**

So, your nan said to you, 'Do you want to go and see Spy Who Shagged Me.'?

**John Kearns**

I remember thinking, 'I want to-,' No, she didn't say that. I said that.

**James Acaster**

You said, 'Nan-,'



**Ed Gamble**

Did you say, 'I want to go and see Austin Powers, The Spy Who Shagged Me.' To your nan?

**John Kearns**

Well, you know, younger listeners, they'll think it's crazy, but you got the local paper out. You got the listings in there. It was the only way of finding-, you're picking up, calling the Odeon. You're calling the cinema, man.

**James Acaster**

Yes.

**John Kearns**

And we went there. I remember, yes, great movie. Funny movie.

**James Acaster**

She fell asleep. You watched it.

**John Kearns**

Yes. Probably, you know, I wear a wig. I wear fake teeth on the stage. Maybe formative, I don't know.

**James Acaster**

Yes.

**John Kearns**

Have you seen the film-, oh, fuck.

**James Acaster**

Yes.

**John Kearns**

German film. About four hours long.

**James Acaster**

Das Boot?

**John Kearns**

It's not Das Boot. Toni Erdmann. Toni Erdmann.

**James Acaster**

Oh, yes. Yes, yes. Is it that long?

**John Kearns**

It's a long film, yes.

**James Acaster**

Okay.

**John Kearns**

Three hours.

**James Acaster**

Yes, yes, I've seen it.

**John Kearns**

Beautiful film.

**James Acaster**

Yes.

**John Kearns**

About a guy who wears a wig, false teeth.

**James Acaster**

Yes. He can't be serious with people, he's always got to be joking.

**John Kearns**

Yes, and his daughter doesn't like that.

**James Acaster**

Yes, it affects his relationship with his daughter.

**John Kearns**

That beautiful moment at the end where she finally embraces it.

**James Acaster**

Yes.

**John Kearns**

She puts on the fake teeth and the wig and she's finally, kind of, being silly with her dad and he's, like, 'Oh, fantastic.' And he runs back into the house to get a camera to, kind of, capture this moment. The film camera stays on her, just stays on her face for about a minute, and within that minute you see her become self conscious again. The silliness has gone and she slowly takes it off and then you don't see him come back. The idea of being silliness, being light, being funny is just so-, it can just go in a second.

**James Acaster**

She added a salad course to this as well. So, she added a soup-,





**John Kearns**

Do you know what I hate?

**James Acaster**

Huh?

**John Kearns**

Just tell me you're going to edit it out.

**James Acaster**

What? That isn't getting-,

**Ed Gamble**

No, that's staying in.

**John Kearns**

Well, you started again like you were going to edit it out.

**James Acaster**

No, I just thought, 'Well, there's nothing to add to that. It's beautiful.' We don't have to puncture everything that you do. We can just let you talk about silliness in a passionate way.

**Ed Gamble**

Green salad.

**James Acaster**

Yes.

**John Kearns**

Green salad.

**James Acaster**

A green salad for you. Romaine-,

**John Kearns**

With roast potatoes, no, I'm not-,

**James Acaster**

Endive.

**John Kearns**

Endive.



**James Acaster**

Endeeve.

**John Kearns**

Endive.

**Ed Gamble**

Endeeve.

**John Kearns**

Endeeve.

**James Acaster**

Rocket with a French dressing on the side.

**John Kearns**

Yes, brilliant. Well, no.

**James Acaster**

Go on. Be honest.

**John Kearns**

I don't want it with my potatoes. Maybe nice with a bit of fish.

**Ed Gamble**

Yes.

**James Acaster**

Which you got-, you haven't got mummy's fried plaice.

**John Kearns**

Oh, I'm not eating the salad.

**James Acaster**

Yes.

**John Kearns**

I'm just going to leave it.

**James Acaster**

Just-, yes, I admire your honesty with that. You're not going to eat that.

**John Kearns**

It's nice, I mean, well, I like salad and a nice French dressing. I make my own French dressing.



**James Acaster**

Yes?

**Ed Gamble**

Talk us through it.

**John Kearns**

White wine vinegar, Dijon mustard, salt, pepper, lemon. I don't know if that's French, but that's what I do. Put it in a jam jar, shake it up.

**Ed Gamble**

Do you pretend to be a cocktail waiter when you're doing that?

**John Kearns**

Yes. I don't want it though. It's hot food. The hot/cold thing going on.

**James Acaster**

You don't like hot/cold?

**John Kearns**

Oh, who does? Not me.

**James Acaster**

I don't know. So, someone who arrived today drinking an iced coffee might enjoy playing with temperatures. I don't know.

**Ed Gamble**

What about in a dessert though? What about-,

**John Kearns**

Yes, that's nice in a dessert, yes, brownie ice-cream.

**Ed Gamble**

Yes.

**John Kearns**

Lovely. Love that. I'm a contrarian. You don't want cold salad with a roast potato though.

**Ed Gamble**

I, kind of, agree because it, like, wilts the salad and-,

**James Acaster**

So, every now and then it's, like, I'm thinking of all the different settings and just imagining someone on the witness stand saying the phrase, 'I'm a contrarian.'



**John Kearns**

Again, if I'm in the jury I'm looking at the guy going, 'Well, you know, he's telling me that.' It's worse if you're watching someone and you lean over to the next person and you go, 'I think this guy is a contrarian.' Whereas, if I said, 'I think this guy's a contrarian.' And then I look up at the stand and the guy goes, 'I'm a contrarian.' I'd be, like, 'Hey, he's telling me.'

**James Acaster**

Like Derren Brown would do?

**Ed Gamble**

Yes.

**John Kearns**

Why is he doing that?

**James Acaster**

Derren Brown tells the audience what he's doing-,

**John Kearns**

Yes, he said-,

**James Acaster**

So, then they trust him more.

**John Kearns**

Well, that's the thing about magic, it's the most honest art form because they tell you-,

**Ed Gamble**

So, you know it's a trick.

**John Kearns**

The first thing you're told is, 'I am going to trick you.'

**Ed Gamble**

Yes.

**John Kearns**

'This is bollocks. Nothing is real. Welcome to the show.'

**Ed Gamble**

You should open your shows like that.

**John Kearns**

I'm going to trick you-,



**Ed Gamble**

Yes.

**John Kearns**

This is all bollocks. It's all a trick. Welcome to the show.

**Ed Gamble**

Yes.

**James Acaster**

Yes.

**John Kearns**

Curtain up.

**Ed Gamble**

Yes.

**James Acaster**

Oh, and then curtain up?

**John Kearns**

Then curtain up.

**James Acaster**

So, what you're saying, you're saying it off stage. That's your stage mic?

**John Kearns**

It's a voice over. It's dark, yes.

**Ed Gamble**

Yes.

**John Kearns**

Off stage mic.

**James Acaster**

Yes.

**Ed Gamble**

Hang on, curtain up-,

**John Kearns**

No curtain down.



**Ed Gamble**

You're behind the curtain?

**John Kearns**

Yes.

**Ed Gamble**

For the start of the show?

**John Kearns**

Lovely stuff. Maybe shoes, just the shoes. Smoke. Then I appear.

**Ed Gamble**

In the shoes?

**John Kearns**

Yes, I walk on wearing shoes and throw the shoes away. 'Don't know who left them there. Off you go.'

**Ed Gamble**

That's good.

**John Kearns**

That's a funny beginning isn't it?

**James Acaster**

That is a funny beginning.

**John Kearns**

That's funny.

**James Acaster**

Yes.

**John Kearns**

You walk into the theatre. Black out.

**James Acaster**

Yes.

**John Kearns**

Voice over. It's all a trick.

**Ed Gamble**

This is all bollocks.

**John Kearns**

This is all bollocks.

**James Acaster**

I'd watch this.

**John Kearns**

It's got a pack of lies.

**James Acaster**

Okay.

**John Kearns**

Welcome to the show.

**Ed Gamble**

Yes.

**John Kearns**

Curtain up. Pair of shoes. Smoke. I walk on wearing shoes. Throw the shoes in the audience. 'Don't know who left them there.' Crack on.

**Ed Gamble**

Great.

**James Acaster**

Virgin Mary, no ice, plenty of Worcester sauce, slice of lemon, more celery. We've got celery again.

**John Kearns**

Virgin Mary, so, no booze in there?

**James Acaster**

No booze in there.

**Ed Gamble**

No.

**James Acaster**

How do you feel about that?

**John Kearns**

Great. Sounds lovely.



**Ed Gamble**

No ice.

**John Kearns**

No ice? Oh.

**James Acaster**

No ice. Plenty of Worcester sauce. Slice of lemon. Celery.

**John Kearns**

Celery again?

**James Acaster**

Yes.

**John Kearns**

Slice of lemon. I don't really want-, I'll take the lemon out.

**James Acaster**

Yes.

**John Kearns**

Worcester sauce, great, plenty, yes, I love that.

**James Acaster**

Yes. Do you prefer a Virgin Mary or a Bloody Mary in all honesty?

**John Kearns**

Do you know what, I've probably only had it twice in my life. Who are these people that are, like, hung over going, 'Let's get the Bloody Mary's down.'? I'm, like, 'I've got shit to do. Sorry.' Does Miriam drink?

**James Acaster**

Not sure. I mean, she didn't want any booze on this menu.

**Ed Gamble**

No.

**John Kearns**

Oh, it sounds like she doesn't. I mean, I'm on antibiotics at the moment.

**James Acaster**

Yes?





**John Kearns**

I can't drink until next Sunday, so, it sounds good.

**James Acaster**

Yes.

**John Kearns**

I went to the dentist last week.

**James Acaster**

I've been to the dentist with you.

**John Kearns**

I said, 'Thank you, dentist.' Do you know like when you say, 'Thank you, doctor.' I said, 'Thank you, dentist.' And it didn't sound right.

**James Acaster**

At the end he called him dentist.

**John Kearns**

I went, 'Thank you, dentist.'

**Ed Gamble**

Yes. They are doctors though you know.

**John Kearns**

Hey.

**James Acaster**

Yes, they are doctors, yes.

**Ed Gamble**

They are doctors, yes.

**James Acaster**

Yes.

**John Kearns**

I thought they were dentists.

**James Acaster**

Their title is-,



**John Kearns**

No, they're dentists.

**James Acaster**

No, their title is doctor. They're not called-

**John Kearns**

I'm calling them dentists. You don't go to the dentist to call the dentist the doctor.

**James Acaster**

We've got good news for you though, John. The dessert.

**Ed Gamble**

I've just realised.

**John Kearns**

Ben's laughing. Ed's laughing. James composed with the killer punch.

**James Acaster**

No, this is good news.

**Ed Gamble**

This is good news.

**John Kearns**

Well why is he-, Ed's-,

**Ed Gamble**

Because it's perfect.

**James Acaster**

Just coincidence.

**John Kearns**

Alright, let me think. Why is it perfect? Why would Ed laugh like that?

**Ed Gamble**

I was laughing out of happiness.

**John Kearns**

Oh, okay.

**Ed Gamble**

It wasn't a cruel laugh.



**John Kearns**

It's either ice-cream or something to do with the gorilla.

**James Acaster**

Coffee and dark chocolate ice-cream from Nardulli. So, I think it's in Clapham, I think we've talked about that. But-,

**John Kearns**

Oh, I live near Clapham. What is it an ice-cream shop?

**James Acaster**

Yes. Miriam Margolyes says it's the best ice-cream. She gets a scoop of the coffee, scoop of the dark chocolate, that's her favourite dessert in the world.

**John Kearns**

Clapham seems like it's got some nice food places.

**James Acaster**

Oh, yes, man.

**John Kearns**

Who's the chap? Ru? The chef. He just closed-,

**Ed Gamble**

Michel Roux Jr?

**John Kearns**

Everything on top drawer, he said Clapham-,

**Ed Gamble**

Yes, he probably lives in Clapham.

**John Kearns**

And I wrote that down on a bit of paper. I was, like, 'Oh, yes, I live near there. I need to do all that.' Does he live near Clapham?

**Ed Gamble**

I guess so if that's what he was picking.

**John Kearns**

Yes.

**James Acaster**

Sounds like it.



**John Kearns**

Yes. A lot of chefs live in Wandsworth area.

**Ed Gamble**

Yes.

**John Kearns**

Ramsey.

**Ed Gamble**

Does he?

**John Kearns**

Yes, big house.

**James Acaster**

You'd love Ramsey. He's one of the kind of people I think you would love to meet.

**Ed Gamble**

Yes.

**James Acaster**

Like, you would love to meet Gordon Ramsey.

**John Kearns**

I would, yes.

**James Acaster**

There's just certain figures in pop culture, Kermode is a perfect example as well, like, certain people who just seem like they're staples now, they're part of the furniture. They've been there for a long-,

**John Kearns**

I like meeting the furniture.

**James Acaster**

And you're, like, 'There they are.'

**John Kearns**

Yes, I like meeting the furniture.

**Ed Gamble**

Yes.



**James Acaster**

Mark Kermode. Gordon Ramsey.

**John Kearns**

Because the thing with Ramsey, right?

**James Acaster**

Yes.

**John Kearns**

We all know him as like, you know, just almost like a TV personality.

**Ed Gamble**

He's on the Mount Rushmore.

**John Kearns**

But it's how good he is at the-, like everything else is noise.

**James Acaster**

Yes.

**John Kearns**

And, like, everyone knows him maybe, like, everyone knew him from the tellie or just the Hell's Kitchen all that, and know him now, he sells pans he does, he'll flog you anything. But, nineties, he worked his arse off and he was the best and I like that. I like when, you know when you're like a musician and you love an album and then the other albums are shite-,

**James Acaster**

Yes.

**John Kearns**

But you don't care because you're, like, 'Well, they did that.'

**James Acaster**

Yes.

**John Kearns**

Like I like Rufus Wainwright and, you know, the last few albums, whatever, not for me, but because he did what he did early 2000s, Poses, it's that freedom of, like, he could do anything, I'm up for it. You've got to defend them because they gave you that moment. And, like, if you go on YouTube and watch the-, there's a documentary about Marco Pierre White and Ramsey because they worked together, it's fantastic. Keith Floyd turns up, Marco Pierre White's hero. He makes him lamb chops and mash. They just sit there in silence eating it and you know that's good, lamb chops and mash, fantastic. Yes, I'd love



to meet Ramsey. I mean, I think he'd hate me. I think he'd just be, like, 'What's your deal?' He'd slap me about a bit. He'd point at something I'm wearing and he'd go-,

**James Acaster**

Well, there you go, you got your chocolate ice-cream, we're not sold out.

**Ed Gamble**

Yes.

**John Kearns**

It's not sold out.

**Ed Gamble**

It's not closed.

**James Acaster**

You've got it.

**John Kearns**

And what was the coffee vibe, what was that?

**James Acaster**

A coffee ice-cream and a dark chocolate ice-cream.

**John Kearns**

Brilliant.

**Ed Gamble**

Happy with that?

**John Kearns**

It's a really nice meal.

**Ed Gamble**

Yes.

**James Acaster**

You love iced coffee, so, coffee ice-cream is basically that.

**John Kearns**

This is like a meal that, you know, your favourite at school, your mate's mum-, like, you went, 'I can't wait to go round to their house because, you know, matzo meal, flat fish, liver and coffee. Yes, I mean, the more I say the more I'm, like, 'You can give or take some of this.' But-,



**James Acaster**

And what I've noticed has happened as well is that normally when we do these episodes, the normal episodes we ask the guests what they're going to eat and we don't know what they're going to eat, and as they're saying their courses Benito will write it down on his notepad, and then at the end he'll hand it to me so that I can read them their menu back and see how they feel about it. Now, obviously, with this one I've got Miriam's menu written down in front of me, but I've noticed out the corner of my eye that Ben has still been writing the menu down as we go along-,

**Ed Gamble**

Have you?

**James Acaster**

And he's literally teed up-, he's about to hand it to me, so, I can read you your menu back, even though I have read you the menu throughout the whole episode.

**John Kearns**

And you've got it in front of you.

**Ed Gamble**

Yes.

**James Acaster**

He's already in the rhythm of what it used to be like. We added drinks to it, so, he wants me to say that as well, but I don't think-,

**Ed Gamble**

But I don't think we need to read the menu back.

**James Acaster**

But I love that-,

**John Kearns**

Do you want me to read the menu?

**James Acaster**

Yes.

**John Kearns**

Your honour.

**James Acaster**

Yes.



**John Kearns**

Members of the jury, gorilla, I don't know, James, Ed-,

**James Acaster**

Yes. Sam Campbell.

**John Kearns**

Castle.

**Ed Gamble**

Outside the castle.

**John Kearns**

Yes, castle. What a fantastic menu. Miriam Margolyes' tasting menu. I had water with some still cucumber.

**Ed Gamble**

Still cucumber.

**John Kearns**

No, no.

**Ed Gamble**

That's the way I want my cucumber.

**James Acaster**

Still.

**Ed Gamble**

If you get a fizzy one-,

**John Kearns**

I like my cucumber like I like my water, still. I don't trust a moving cucumber. Imagine a cucumber just, you know, flew across the room now.

**James Acaster**

Yes, yes-,

**Ed Gamble**

Think it's a snake.

**James Acaster**

You wouldn't put that in your drink.





**John Kearns**

No, well, if you saw a cucumber on the floor you'd think, 'Somebody's dropped a cucumber.'

**Ed Gamble**

That's why cats are scared of cucumbers.

**James Acaster**

Yes.

**John Kearns**

Are they?

**Ed Gamble**

Because they think they're snakes.

**James Acaster**

Yes.

**John Kearns**

What's the Ken Dodd joke about a cucumber?

**James Acaster**

Go on.

**John Kearns**

What a lovely day for sticking a cucumber through the vicar's letterbox and saying, 'Vicar, the Martians have landed.' Frank Skinner's favourite joke that. I mean, I'm told by Ken Dodd. Still with a cucumber, sliced presumably.

**James Acaster**

Yes.

**John Kearns**

Some soda bread, brown bread. Chopped liver from Panzer's with Ikea round crispbread. Chicken soup with matzo balls and carrots, celery and onion. Mummy's fried plaice with olive oil and matzo meal.

**Ed Gamble**

You've got coffee with the liver.

**John Kearns**

Coffee-,

**Ed Gamble**

Banana milkshake with the soup.



**John Kearns**

Banana milkshake. Mummy's fried plaice, olive oil, matzo meal. Roast potatoes. Small frozen peas, specifying that they're small.

**James Acaster**

And frozen.

**John Kearns**

Small. In fact they're all the same size aren't they? Braised celery, braised carrots.

**Ed Gamble**

Pint of gravy.

**John Kearns**

Green salad, fuck that. Virgin Mary, no ice. I'm having ice. You can give me ice. Coffee and dark chocolate ice-cream from Nardulli.

**James Acaster**

Yes.

**Ed Gamble**

Happy with that John?

**John Kearns**

I'm coming again. That's absolutely beautiful. It's a really genuinely beautiful meal. I'm happy and I'm going to bring people back.

**Ed Gamble**

Well, thank you very much for coming back to the dream restaurant, and after you've paid the bill there's a little rustling in the trees above you.

**John Kearns**

Oh, yes.

**Ed Gamble**

It's gorilla time.

**James Acaster**

Hope you left a tip.

**Ed Gamble**

You're about to.



**John Kearns**

Yes, well, I mean, someone had to say it.

**James Acaster**

Taken to prison.

**Ed Gamble**

Thanks John. Well, there we are, James, I think that actually-, that's got legs.

**James Acaster**

That's got legs. That was good.

**Ed Gamble**

Yes, that was fun.

**James Acaster**

I mean, look, we're saying that now, you know, it could be that the Off Menu Twitter account is just inundated with tweets being like, 'Never ever do that again, I don't like change.'

**Ed Gamble**

Yes. But I don't think they will because it was nice chatting to John. Look, the format is even looser than it normally is.

**James Acaster**

Yes.

**Ed Gamble**

It's an excuse to chat to these people again.

**James Acaster**

It's nice to hear from John again, learn even more about him and his life and where his life is now.

**Ed Gamble**

Yes.

**James Acaster**

And also just be reminded of Miriam's menu.

**Ed Gamble**

Yes, exactly.

**James Acaster**

And how tasty that was.



**Ed Gamble**

Look, the hard core are going to love it.

**James Acaster**

Yes, the hard core are going to love it and any-, there are going to be some people who that's the first episode they've ever listened to.

**Ed Gamble**

Crazy.

**James Acaster**

And they'll be, like, 'Oh, cool, I get it.'

**Ed Gamble**

Yes.

**James Acaster**

It's a podcast where they say to a guest, 'Here's a meal that another celebrity likes, would you like to eat that?' Well, seems cool to me.

**Ed Gamble**

Yes, well, oh, look, there are plenty of people that we want to get on again, so, if you have any requests for people that you'd like to hear again, maybe do this format-,

**James Acaster**

Yes.

**Ed Gamble**

Get in contact with Benito and he'll send you a signed chopping board.

**James Acaster**

He will, and also make sure you mention what guest's menu you would like them to eat as well.

**Ed Gamble**

Yes, exactly. Don't forget John's special, The Varnishing Days, is available on Sky. Thank you very much for listening to this new-, it was like a pilot wasn't it James?

**James Acaster**

Yes, it was a pilot and fingers crossed we get a full series commission.

**Ed Gamble**

Bye.



**James Acaster**  
Bye.