



# Off Menu – Ep186 – John Kearns

**Ed Gamble**

Welcome to the Off Menu podcast, taking the spinach of bad times, putting it in the pan of the internet, and shrinking it down to an itty-bitty bit of bad time spinach.

**James Acaster**

Oh, I thought-, see I wasn't ready there, because I thought you were going to add garlic, or maybe you could cream it up.

**Ed Gamble**

No, man. Maybe I should've added the garlic of humour.

**James Acaster**

I didn't know what-, yes, you should've added-, there was no humour in it. Is this going to be a humourless episode?

**Ed Gamble**

No, well, I don't know, it depends what form John's on, but-,

**James Acaster**

Yes, probably will be a humourless episode actually.

**Ed Gamble**

You know, I was just mainly focusing on, 'We take bad times and shrink them down.'

**James Acaster**

Yes, yes.

**Ed Gamble**

Because that's what spinach does, isn't it, it reduces right down.

**James Acaster**

So this is what we're doing.

**Ed Gamble**

Yes.

**James Acaster**

This is the Off Menu podcast. Ed is a Maître De, I am a Genie Waiter, and we invite a guest every single week into our dream restaurant, and we ask them their favourite ever starter, main course, desert, side dish, and drink, not in that order. And this week our guest is John Kearns.



**Ed Gamble**

John Kearns. John Kearns, one of the greats.

**James Acaster**

Fantastic, we love John Kearns. We were delighted to watch him absolutely knock things out the park on his fantastic series of Taskmaster.

**Ed Gamble**

Well, no, he didn't knock things out the park.

**James Acaster**

Well he was funny.

**Ed Gamble**

He was brilliant, and very funny.

**James Acaster**

Yes.

**Ed Gamble**

But everything stayed in the park. He mainly knocked it directly into his own face.

**James Acaster**

Yes, which is what we wanted to see.

**Ed Gamble**

Yes.

**James Acaster**

But yes, he did, most of it knocked directly into his own face. And he's on tour at the minute as well, if you want to go and see him.

**Ed Gamble**

He's on tour, 'The Varnishing Days.'

**James Acaster**

John has never done-, I was going to say, 'Never done a bad show,' he's never done an alright show. He's always done a fantastic show.

**Ed Gamble**

Yes, it's always been fantastic.



**James Acaster**

And you want to get yourself along to see John live.

**Ed Gamble**

I've booked to go and see him.

**James Acaster**

Exciting.

**Ed Gamble**

He's doing a big show at the Bloomsbury Theatre. I've booked to go and see that.

**James Acaster**

You'll be there.

**Ed Gamble**

Very excited. I'll be there.

**James Acaster**

So listen out for Ed, if you're in the Bloomsbury audience, listen out for that Ed Gamble laugh, because he lets it fly.

**Ed Gamble**

I let that bad boy fly. Especially when I'm watching John Kearns, he's brilliant.

**James Acaster**

Yes.

**Ed Gamble**

But despite that, if John Kearns says an ingredient that we do not like, or that we're not happy with, or that we've just come up with randomly, he's gone.

**James Acaster**

He is gone. And this week the secret ingredient is, double cheeseburger.

**Ed Gamble**

Double cheeseburger. Double cheeseburger, because John picked double cheeseburger for a task in Taskmaster.

**James Acaster**

So we're being sneaky here, because we've seen him order it on TV before.

**Ed Gamble**

Yes.



**James Acaster**

He was doing a task where you could order any three items, didn't even have to be food, to use in the task, without knowing what the task was, and he thought of a double cheeseburger. So this is when he has the choice of anything in the world.

**Ed Gamble**

Yes.

**James Acaster**

So now we're asking just food, this could very well be a kicker-outer.

**Ed Gamble**

Yes, it could be a kicker-er outer-er, but you know what, if it is, so be it, but I'd be sad to see him go.

**James Acaster**

Yes, but also, anyone who's seen him on Taskmaster will expect him to get kicked out of this, so.

**Ed Gamble**

Absolutely. This is the Off Menu menu of John Kearns.

**James Acaster**

John Kearns.

**Ed Gamble**

Welcome, John, to the dream restaurant.

**John Kearns**

Oh, thanks for having me, beautiful.

**James Acaster**

Welcome, John Kearns, to the dream restaurant, we've been expecting you for some time.

**John Kearns**

Thanks for having me, good to see you.

**Ed Gamble**

Good to see you.

**James Acaster**

Good to see you, John.

**John Kearns**

Yes, you look nice today.



**James Acaster**

Thank you, you look nice today.

**John Kearns**

Thank you. Rosy-cheeked.

**James Acaster**

Do I look rosy-cheeked today?

**John Kearns**

Yes. I feel rosy-cheeked.

**Ed Gamble**

Well it's because it's cold outside, I guess, isn't it?

**James Acaster**

Cold outside.

**Ed Gamble**

It's the cold to the warmth.

**James Acaster**

This room's quite warm.

**John Kearns**

Taxi driver didn't have the heating on.

**James Acaster**

Yes?

**John Kearns**

And then he was getting a phone call from his mate, and he quickly had to get it onto his headphones, but in between him having it, like, loud so I could hear, and his headphones, the guy was going, 'Hate this job. Can't stand this job. An hour, it's taken me an hour-,' And he was talking.

**Ed Gamble**

His mate was saying that, or he was-,

**John Kearns**

Yes, his mate had driven-, it'd taken him two hours to drive to Heathrow.



**Ed Gamble**

He wasn't-, the taxi driver that you had wasn't shouting, 'I hate this job,' and then immediately stopped speaking as soon as he put his headphones in?

**John Kearns**

No, no. The taxi driver, he was talking to his mate, who was also a taxi driver.

**Ed Gamble**

Right.

**John Kearns**

And he was saying, 'You learn from your mistakes. Calm down.'

**James Acaster**

Did you know he was a taxi driver, his other mate, did he say that, or did he just say he hated his job? Because he could've been anything, he could've been a lion tamer.

**John Kearns**

To be-, he didn't ever tell me he was a taxi driver.

**James Acaster**

Yes, you're assuming that.

**Ed Gamble**

Yes.

**John Kearns**

But how would it be a lion tamer? 'Hate this job. Hate this job. Took me two hours-,'

**James Acaster**

To tame a lion, this morning.

**John Kearns**

To tame a whole lion.

**Ed Gamble**

Yes. That's quite quick though, isn't it?

**John Kearns**

Two hours? Yes, I couldn't do it in two hours.

**Ed Gamble**

No.



**James Acaster**

Not for a show. The lion tamers, they get a fifteen minute slot like everyone else at the circus. So you've got to do it in a short amount of time.

**Ed Gamble**

Yes, but they're not bringing in a new lion every day, are they? I'd imagine they're pre-taming lions.

**James Acaster**

Yes, still.

**John Kearns**

Do you know what, yes, I guess the lion is pretty tame.

**James Acaster**

Yes.

**John Kearns**

Because he knows the guy, you know, the lion comes out, 'Oh, you again.'

**James Acaster**

Yes.

**Ed Gamble**

Yes.

**James Acaster**

Yes.

**John Kearns**

Yes.

**James Acaster**

Yes. The lion's putting on a show.

**John Kearns**

The lion puts on the show.

**Ed Gamble**

Yes.

**James Acaster**

Yes, he's acting ferocious.



**Ed Gamble**

But you never know when they could flip.

**James Acaster**

Siegfried and Roy.

**John Kearns**

What, the lion?

**Ed Gamble**

Yes.

**John Kearns**

I like watching those videos, you know, when-,

**James Acaster**

Tiger, Siegfried and Roy.

**Ed Gamble**

Yes.

**James Acaster**

They can flip. Sorry.

**John Kearns**

The tiger can flip?

**James Acaster**

I used Siegfried and Roy as an example of, like, no matter how tame you got it, they are still dangerous animals.

**Ed Gamble**

Yes.

**John Kearns**

Oh yes.

**James Acaster**

But they're tigers-, they're tigers not lions.

**Ed Gamble**

Yes, yes.





**James Acaster**

And I don't want people listening to this thinking that I don't know that Siegfried and Roy used to train tigers and not lions. We'll get tweets.

**John Kearns**

Yes?

**James Acaster**

And then that's Benito's time that's being taken up by those tweets.

**Ed Gamble**

Yes, yes, yes.

**John Kearns**

Oh, sorry.

**James Acaster**

What were you going to say?

**John Kearns**

I like watching the Spanish guys get done. (Laughter). You know what I mean.

**Ed Gamble**

The bullfighters.

**John Kearns**

The bullfighters, yes.

**Ed Gamble**

Yes, yes. You've got-, I mean-,

**James Acaster**

Brave sentence to throw out there.

**Ed Gamble**

Yes, I think you've got to be specific, really.

**James Acaster**

That's when you know the guest is already friends with the podcast hosts, and the producer, and knows that he's going to be okay in the long run, he can say this.

**Ed Gamble**

Yes. 'I like watching the Spanish guys get done.'



**James Acaster**

'They're going to save me, they're not going to hang me out to dry here, I'm alright.'

**John Kearns**

Wait, so, like, have you had anyone-, so someone who you've never met before-, so who's done the podcast who you've never met before?

**Ed Gamble**

Loads of people.

**John Kearns**

Stanley Tucci?

**James Acaster**

Yes, yes, Stanley Tucci.

**Ed Gamble**

Yes, the Tucc, yes.

**John Kearns**

So would you not have picked him up on that?

**James Acaster**

What I mean is, if I was a guest on a podcast.

**Ed Gamble**

Yes.

**James Acaster**

And I didn't know the hosts or the producer.

**John Kearns**

Yes.

**James Acaster**

I would not be certain that I would be okay, throwing that out. Ed and I, no matter who the guest was, we would catch it, we would sort it out.

**Ed Gamble**

Yes.

**John Kearns**

You'd pick it up on that, yes. Yes, yes.



**James Acaster**

But if I didn't know them, I'd be, like, 'If I just say, "I like it when the Spanish guys get done," I would expect them-, I would fear that they would go, 'Um, okay, shall we talk about food?' and move on. And I'm, like, 'Fuck, no, don't just put that out as it is, I meant bullfighting.'

**Ed Gamble**

Yes, yes.

**John Kearns**

Yes, I mean bullfight-, you know when the bull just goes, 'Sod this guy,' flips him, and then all the crowd run up.

**Ed Gamble**

Yes, yes. Where do they run? Do the crowd run?

**James Acaster**

Are you now thinking about Pamplona and the running of the bulls?

**John Kearns**

Oh no, no, no. That's when they're on the street.

**James Acaster**

Yes.

**Ed Gamble**

Yes. People get flipped there too.

**John Kearns**

Yes, I've watched that.

**Ed Gamble**

They get flipped big time.

**James Acaster**

I think it's brilliant, that.

**John Kearns**

Yes, yes.

**James Acaster**

You watched the latest Jackass film?

**John Kearns**

No.



**James Acaster**

Johnny Knoxville got flipped by a bull.

**John Kearns**

Oh, I saw that in the trailer.

**James Acaster**

Yes, yes.

**Ed Gamble**

Yes.

**John Kearns**

Well is it-, does he do that-, is he doing that thing, where he's running down the street?

**James Acaster**

No, no, he's in a ranch, in a, you know, massive bull pen.

**John Kearns**

Oh, right.

**James Acaster**

And they just let the-, they let the bull in, and the bull is angry.

**Ed Gamble**

Not been tamed.

**James Acaster**

And it goes through him like he's not even there, like, full speed.

**Ed Gamble**

Yes.

**James Acaster**

And he flips twice in the air, lands, and then he's making gurgling, grunting sounds, because he's swallowing his tongue, and he has to go to hospital.

**Ed Gamble**

Yes.

**John Kearns**

They're filming all that, yes?



**James Acaster**

It's bad. They're filming it.

**Ed Gamble**

Yes, it's Jackass.

**James Acaster**

They're rolling on it, they're getting the footage, but he gets stacked. Like, they absolutely-

**Ed Gamble**

You'd love it. Unless you only like seeing Spanish guys get done.

**James Acaster**

Yes, he's not Spanish.

**John Kearns**

I don't know if I-, how old were you when Jackass was on?

**Ed Gamble**

Twelve or thirteen, probably, the first time around.

**James Acaster**

Yes, yes, teenager.

**John Kearns**

Was it on terrestrial television?

**James Acaster**

MTV.

**Ed Gamble**

MTV.

**John Kearns**

No, see, this is-, I didn't see this.

**James Acaster**

You didn't watch Jackass?

**John Kearns**

I don't-, I don't think I did.

**Ed Gamble**

Do you not remember the first movie coming out? That was a big thing.



**John Kearns**

Yes, I remember the movie.

**Ed Gamble**

Yes. Did you like it? Was it your sort of thing?

**John Kearns**

No, it wasn't my sort of thing. I didn't like wrestling either.

**Ed Gamble**

No? No? Quite different.

**John Kearns**

I liked, kind of-,

**James Acaster**

But yet you and your brothers didn't want to go and watch it? I know you and your brothers, you know, were quite close growing up, and running around together. And, like, I don't know if you would want to go and watch a Jackass film together, and it would capture your imagination, and you'd be talking about it afterwards, wanting to do Jackass stuff?

**John Kearns**

No. I remember seeing-, films I've seen with my brothers.

**James Acaster**

Yes, yes.

**John Kearns**

I saw the Dark Knight with my brother.

**James Acaster**

Yes.

**John Kearns**

I saw Hunchback of Notre Dame.

**James Acaster**

Yes.

**John Kearns**

And I saw-, what was the film before Pirates of the Caribbean? There was an amazing pirate film, before the franchise.



**James Acaster**

It's not made by the same people, it's a different-, a completely different pirate film that, kind of, got forgotten?

**John Kearns**

No, no, it was, like, a one-off. They just made a great-, yes, yes, yes.

**Ed Gamble**

Muppet's Treasure Island?

**John Kearns**

No. Late 90s, absolutely incredible, went to that.

**James Acaster**

Absolutely incredible?

**John Kearns**

Oh, brilliant film.

**Ed Gamble**

Don't bother Benito.

**James Acaster**

Oh, I'm curious now about what big pirate film John and his brothers went to see.

**John Kearns**

Huge, huge, huge. Babe. Saw Babe.

**James Acaster**

That's not a pirate film, that's not-, that's about a pig. That's not a pirate film, John.

**Ed Gamble**

Yes.

**John Kearns**

Saw Babe.

**Ed Gamble**

Yes.

**John Kearns**

Do you sometimes, when you think you saw a film when you were young, and you can't really remember the exact year, and then you look it up, and then you, kind of, just imagine that year.



**Ed Gamble**

What do you mean? What?

**John Kearns**

Well what do you think I mean? Like you look up Babe, it was 1996, and then I just remember us getting in the car and going to my nan's for, like, a late night, 1995. Oh, it wasn't my nan then, who was that?

**James Acaster**

Oh, uh oh no. Oh no, that's a very precise-, What she wasn't born in 95?

**John Kearns**

Who, my nan?

**Ed Gamble**

Why would it not be your nan in 95-,

**James Acaster**

Apparently-,

**Ed Gamble**

But it would've been in 96?

**James Acaster**

Apparently in 96 you're going to visit your nan, 95-,

**John Kearns**

It must've been my nan, who else am I going then?

**James Acaster**

Well why is it out of the question then? You were, like, '96, I'm probably going to my nan's. 95, oh, it wouldn't be my nan then.' Was she not born? What's going on?

**John Kearns**

My nan was born by 95.

**James Acaster**

Yes? Well why aren't you going to visit her, but in 96 you are? Weren't on speaking terms? What had you done?

**John Kearns**

Maybe I was a bit cool. A bit, like, 'No, I'm out.'





**James Acaster**

You were cool?

**Ed Gamble**

You were out in 95, but back in in 96?

**John Kearns**

No, no, no. I was back-, no, I was in in 95.

**Ed Gamble**

Yes.

**John Kearns**

I was happy to go see my nan.

**Ed Gamble**

Yes.

**John Kearns**

Biscuit tin.

**James Acaster**

That's her nickname?

**John Kearns**

Telly on. Nice and cosy there.

**Ed Gamble**

Nice and cosy. What were you watching on telly at your nan's house?

**John Kearns**

Do you know what, I remember, you know, like the best room, I don't know, maybe it's an Irish thing, but that the front room of a house is the best room.

**Ed Gamble**

Right.

**John Kearns**

So, like, if they have guests over or something, my family have it as well, this posh room, that isn't used.

**Ed Gamble**

Yes.



**John Kearns**

But then, when you're entertaining, this is the room that's used. So-, and for some reason, I don't know, my nan was in there with my mum, and I was on my own in the back room, where the telly was.

**Ed Gamble**

The worst room.

**John Kearns**

Huh?

**Ed Gamble**

The worst room.

**John Kearns**

Yes.

**James Acaster**

Put him in there.

**John Kearns**

Terrible room.

**James Acaster**

As soon as you get in, 'Get in the back room, John. We don't-,'

**John Kearns**

I wanted-, I wanted to go to the back room.

**James Acaster**

Yes, yes.

**John Kearns**

That's where the TV was.

**Ed Gamble**

There's not a TV in the best room?

**James Acaster**

How's it the best room?

**John Kearns**

No, that's where you talk. You sit around.



**Ed Gamble**

How can you call it the best room if there's no telly in it?

**James Acaster**

Yes.

**John Kearns**

There's a fire-, there's a real fire in there.

**James Acaster**

Oh, great.

**John Kearns**

And you talk. You talk, man.

**James Acaster**

Yes.

**Ed Gamble**

Yes, but they didn't want to talk to you?

**John Kearns**

I was in the back room.

**Ed Gamble**

Watching the TV.

**John Kearns**

I was-, I was happy to be in the back room.

**James Acaster**

Yes.

**John Kearns**

And I remember seeing the Brass Eye, the paedo one.

**James Acaster**

Yes.

**Ed Gamble**

Yes.

**John Kearns**

But I was at the age where I didn't understand satire or-,



**Ed Gamble**

Paedos.

**John Kearns**

Yes-, well, yes. So I had no idea what I was watching.

**James Acaster**

Yes.

**John Kearns**

You know, proper taking it-, imagine watching that, and taking it completely literally.

**James Acaster**

Imagine being all the rest of the family in the best room, no idea.

**John Kearns**

I know.

**Ed Gamble**

Yes.

**James Acaster**

'Where's John?'

**John Kearns**

And I had the volume down.

**James Acaster**

'Probably in the back room watching some comedy about paedos.'

**John Kearns**

Yes. Well yes, that's why.

**James Acaster**

'And taking it at face value.'

**John Kearns**

Well sometimes my dad, I know he wanted a break maybe. You could see adults taking breaks from the best room, coming to the back room. And you could see this is where they have a breather.

**James Acaster**

Yes.



**John Kearns**

And they just watch a bit of telly, and they chat to you, and they have a biscuit, whatever. And then you've got to go back and chat.

**Ed Gamble**

It doesn't seem like it's the best room if people are having to take-

**John Kearns**

Yes, but the best room, it's, like, it's where you have the best china-

**James Acaster**

You've got to take a breather from it.

**John Kearns**

Bowls of, like, crisps, a fire roaring, and it's where the talking is happening.

**James Acaster**

Yes.

**John Kearns**

The adults are talking, you know what I mean?

**James Acaster**

Yes.

**John Kearns**

Whereas I'm in the back room.

**Ed Gamble**

Watching a show about paedos.

**James Acaster**

Yes, and they have a-

**John Kearns**

Well I didn't know what it was about. I wasn't laughing though, I remember that.

**James Acaster**

And when they've had too much of being in the best room, they say- 'I think I'll go and sit with John for a bit.'

**John Kearns**

Yes.



**James Acaster**

I'm not going to talk to him.

**John Kearns**

No, they didn't talk to me.

**Ed Gamble**

No, I need a breather from all this great stuff.

**John Kearns**

Honestly they didn't-, adults, they didn't talk to me. I'll say this, it all goes over my head, that stuff.

**Ed Gamble**

What, like, humour, or satire, or?

**John Kearns**

Like, high satire.

**Ed Gamble**

Yes.

**James Acaster**

Yes?

**John Kearns**

Yes.

**Ed Gamble**

Is Four Lions not?

**James Acaster**

Yes, Four Lions is also-, I mean, what do you think Four Lions is?

**John Kearns**

Well, it's about this-,

**James Acaster**

A dose of humour, what do you think?

**John Kearns**

It's a funny film.

**James Acaster**

Yes, what, like, Dumb and Dumber?



**John Kearns**

Rubber Dinghy Rapids. Huh? Now, that's a funny film.

**James Acaster**

Yes, sure.

**John Kearns**

Doesn't get any better than that.

**James Acaster**

It's a good-, we still quote it all the time.

**John Kearns**

That is so funny.

**James Acaster**

Yes, yes.

**John Kearns**

What bit are you thinking of right now?

**James Acaster**

I'm thinking of, 'So, you're saying there's a chance.'

**Ed Gamble**

Yes.

**John Kearns**

Yes. I'm picturing him in his orange suit.

**James Acaster**

Yes.

**John Kearns**

Wiggling his bum.

**Ed Gamble**

Do you know what bit I'm picturing?

**John Kearns**

Which?



**Ed Gamble**

Diarrhoea.

**John Kearns**

Yes, yes.

**James Acaster**

Yes, there's the diarrhoea in the toilet.

**John Kearns**

Yes, yes, yes.

**Ed Gamble**

The squeaky fart at the end that makes him laugh.

**James Acaster**

Yes, the little squeak, that makes me laugh as well.

**John Kearns**

My and my brothers would always say, 'You dropped the salt.' You know when he chucks the salt and pepper over his shoulder.

**James Acaster**

Oh, yes, the salt yes, yes.

**John Kearns**

That's all we did.

**James Acaster**

Just throws the salt shaker over his shoulder.

**John Kearns**

That's all we did.

**Ed Gamble**

I have to say, I think that's the film I've seen the most.

**James Acaster**

Yes, yes, I used to watch it all the time

**Ed Gamble**

I could do the whole script.





**James Acaster**

Recorded it off TV. Had to fast forward through the adverts every time we re-watched it. Worth it.

**John Kearns**

You know I saw it at a sleepover, a mate's sleepover, and was it twelve? Was it a twelve?

**Ed Gamble**

Yes, it was a twelve I think, yes.

**John Kearns**

Right. I wasn't old enough to watch it. When my mum picked me up I refused to say what film we'd watched, and it, like, it just got weird obviously because I was just refusing to say it.

**Ed Gamble**

Yes.

**James Acaster**

And she thinks you've watched a porno.

**John Kearns**

And obviously in her mind, she just thinks, 'What the fuck.'

**James Acaster**

She thinks you've watched porn, John, is what she thinks at that point.

**Ed Gamble**

Yes, she's thinking, 'I'll get it out of him. Surely no child can be comfortable with huge long silences.'  
She'd met her match.

**James Acaster**

Also you didn't watch the same film as the rest of them because you were in a different room. You were in the back room.

**John Kearns**

Yes.

**James Acaster**

They were all sleeping, having a big sleepover together watching Dumb and Dumber, you were in some backroom watching Rescuers Down Under.

**John Kearns**

Great, great film.



**James Acaster**

Yes, yes, yes, I knew you'd like it.

**John Kearns**

Beautiful-

**James Acaster**

It's beautiful.

**John Kearns**

Beautiful music at the end.

**James Acaster**

Yes, yes.

**John Kearns**

It's a stunning film. Absolutely gorgeous film.

**James Acaster**

Yes, yes.

**John Kearns**

I referenced it on Taskmaster, they cut it out.

**James Acaster**

Oh really.

**John Kearns**

Because no-one understood what I was talking about. I said the bit-, I was imagining the bit where, you know when he's climbing up the comb, the hair comb to get into the bottle. I don't know what he's doing.

**James Acaster**

Yes, yes.

**John Kearns**

He's a mouse, by the way.

**James Acaster**

Yes.

**John Kearns**

I said I was trying to do that on a task. Everyone was looking at me, like, 'What are you talking about?'

**Ed Gamble**



When you asked if the TV aerial was a ladder?

**John Kearns**

Yes, that's it, yes.

**Ed Gamble**

Yes.

**James Acaster**

Yes, yes, I remember that. One of many good questions you asked on the show. My favourite question being, 'What, so, we don't get another go?' 'That's it now, John, you're out.' 'What, I don't get another go?' No-one's ever asked that on the show, they just accept that how TV shows work. 'What, I don't get another go?' 'No, you're on Taskmaster.'

**Ed Gamble**

You alright John?

**John Kearns**

You should let people have another go. I don't know. Let them have another go.

**Ed Gamble**

You're on tour, John.

**John Kearns**

Yes.

**Ed Gamble**

The Vanishing Days.

**John Kearns**

Yes, yes.

**Ed Gamble**

Very exciting to be back out on the road?

**John Kearns**

I think so, yes. Well, truth is I've sold some tickets.

**Ed Gamble**

Yes.

**James Acaster**

Great, and as well you should.



**John Kearns**

So, I think that will be-, well, that's different from last time.

**Ed Gamble**

Spice it up a bit.

**John Kearns**

Yes, people in the room.

**Ed Gamble**

Yes.

**James Acaster**

Worth you selling them then.

**John Kearns**

Okay. Yes, no-

**James Acaster**

A lot of people discovering you now, you've been doing I'd say immaculate phenomenal shows for years and now they get to-, I'm excited for all these people who get to see you for the first time and discover the world that you create on stage, fair to say, John? A whole world.

**John Kearns**

I guess so. I don't know. I don't know if you've ever worried about this.

**James Acaster**

Yes.

**John Kearns**

Well, no, I think, Ed, you've probably-, Ed, you've probably-,

**James Acaster**

Just turn your response into worries immediately.

**Ed Gamble**

Yes.

**James Acaster**

People get to discover your phenomenal immaculate shows. 'I'm worried.'

**John Kearns**

No, like, I'm not worried.



**James Acaster**

Yes, yes.

**John Kearns**

But at the same time I am slightly different to maybe how I am on television. Like, for example, Ed, I don't know, people listening to this, seen you on telly, they go and see you live. Yes, there's, like, a nice line there.

**Ed Gamble**

There's a connect.

**John Kearns**

There's a connect.

**Ed Gamble**

Yes.

**John Kearns**

Yourself, James, you've played with character, persona-

**James Acaster**

Played. Dabbled.

**Ed Gamble**

He's dabbled, yes.

**John Kearns**

Yes, big time.

**James Acaster**

Yes.

**John Kearns**

Even, you know, even your last show which I saw, there's nice things being-, you're playing with nice things there when it comes to front, and then what's in the bag, you know what I mean.

**James Acaster**

Yes.

**John Kearns**

There's a shop.

**James Acaster**



Yes, yes.

**John Kearns**

There's a shop. Like, your shop, you leave your door open-,

**Ed Gamble**

Yes, the shop's open.

**John Kearns**

And you're stood at the counter which is way back, and you're just waving.

**Ed Gamble**

Yes.

**John Kearns**

And there's a window open behind you and it's-, you know, and I can see the shop.

**Ed Gamble**

You can see straight through me?

**John Kearns**

It's, like, one of those Scandinavian, kind of, clothes shops where they sell, like, four white shirts and, do you know what I mean?

**Ed Gamble**

Yes, lovely shop, yes.

**John Kearns**

It's classy.

**Ed Gamble**

Yes.

**John Kearns**

And you know what you'll get, and it's just bang, it's just good stuff.

**Ed Gamble**

Yes.

**James Acaster**

Yes, yes.

**John Kearns**



James' shop, it's open, but the door's shut. It's a fantastic fronted shop though.

**Ed Gamble**

Yes.

**John Kearns**

It's beautiful. It's, like, Victorian almost, like, do you know what I mean, like, beautiful shop. You want to go in. You're intrigued.

**James Acaster**

Yes, yes. But what's in there?

**John Kearns**

You open the door. There's a little bell. Ding, ding, ding, ding.

**James Acaster**

Yes, whimsical bell.

**John Kearns**

Yes, little whimsy British bell. They don't have that in America.

**James Acaster**

No.

**John Kearns**

That's why they love you over there.

**James Acaster**

Yes. They're not used to the bell.

**John Kearns**

Your little bell when you open the door.

**James Acaster**

And they think that's me. They think that's my thing. It's not, it's ten a penny ring.

**John Kearns**

Door shuts, straight, like, it's got a snap to it. Like a fire exit door almost.

**James Acaster**

Yes.

**Ed Gamble**



Oh.

**John Kearns**

Yes.

**Ed Gamble**

It's quite scary that.

**John Kearns**

Bang, yes.

**Ed Gamble**

You're in.

**John Kearns**

Completely empty shop. But then there's a door, you know, there's a door.

**James Acaster**

Yes

**John Kearns**

And then it's, like, I don't know it's 2001. It's, like a-, what's that plinth thing in 2001? It's like that, and you walk towards, like, this orb, and you go in.

**Ed Gamble**

Yes. It ran out of steam that didn't it?

**James Acaster**

Well, allow me to return the analogy.

**John Kearns**

What's my shop like?

**James Acaster**

The front looks like it's boarded up. People are, like, 'Oh, is this-,' It's a bit of a fixer upper I guess. It looks like it's falling apart, but it's got some charm to it. They open the door, everything's on fire.

**John Kearns**

I'll take fire. I thought you were going to go, like, you know, like a film set. You open it and it's just like-,

**Ed Gamble**

The whole front.

**John Kearns**





Yes, it's a façade.

**Ed Gamble**

It just falls down, yes.

**John Kearns**

Yes, yes. There's nothing there.

**James Acaster**

Yes, but you'd fit perfectly through the doorway when it falls on you.

**John Kearns**

But here's the thing with comedy, whose shop would I rather have?

**James Acaster**

Ed's.

**John Kearns**

I'd rather work in Ed's shop. I'd rather have his shop. I don't like my shop.

**James Acaster**

Yes.

**John Kearns**

But you have to have the shop that you have.

**Ed Gamble**

Yes, but you never want to work in your own shop though. No-one wants to work in their own shop.

**John Kearns**

No.

**James Acaster**

Because you've got to deal with all the, you know, all the tax and stuff, it's stressful.

**Ed Gamble**

Yes.

**John Kearns**

Yes, yes.

**James Acaster**

Much nicer to go in someone else's shop.



**Ed Gamble**

Yes, have a little browse.

**John Kearns**

It's like restaurants. There's a restaurant near me, there was a sign on the door going, 'We're a dark restaurant now.'

**Ed Gamble**

What?

**John Kearns**

You know, dark restaurants where they just become takeaway only.

**Ed Gamble**

Oh, I thought you meant, like, one of the restaurants where you have to eat in the dark.

**James Acaster**

Turn the lights, off, yes. That's a gimmick some places do.

**John Kearns**

The Japanese say that harsh lighting, no, low lights, cuts the-, no, is it-, is it bright lights or low lights?

**James Acaster**

Oh my god.

**John Kearns**

Bright lights-,

**James Acaster**

I would say-,

**John Kearns**

In a restaurant-,

**Ed Gamble**

I've never seen anyone go into something so confidently and then fall apart so quickly, because there was no-, like, we were just talking about you could be, like, oh, about these dark restaurants or whatever, and then, right, I've got something here.

**John Kearns**

Yes, yes, I do.

**Ed Gamble**



The Japanese-,

**John Kearns**

Yes.

**Ed Gamble**

Ah.

**John Kearns**

Yes, Japanese, bright light-,

**James Acaster**

And also I'd say, if I'm starting any sentence that starts with the Japanese-,

**Ed Gamble**

Yes, you'd better follow-,

**James Acaster**

I better damn well know where it's going.

**John Kearns**

I know where it's going.

**James Acaster**

Yes, yes, go on.

**John Kearns**

The Japanese, in Japanese restaurant, in Japanese culture, harsh lighting isn't a thing. Japanese culture in restaurants, harsh lighting cuts the appetite in half. Low lights keeps you hungry. So, in this restaurant I want the lights low.

**Ed Gamble**

Okay.

**James Acaster**

Oh, yes, yes.

**John Kearns**

Right. I want little candles flickering around.

**James Acaster**

Yes.

**John Kearns**



And I want to be in a little booth. I want the booth to be higher than my head, so, I can't see-, I hate the booths where you've just got head. Do you know what I mean?

**James Acaster**

Huh?

**John Kearns**

You know the booths, you know when you get put in a booth?

**James Acaster**

Yes.

**John Kearns**

But you can still see someone's head.

**James Acaster**

Over the other side of the booth?

**Ed Gamble**

I know what you mean.

**John Kearns**

So, you're sat, and the booth goes up your neck.

**James Acaster**

Yes, yes.

**John Kearns**

Oh, I can stand that.

**Ed Gamble**

And if you're sitting-, you're almost sitting back to back with someone else who you don't know and if you just-,

**John Kearns**

You just see these heads bobbing about.

**Ed Gamble**

If you put your head back you could almost touch someone else's head couldn't you?

**John Kearns**

I don't want to see it. I want the booth where you're, like, bang, you're locked in.

**Ed Gamble**



Yes.

**James Acaster**

Yes, yes, absolutely.

**John Kearns**

Like, there's a pub in Northern Ireland which has-

**Ed Gamble**

The Crown?

**John Kearns**

Yes.

**Ed Gamble**

Yes.

**John Kearns**

Yes, the stained glass booths.

**Ed Gamble**

Perfect.

**John Kearns**

Oh, yes, that's what I want.

**Ed Gamble**

Yes.

**James Acaster**

I don't go there thanks to fucking Phil Wang.

**John Kearns**

What?

**James Acaster**

I was meant to go-, I went to do Mastermind. Wang was on the same day recorded as me, different episode.

**John Kearns**

Yes.

**James Acaster**



I was, like, 'Wang, let's go out. I've found where they do the best seafood chowder, let's go there. Afterwards, we'll go to The Crown. That's meant to be great.' Comes out for the chowder then goes, 'Oh, I'm not going to go-, come to the Crown. I'm going to go home and revise.'

**John Kearns**

For what?

**James Acaster**

For Mastermind the next day.

**John Kearns**

Oh my god. What do you mean?

**James Acaster**

I couldn't believe my ears. I didn't want to go to The Crown on my own, so, I ended up going back to the hotel as well. But I was, like, 'Are you joking me Wang? You're revising?' And he was, like, 'Yes, I've got to revise.'

**John Kearns**

Isn't the whole point of what you pick on Mastermind is that you know it?

**James Acaster**

Well, kind of, but people revise for it because they want to make sure they win. But you win the same amount of money for your charity. So, as soon as they told me that, I was, like, 'I'm not revising.' So, I didn't.

**John Kearns**

Did you do ice-cream?

**James Acaster**

Yes, I did history of ice-cream, yes, yes. History of ice-cream. Didn't revise absolutely-,

**Ed Gamble**

You were terrified beforehand though.

**James Acaster**

Really terrified beforehand, because they make you feel scared because-,

**John Kearns**

Well, they play that music don't they?

**James Acaster**



Well, the whole thing is, like-, apparently the guy who created Mastermind, he was captured during a war and interrogated and that's how he got the idea for the show.

**John Kearns**

Really?

**James Acaster**

From that. So, it's all designed to make you absolutely feel just, like, panicked and anxious. So, it works, but the whole day is, like, oh man.

**John Kearns**

This isn't Humphrys' era is it?

**James Acaster**

No, this is Clive.

**John Kearns**

Clive, oh, that's-, well, I'd feel-,

**James Acaster**

Lovely man.

**John Kearns**

I'd have comfort with Clive.

**James Acaster**

Yes, yes, I was like, 'Oh, at least-,'

**Ed Gamble**

I wasn't scared.

**James Acaster**

'At least I'm there now. At least I'm not doing it back in the day.'

**John Kearns**

Yours was-, was yours food based?

**Ed Gamble**

No, I did 30 Rock. So, just had to watch 30 Rock.

**John Kearns**

How did you both do? I don't know.

**Ed Gamble**



I did alright.

**James Acaster**

Second from last here.

**Ed Gamble**

I came joint second with Charlie Higson.

**James Acaster**

Phil Wang won his episode.

**John Kearns**

What was his-,

**James Acaster**

New Zealand wines.

**Ed Gamble**

Yes, wines.

**John Kearns**

What's he got in front of him? What's he reading, labels? Wine, come on man.

**James Acaster**

What would your specialist subject be before we get onto your menu?

**John Kearns**

I don't know.

**James Acaster**

You don't know?

**John Kearns**

Do you know what, no, I think-, well-,

**Ed Gamble**

House of Parliament?

**James Acaster**

Yes, you were a tour guide at Houses of Parliament. You know shit loads about it.

**John Kearns**





No, no, no, this is the problem. This is what scares me about that show. You think you know stuff. I think I know more than the average person about the history of the Houses of Parliament.

**James Acaster**

Yes.

**John Kearns**

But sat opposite Clive, that spotlight on me, I don't know, I think I'm freezing.

**James Acaster**

You'll freeze. Just like you did on Taskmaster. That's what Munya said to you, right? Every time you get asked a question you freeze.

**Ed Gamble**

You freeze.

**John Kearns**

Yes, well, he did say that, but he said that's why I was funny.

**James Acaster**

Oh, yes, hey, no-one's disputing that. We're laughing aren't we?

**John Kearns**

He said, 'Do you know why you're funny?' I said, 'No, I don't Munya.' He said, 'Because when you ask a question, you freeze.' I'm in no rush. I don't know. What's the rush? All these people constantly rushing to answer the questions. Just chill man. Let it brew. Let it brew. Maybe parliament or maybe Lucian Freud, I like him?

**James Acaster**

Really? I didn't know you knew a lot about Freud?

**John Kearns**

Well, I'm interested in him.

**James Acaster**

When was he born?

**John Kearns**

Thirties?

**James Acaster**

Immediately lost, in last place.

**John Kearns**



Really?

**James Acaster**

You've lost.

**John Kearns**

What, you can't say that?

**James Acaster**

Yes, you've got to do a specific year.

**Ed Gamble**

Well, no, because I think the question would then have to be, what year was he born?

**John Kearns**

Yes, well, I'll get Clive to ask that.

**Ed Gamble**

You'll get Clive to ask that?

**John Kearns**

I'll go, might have been twenties. I don't know.

**Ed Gamble**

You'll say that?

**John Kearns**

I don't know when he was born.

**James Acaster**

You'll say, 'Ask me roughly what decade he was born in.'?

**John Kearns**

Do you know what, that's, kind of-, no, no, no, but if I go on Mastermind and the first question is, when was he born? I'd be, like, 'That's not why I'm here.' Like, that's route one. I've just been revising.

**James Acaster**

Yes.

**John Kearns**

I've just spent the past, since I was confirmed, probably someone's dropped out, so, two days, I've been cracking through that biography on double speed of the speakers.

**Ed Gamble**



Yes, but what's on the first page probably?

**John Kearns**

100% wrong. You've never opened a biography and the first page says when they're born. No way.

**Ed Gamble**

I think it probably does, mate.

**John Kearns**

You know that. No, no, no, the last page isn't when they die. They is not how a biography works.

**James Acaster**

What's the first page?

**John Kearns**

Autobiography-, huh?

**James Acaster**

What's the first page?

**John Kearns**

The first page of a biography?

**James Acaster**

If it's not when they're born, was it?

**Ed Gamble**

Yes, what is it then?

**James Acaster**

If it's not such and such is born-,

**John Kearns**

No, do you know what, they always start with, like, a weird moment, like, a thing that really sums them up.

**James Acaster**

Yes.

**Ed Gamble**

Is that autobiography?

**John Kearns**



No, autobiography is-, autobiography you open it up, the first chapter is usually why they're famous, why the person has bought it. So, if an X-Factor winner writes their autobiography, guaranteed you open the page, it's about X-Factor. Chapter two, three, is about where they're born.

**James Acaster**

Yes.

**Ed Gamble**

I reckon, birth date first page.

**John Kearns**

No, that's wrong. Lucian Freud was told to-, before he goes to a party, have a wank in the taxi because it makes your eyes shine.

**Ed Gamble**

Right.

**James Acaster**

'I've had it with this job. I hate this job. Took me two hours to get this guy to stop wanking in the back of my cab today on his way to a party.'

**John Kearns**

Oh, yes, yes, he was angry.

**Ed Gamble**

So, are you telling us that because you think that's the sort of question that Clive Myrie might ask you?

**John Kearns**

What advice has Lucian Freud given about going to parties?

**Ed Gamble**

To make his eyes shine.

**John Kearns**

Have a wank in a taxi, makes your eyes shine.

**James Acaster**

How would Lucian Freud make his eyes shine? Going for a wank in the back of a taxi. Correct John.

**John Kearns**

Yes, that stuff. That stuff.

**Ed Gamble**



'When was he born?'

**James Acaster**

"Fuck off. That's not why I'm here. That's not why I'm here."

**John Kearns**

No, I'm note-, dates, dates, come on. Dates. Look up the dates, Clive, you can look up the dates. That's not what I'm saying. I'm not like a robot.

**James Acaster**

One last question before we get into talking about -,

**Ed Gamble**

Yes, we should be talking about food.

**James Acaster**

If you were on Mastermind and one of the people you were up against was a robot, would you complain about that? Would you complain if you were up against a robot?

**John Kearns**

What, I'm competing? Who else am I competing with, a robot?

**James Acaster**

Yes, one of them is a robot.

**John Kearns**

Right.

**James Acaster**

So, the other two people are Cheryl Baker-,

**Ed Gamble**

Linford Christie.

**James Acaster**

And Linford Christie. And then the fourth person is an AI robot, and everyone knows, it's not like-,

**John Kearns**

Yes, it's clearly a robot.

**Ed Gamble**

Yes.

**James Acaster**



They're a celebrity because they're the first AI that could pass the Turing test.

**John Kearns**

Wow.

**James Acaster**

Do you complain and say, 'This isn't fair.' Or do you just go, 'It's for charity, who cares.'?

**John Kearns**

I'm absolutely delighted to meet this robot, make sure I get a picture with him, and I just sit back and wait. They'll be able to do the dates, but they won't be able to do the, kind of, you know, emotion. Clive goes-

**Ed Gamble**

But, what emotion?

**James Acaster**

That's never been one of the questions on Mastermind is how do you feel when this happens?

**John Kearns**

Okay, robot sits there. You have the best contestant we've ever had on Mastermind. Somehow I managed to get through 40 questions with you, and also your general knowledge is insane. We got to 50. You've got 90 points. Just sat there, bored, no emotion. Place erupts. I'm probably on my feet clapping. Just sat there. That's why I go, he can't enjoy it. You know, we know a lot of people who have great success, we all know very wealthy people, but do they enjoy it? So, that's what I'd think when I see the robot. I'd be, like, 'Yes, you've beat me fair and square.' I've never known anyone get 90 in Mastermind, but you're just sat there mate. You're just waiting to be taken back to your little box. So, I don't care, you can have the win. See what I care. I don't care.

**James Acaster**

Still or sparkling water is how we always start on the podcast, John, as you take a swig or water there?

**John Kearns**

Tap, tap water. Still tap water, yes.

**James Acaster**

So, your dream, your dream meal, you would like tap water?

**Ed Gamble**

I mean, you can pick it. People pick it.

**James Acaster**

People pick it, but I'm going to-



**Ed Gamble**

James, gets very very confrontational here.

**James Acaster**

I'm just checking. Sorry, sorry.

**John Kearns**

My nan, she couldn't believe-,

**James Acaster**

It's too much fun for me to pick holes in.

**Ed Gamble**

Yes, I know. Yes.

**John Kearns**

My nan couldn't believe how much water me and my brothers drank.

**James Acaster**

Because you're watching all those pirate films, getting all thirsty.

**Ed Gamble**

What do you mean?

**John Kearns**

I don't know. I remember she'd, like, laugh about-, she'd be, like, 'I've never known children to drink as much water as you boys.' I don't think old people-, she grew up in Ireland, like, on a farm and stuff in, like, the 1930s. I don't think they drank much water because of milk and stuff. And also old people don't drink a lot of water. Do you know this?

**Ed Gamble**

No.

**John Kearns**

It's true. You've got to get old-,

**James Acaster**

They drank milk.

**John Kearns**

Old people don't drink enough water because they don't want to go up and down the stairs. It's true, it's true.

**James Acaster**



Okay.

**John Kearns**

And they get tired, and they get dehydrated.

**James Acaster**

Yes.

**John Kearns**

So, when she was laughing at us going, 'Gosh, you boys drinks so much water.' I remember thinking, 'You need to drink some water.'

**James Acaster**

How old were you?

**John Kearns**

Ten/fifteen. But she would laugh about it. Like, because we'd always have water with food, and she'd be, like, 'This is crazy.' She just wouldn't understand why we'd do it.

**Ed Gamble**

And do you still like water a lot as well? Do you drink a lot of water now?

**John Kearns**

Well, I probably don't drink as much as I should, but then I always think I need to drink. You know, if I'm feeling tired or anything it's always always water.

**Ed Gamble**

Yes.

**John Kearns**

That really is-, well, it's not always, but you know what I mean it's-, get a pint of water down you you're fine.

**Ed Gamble**

Perks you up.

**John Kearns**

I've got a nice jug that I might have put out, like, you know, with the meal. Nice jug of water.

**Ed Gamble**

Have you got a jug at home that you'd like to use?

**John Kearns**





I've got four jugs.

**James Acaster**

Four.

**Ed Gamble**

Take us through them and rank them for me?

**John Kearns**

I've got a big jug like you might put squash in for kids. You know, like, one you might have had in the-, you know when you're a kid and your mum had, like, a big jug, and that was a fun jug and it had patterns on and stuff.

**Ed Gamble**

Yes.

**John Kearns**

So, I've got one of them.

**James Acaster**

What patterns are on it?

**John Kearns**

Orange and lemons.

**James Acaster**

Yes, yes.

**Ed Gamble**

Yes, nice.

**John Kearns**

But, I don't-, that's too big. I don't put that out for a meal. That's too big, if it's just me and my partner.

**Ed Gamble**

Yes, but that's for-, like, a mum's fun jug just for events?

**John Kearns**

Well, yes, it's a good question. You know, I rarely use it. Then there's a couple of other jugs in there.

**Ed Gamble**

Take us through them.

**James Acaster**



Go on, you know what jugs they are.

**John Kearns**

Well, alright, well, there's a nice, kind of-, it looks quite Greek, you know, like, white and blue.

**Ed Gamble**

Nice.

**John Kearns**

But I've never used that. I'm trying to think why. I don't know.

**Ed Gamble**

Would you put flowers in it maybe if you weren't using it for water?

**John Kearns**

Yes, but the flowers have long stems, and I know you can cut them, before anyone says anything. And I did have a pink jug, a beautiful pink jug. I don't know, I guess a food podcast makes me think about my grandparents I suppose. But my nan, for Christmas, growing up in Ireland, would get a jug of jam.

**James Acaster**

What?

**John Kearns**

That would be their present.

**James Acaster**

A jug of jam?

**John Kearns**

Yes. I don't know.

**James Acaster**

How big is this jug? Bigger than a jam jar?

**John Kearns**

Well, for Christmas a few years ago, before she passed, I bought her a jug and I went to a very posh place. I didn't realise how much this jug was going to cost me. Oh my god. And then I put a jar of jam in it.

**Ed Gamble**

As in the whole jar or have you scooped out the-,

**John Kearns**



No, I put the whole jar in it.

**Ed Gamble**

Yes, the whole jar in it?

**James Acaster**

So, you didn't pour the jam into it?

**John Kearns**

Well, I was thinking about that, but then I was, like, 'She's not going to eat that much jam.' Anyway, I wash my son's hair with that jug now. Full disclosure, I used to, and then I think someone's broken it and isn't admitting it, because I can't find this jug now.

**James Acaster**

Oh shit.

**John Kearns**

And I've asked my mum, who went round when we were away. I've asked Gabby. Everyone's going, 'Don't know. Must be somewhere.' That's gone. Someone's dropped it and is not admitting it to me.

**James Acaster**

Yes.

**Ed Gamble**

Yes.

**John Kearns**

Because it cost me £50 for a jug, I mean, Christ.

**Ed Gamble**

Yes, that is expensive for a jug isn't it?

**John Kearns**

I didn't know, do you know what, I went into the shop. It was a guy, like, ceramist. He stood there surrounded and, you know, what, you think, how much is a jug going to cost? You're, like, 'Yes, you alright mate?' He's, like, 'Brilliant, you like that? Looks brilliant mate.' Wrapping it up for me, and then he tells me £50.

**Ed Gamble**

£50, yes.

**John Kearns**

And because he's, like, a tiny little shop just making his pots, what are you going to do?



**James Acaster**

What did the front of the shop look like?

**John Kearns**

Do you know what, it's just a door. It's white, and then there's a little poster saying kids could come in and make pots.

**James Acaster**

So, it doesn't really prepare you for the fact that you're going to go in there and everything's really expensive.

**Ed Gamble**

And then spend £50.

**John Kearns**

I tried to reason that, you know, it must cost a lot, but, no, he just probably sells one a week that's why. So, that's gone. Don't know where that is.

**James Acaster**

But you wash your kid's head with it?

**John Kearns**

Yes, yes, yes, beautiful, pouring it over his head.

**James Acaster**

So, your grandmother would get a jug of jam every Christmas. Why?

**John Kearns**

Why?

**James Acaster**

I think it's a valid question.

**John Kearns**

Well, there's not a Toys R Us in the West of Ireland in nineteen whatever year it was. I don't know when Toys R Us was invented, but.

**James Acaster**

So, they have to have a jug of jam? I've never heard this before.

**John Kearns**

If there was a Toys R Us in Ireland in the 1920s, they're going-

**Ed Gamble**



By the way, that's the second time on the podcast you've changed something from the 1930s to the 1920s.

**John Kearns**

They can't believe what they're seeing. The giraffe, I don't know, they've probably never seen a giraffe. What you think the giraffe's crazy. Step inside.

**James Acaster**

Yes.

**Ed Gamble**

So, it was a jug of jam.

**John Kearns**

You know, like, Christmas-, like, 1999 or whatever it was.

**James Acaster**

1985.

**John Kearns**

Yes, whatever, do you remember, like, you know they always used to do the Christmas here's the best-, here's what kids want.

**James Acaster**

Toys R Us. Yes, the advert.

**John Kearns**

No, no, no, like, they'd do a chart-,

**Ed Gamble**

No, they'd always do, like, the top selling toy for Christmas. It would be the one that everyone wanted, so, like-,

**John Kearns**

So, Teletubbies-,

**Ed Gamble**

Tracy Island.

**John Kearns**

Tracy Island.

**James Acaster**



Buzz Lightyear.

**Ed Gamble**

Tracy Island.

**John Kearns**

Thirties Ireland, it was a jug of jam.

**James Acaster**

And it never it changed for-, made a jug of jam forever.

**John Kearns**

No, I was the first person to buy her one.

**James Acaster**

Oh, you were doing it, like, a fallback.

**Ed Gamble**

It's a lovely touch.

**John Kearns**

Well, it was a lovely-, it shows I was listening.

**Ed Gamble**

Yes, that's good.

**John Kearns**

I don't think she could be arsed with it, because she now knows Toys R Us and John Lewis.

**James Acaster**

She's seen the giraffe now hasn't she?

**Ed Gamble**

Yes, she's seen the giraffe. She doesn't need a jug of jam.

**James Acaster**

'What have you given me a jug of jam for? I had these back when they-, they were shit back then.'

**John Kearns**

No, but I bought-, what you think I'm just buying like a normal jar of jam?

**James Acaster**

No, hang on, how much did the jam cost you?



**John Kearns**

I think it was, like, a posh, you know, like a Tiptree one.

**Ed Gamble**

Yes, good stuff.

**John Kearns**

Yes, you know, like, you can sometimes find shops where they sell absolutely thousands of variations of raspberry jams, strawberry jams, yes, I bought one of them.

**James Acaster**

Strawberry?

**John Kearns**

Yes, strawberry jam.

**James Acaster**

Poppadoms or bread? Poppadoms or bread John Kearns, poppadoms or bread?

**John Kearns**

Bread please. Can I have some bread please? Thank you.

**Ed Gamble**

Are you going to act it out like you're ordering it as well?

**John Kearns**

Yes.

**Ed Gamble**

For the whole thing?

**John Kearns**

Yes, yes, I'll do that. I'll do that.

**Ed Gamble**

Yes, great. No, I love it.

**James Acaster**

Your little low lit restaurant.

**John Kearns**

Hello there, may I have some bread please? The bread I'd like is, it's like-, well, it's a focaccia, sun dried tomatoes and rosemary.



**Ed Gamble**

Love it.

**John Kearns**

But I'd like it-, I'd like the one they sold in Sainsbury's in the nineties.

**James Acaster**

Oh, yes.

**John Kearns**

Because it felt when my parents were entertaining, that was like the only time this bread would be out, and it felt posh, it felt crazy, it would come out the oven warm.

**Ed Gamble**

Is it the one that came in the foil tray, yes?

**John Kearns**

Yes.

**Ed Gamble**

You bought it in the foil tray, warmed it in the oven?

**John Kearns**

Yes, I want that.

**James Acaster**

I'm fully behind this. So far, all of your stories I can't relate to any of them. The good room, jugs of jam, I don't know what-, this isn't my childhood. I'm not belittling it.

**John Kearns**

No, I know you're not.

**James Acaster**

I'm no pooh-poohing it or dismissing it.

**John Kearns**

Thank you.

**James Acaster**

But I'm, like, got to get my head round them.

**John Kearns**

Yes.





**James Acaster**

The nineties focaccia from Sainsbury's coming out when the parents were entertaining, absolutely my childhood. I know the exact one that you mean, and it was the first I'd ever heard of that kind of bread.

**John Kearns**

Yes, I didn't know what was going on.

**James Acaster**

Yes.

**John Kearns**

I mean, my memory of it is quite doughy.

**Ed Gamble**

Doughy and oily, you know, and just-,

**John Kearns**

Oh, it's oily, and I mean, I've never been a thin child, or, well, thin adult. Lots of butter.

**James Acaster**

Yes.

**John Kearns**

So much butter on it.

**Ed Gamble**

You're buttering up the focaccia?

**John Kearns**

Christ, yes.

**Ed Gamble**

Oh man.

**James Acaster**

Wow, wow.

**John Kearns**

I know. My mum used to put butter on croissants.

**Ed Gamble**

I do that.

**John Kearns**



Well, I do that.

**Ed Gamble**

Now, if I'm having a croissant now, a block of butter, croissant, I'm buttering up the croissant chunk by chunk.

**John Kearns**

Yes.

**James Acaster**

Yes, yes, yes.

**Ed Gamble**

Jam.

**John Kearns**

Yes, I do that.

**Ed Gamble**

Straight from the jug.

**James Acaster**

Jug of jam, pour it over.

**John Kearns**

They should, yes, they should sell jam in jugs. Instead of a jar, why don't you put a little funnel on it? Anyway, the focaccia from Sainsbury's, but, yes, I want it that particular one, because, you know, my parents were very good at entertaining. My mum was a really, kind of, good cook and my dad would do the bar and my mum did the food.

**Ed Gamble**

The bar?

**John Kearns**

Yes, that would be his job, get the bar going.

**Ed Gamble**

Did he have, like, a little bar set up? Or do you mean he just did the drinks?

**John Kearns**

Yes, he just did the drinks.

**Ed Gamble**



Yes, it just is a fun way of describing.

**John Kearns**

I used to drink, like, Canada, but they'd have, like, the thing, and I used to, like, when they'd go out I'd down little Canada Dry's thinking they were like alcohol.

**James Acaster**

Oh, so, you thought you were getting on it?

**John Kearns**

I thought I was-, yes.

**James Acaster**

They knew. They'd see you chugging on a Canada Dry and getting sneaky-

**Ed Gamble**

They've all gone again.

**James Acaster**

He's pretending to be-, he's placeboed himself into thinking he's drunk.

**Ed Gamble**

He's filled them back up with water but he can't shut the can so it's just an open can of water again.

**James Acaster**

There's a little open can of water in here. That's why his grandmother thinks he drinks so much water.

**Ed Gamble**

Yes, he's put his pants on his head, he thinks he's drunk.

**John Kearns**

Oh god, but, yes, I'd like that bread please. I want it in, like, a rattan wicker, kind of, basket with like a nice napkin in there.

**James Acaster**

Now, is that how your parents would do it when they were entertaining?

**John Kearns**

Honestly, I have strong memories of those nights where, you know, there's laughter, there's music. My mum does the spread, the food, I don't know, salmon, boeuf bourguignon, profiteroles, prawn cocktails. Dad's-, yes, he's got ales lined up and they're lined up like the labels all facing the way. Fantastic.

**James Acaster**



What I like about you, I like a lot of things about you, John, one of the things I like about you is how fond you are of memories.

**Ed Gamble**

Yes.

**James Acaster**

The present, for you, is frustrating that you have to put up with it because it's not a memory yet that you can look back on, and refer to it in a way that's both-

**John Kearns**

You know what, that's very very astute.

**Ed Gamble**

Yes, that is good.

**James Acaster**

In a very melancholy way.

**John Kearns**

But I think a lot of comedians think like that because of the dread of going to the gig.

**James Acaster**

Sure.

**John Kearns**

You're thinking, 'I can't wait for this to be a memory.'

**Ed Gamble**

In the past, yes.

**James Acaster**

Yes.

**Ed Gamble**

In ten years' time you'll be talking about this going, 'I remember it, Ed and James sat there. Benito, box of tissues.'

**James Acaster**

Yes, and that's how you remember everything is a list of, like, microphones, Diet Cokes, happiness, talking.



**John Kearns**

But don't you think-, we've all had this when you go past venues where you've gigged when you were younger, or venues that aren't venues anymore. I sometimes stand around them just, you know, walk and look up and picture, see myself gigging and all that.

**James Acaster**

Yes.

**John Kearns**

Also, you're giving yourself the respect, feeling your younger self walking into that door, doing a gig, being absolute crap. You're, like, 'Where did I get the balls to do that?'

**James Acaster**

I think that bread choice is lovely. In fact it's very nostalgic for me.

**Ed Gamble**

Yes, I'm very excited by that. I distinctly remember that foil tray.

**John Kearns**

It's warm.

**James Acaster**

Yes.

**John Kearns**

And, you know, I am-, now I'd have it with a bit of oil obviously and all that, but I want a big slab of Anchor butter, salt.

**Ed Gamble**

Salty.

**John Kearns**

I want it salty. I want it hot. I want it doughy, and, you know, I want to tuck in.

**Ed Gamble**

Do you reckon you'd do the whole tray, or are you sharing it with someone?

**John Kearns**

In my mind, in this booth, I think, what's a good number? I reckon I've got about four friends around me.

**Ed Gamble**

Four friends. Any particular friends?

**John Kearns**



No.

**James Acaster**

No?

**John Kearns**

No.

**Ed Gamble**

Just general friends.

**John Kearns**

No, in my mind, like, again, I'm trying to picture this meal. They're just, kind of, like, shapes and I'm seeing heads fly back laughing and-

**Ed Gamble**

Yes.

**James Acaster**

Well, I'm imagining who I always imagine when it's one of your stories.

**John Kearns**

Who?

**James Acaster**

Your brothers. Always I imagine you with your brothers. I don't know why, there's something funny to me about you and your brothers. I've never met them.

**John Kearns**

Have you, have you not met them?

**James Acaster**

But, I love the stories that you have about you and your brothers. You always just sound like you were running around, the three of you, just like little naughty kids from the Beano.

**John Kearns**

Well, yes we were.

**Ed Gamble**

I imagine you were like the farmers from Fantastic Mr Fox.

**James Acaster**

Yes.



**Ed Gamble**

Yes.

**John Kearns**

Well, they're beautiful boys. They are beautiful boys.

**James Acaster**

Yes, yes.

**John Kearns**

They're handsome, very handsome, and, yes, we try and go for a meal every year. I mean this seriously. It's nice that we all get on and have a nice time. You know, as you get older you meet people that are like-, I've got mates that don't mention their-, like you wouldn't even know they had a brother or sister. So, I feel lucky that we get on. Although we did go to Hawksmoor once and didn't quite realise the pricing, how they did the pricing.

**Ed Gamble**

It seems to be a Kearns' issue in general doesn't it?

**James Acaster**

A bit of a pattern?

**Ed Gamble**

Just going in, ordering and just taking what you want and then finding out about the price at the end and getting really angry about it.

**James Acaster**

Acting indignant like it's their fault or they lied to you.

**John Kearns**

The table next to us started laughing when we ordered, and then the waiter walked off and they were laughing, and I was, like, 'Is there a problem here?' And they went, 'Do you know what you've just ordered?' We were, like, 'Yes. Yes, thank you. Yes, thank you.'

**Ed Gamble**

What did you order? What was the order?

**John Kearns**

God knows, but the steak was, like, Flintstone steaks, like, you know, car flipping over thing.

**Ed Gamble**

Yes.

**John Kearns**



So, I had to go up to the guy and went, 'Yes, yes, yes. We got that wrong.' Also I didn't like that waiter. I was looking at the waiter, like, 'You knew we got that wrong.'

**Ed Gamble**

Did you order like three massive-

**John Kearns**

Yes, yes.

**Ed Gamble**

Yes, yes, yes.

**John Kearns**

But, you know, I didn't like-, the waiter, I thought, 'Do you know what mate, you knew what we did there.' Like, we can't afford that.

**James Acaster**

Is it just you and your brothers?

**John Kearns**

Yes, they were laughing. Yes, because I think I ordered it. I ordered the too expensive steak.

**James Acaster**

But you're saying to the waiter-

**John Kearns**

But then, do you know what, it was like that kind of thing where you try and ride it. You go, 'Yes, I know what I'm doing.' They go, 'Do you? It's massive.' I'm, like, 'No. Do you know what, oh, is it massive, oh, I actually didn't know that, but do you know what I'm having fun, so, sod it, I'm having it.' But then there's like a, 'No, no, do you know what it is?' 'Yes, yes, I've had steak before mate.' 'No, but this is quite expensive. You're looking at £70 steak.' 'Well, lucky me, mate, there's going to be a day I can't afford that, so, why don't I tuck in now?' 'Well, I just don't think you can afford it.' As in stomach big wise. Like, you can afford it, but you can't afford it health wise.

**Ed Gamble**

Stomach big wise.

**James Acaster**

Stomach big wise you can't afford it?

**John Kearns**

Stomach big wise, yes. He's on the piano.

**James Acaster**





Stomach big wise is a character-

**John Kearns**

Yes, he's on the piano. I don't know but anyway, yes. But the waiter he was naughty, kind of, laughing giggling away. That's not a waiter. If I'm a waiter I'd go-,

**James Acaster**

Because he knew you couldn't afford it is what you're saying?

**John Kearns**

Yes, and then it would be, like, can't earn, well, you've got to wash the dishes.

**James Acaster**

Yes, because you couldn't afford the steak

**Ed Gamble**

Do you think that's ever happened?

**John Kearns**

I've love to do that.

**Ed Gamble**

Do you think that's ever happened where someone can't afford the bill, so, they have to wash the dishes?

**John Kearns**

Well, you grow up thinking that.

**Ed Gamble**

Yes, in my mind that was the law.

**James Acaster**

You do grow up.

**Ed Gamble**

Like that was the law. You could do that, you could go and wash the dishes if you couldn't pay for a meal.

**John Kearns**

'Oh, sorry mate, turns out I can't afford that.' 'Get yourself in the kitchen. You've got to clean every plate.'

**James Acaster**



Yes.

**Ed Gamble**

But also there's someone in the kitchen-

**John Kearns**

Oh dear, oh dear. I'd go to the Ritz.

**James Acaster**

Yes.

**John Kearns**

'Sorry, oh, pardon me, I seem to have-, I don't seem to have any money.' 'Put these on mate. Here's some gloves.' 'Brilliant, I'll be back tomorrow.'

**Ed Gamble**

Also, there is a guy in the kitchen doing that right?

**John Kearns**

Yes.

**Ed Gamble**

Who presumably is not being paid per dish, so, he's being paid all day.

**John Kearns**

He's happy to see you.

**Ed Gamble**

He's happy. He's great. Well, I'd imagine if that system would work he doesn't wash a plate all day.

**John Kearns**

Maybe he gets to go and sit upstairs and have a meal.

**Ed Gamble**

And have a meal, yes.

**James Acaster**

Yes, on you.

**Ed Gamble**

So, the restaurant's losing money hand over fist here.

**John Kearns**



Yes.

**Ed Gamble**

Meal for the pot wash and meal for the person who's stolen one. They're paying a pot washer all day and then someone else gets a free meal. It's a nightmare.

**John Kearns**

Yes, yes. In this restaurant, you know, big sign outside.

**Ed Gamble**

Yes.

**John Kearns**

If you can't afford this you're going to be-, if you're at the edge, if we give you-, if you order all that food and you get your receipt and you go, 'I don't have any money.' Then you're cleaning all the pots. So, you hire the kitchen guy, and then he gets to go upstairs, there's a queue outside the block. Also people want the job because, they're like, 'Well, hang on a minute, if everyone's-, if you're hiring me to be the guy who cleans the pots but people queuing outside are going to be cleaning the pots, a lot of money being lost.'

**James Acaster**

We arrive at your dream starter.

**John Kearns**

Yes.

**James Acaster**

Now, you've got your notes there on your phone because you're taking this seriously, you're not messing around?

**John Kearns**

Um-,

**James Acaster**

John, this is twice now.

**John Kearns**

Oh, sorry. Is it really?

**James Acaster**

I didn't mention it the first time.

**John Kearns**



It's these cups. It's these cups. Honestly, these cups.

**James Acaster**

Twice now you've taken too big a swig of your water, like a massive swig, and it has cascaded out of your mouth, down your beard and over your chest landing on your jumper.

**Ed Gamble**

Now I know what your nan was laughing at.

**James Acaster**

And soaking your jumper.

**Ed Gamble**

It wasn't how much water you drank, it was because you couldn't get it in your fucking mouth.

**James Acaster**

First time, absolutely ignored it. It was a mistake he did that. Second time just then-,

**John Kearns**

It's the cup.

**James Acaster**

Not learning from the first time.

**John Kearns**

That's not straight is it? That's bent.

**Ed Gamble**

It's a glass.

**James Acaster**

We're drinking out the same cups as you.

**John Kearns**

It's a glass. It's a glass. That's not straight is it? That's bent. That's circular. Right, onion soup and a saucer of aubergine parmesan.

**James Acaster**

What?

**John Kearns**

That's what I want. Please. Thank you sir. Thank you very much.

**Ed Gamble**



French onion soup?

**John Kearns**

That's what I want. A French onion soup.

**Ed Gamble**

Lovely.

**John Kearns**

So, croutons. Maybe there's a bit of white wine going on in there. I don't know.

**James Acaster**

In the soup.

**John Kearns**

These onions have been sweated and I'm not talking, like, five minutes. Hour. There's one guy, brown sugar, oh, it's fantastic in there. I'd like to have all the doors open so I can see the chefs cook in this place.

**James Acaster**

Yes.

**John Kearns**

I want to see them.

**James Acaster**

Yes, yes, you can see them.

**John Kearns**

I love the drama of it, the drama.

**Ed Gamble**

So, you imagine all the doors being open rather than being, like, an open plan kitchen?

**John Kearns**

All the doors are open. No, I don't want an open kitchen, I want the door ajar.

**Ed Gamble**

Okay.

**John Kearns**

They don't know I can see them. Do you understand?

**James Acaster**



Yes, yes.

**Ed Gamble**

So, you're glimpsing, you're peeking, rather than-

**James Acaster**

You want to feel like there's something elicited about it.

**Ed Gamble**

Yes.

**James Acaster**

Yes, yes.

**John Kearns**

Yes, yes, peeking, peeking.

**Ed Gamble**

You're peeking.

**John Kearns**

Yes, onion soup, croutons. Maybe the croutons have, like-, sometimes you somewhere posh and they've got, like, cheese on them.

**Ed Gamble**

Yes, I mean, French onion soup, quite often there will be cheese all over the top, and it's gone in the grill, so, it's melted on top and then-

**John Kearns**

Oh, blimey.

**Ed Gamble**

That's good stuff.

**John Kearns**

There's cheese on top?

**Ed Gamble**

Yes.

**James Acaster**

Yes, all over it.

**John Kearns**



What, like a web? Like a web of cheese over it?

**James Acaster**

Well, they just put the cheese all over the soup and some of it will sink in and some of it will, like, you know, melt on the top.

**John Kearns**

Yes. Oh, yes, yes, yes, and then you pull it out and all those stringy bits of cheese and onion.

**Ed Gamble**

Yes.

**James Acaster**

Yes, yes.

**John Kearns**

And also I've still got this basket of beautiful bread.

**Ed Gamble**

Yes, you're dipping.

**John Kearns**

And the basket is a-, there's a hole underneath the basket so it's constantly re-filled.

**James Acaster**

Oh, I thought you were going to do the popcorn trick on someone but with a bread basket.

**John Kearns**

Popcorn trick? Hand up the popcorn?

**Ed Gamble**

Nearly.

**John Kearns**

Knob?

**Ed Gamble**

Yes.

**John Kearns**

My knob's going through the table? What in the bread?

**James Acaster**



Well, this is what I was confused about, it's the only time I've ever heard anyone-,

**John Kearns**

There's a knob going through the table. So, why is my knob in the bread basket?

**James Acaster**

You said you cut a hole in the bottom of the bread basket-,

**Ed Gamble**

Yes, which we still need to-, I'm putting a button on that to loop back to what you're talking about.

**James Acaster**

Yes, so, put a hole in the bottom of the break basket. Cut a hole in the bottom of the bread basket, and I've only ever heard people doing that with this disgusting popcorn trick-,

**John Kearns**

There's a guy under there baking.

**Ed Gamble**

Yes.

**James Acaster**

Where they cut a hole in the bottom of the popcorn, they stick their knob through it, and then they offer someone some popcorn and the person goes right down to the bottom for the good stuff and then they touch their dick.

**John Kearns**

Yes, but the popcorn's on their lap.

**James Acaster**

Yes, yes. Oh, look-,

**John Kearns**

But this break basket's in the middle of the table.

**James Acaster**

I didn't know what you were doing. Maybe you were crawling under the table.

**John Kearns**

So, what, my friends are getting the bit-, they're looking through-, they fish-,

**James Acaster**

Your brothers to be fair.





**Ed Gamble**

Yes.

**John Kearns**

Okay, my brothers-

**Ed Gamble**

Or one of the shapes.

**John Kearns**

They're fishing for a bit of-

**James Acaster**

Focaccia.

**John Kearns**

Focaccia. What they just-, they might grab my knob?

**James Acaster**

Yes. Yes, maybe you put some sun-dried tomatoes on it to disguise it.

**Ed Gamble**

Yes.

**James Acaster**

A bit of rosemary.

**Ed Gamble**

John, so-

**John Kearns**

You'd know, you'd know my knob.

**James Acaster**

But it's low light. It's low light.

**John Kearns**

It's doesn't look like focaccia.

**Ed Gamble**

It's a low light restaurant.

**John Kearns**



Oh, yes, you can't see a thing actually.

**James Acaster**

You've low lit the restaurant.

**John Kearns**

Oh, yes, you can't see a thing actually. Yes, you can't see-, you cannot see-,

**Ed Gamble**

You wouldn't know your knob in low light.

**James Acaster**

Playing into your hands there.

**John Kearns**

You can't see a thing.

**James Acaster**

You're increasing their appetite.

**John Kearns**

Yes.

**Ed Gamble**

The Japanese say that low light-,

**John Kearns**

Oh, I could see why this is stressful now actually.

**Ed Gamble**

That low light reduces your ability to recognise your ability to recognise your brother's knob.

**James Acaster**

Yes, that's what they say.

**John Kearns**

Oh, good god.

**James Acaster**

They definitely say if you turn the lights down low you're able to camouflage your knob in a basket of focaccia.

**John Kearns**



What if they're all doing it then as a laugh? What if we're all doing it as a laugh, like, we've all thought it would be funny to do it?

**James Acaster**

So, do you all do it at different times throughout the evening?

**John Kearns**

No, no, same time.

**Ed Gamble**

No, same time.

**James Acaster**

So, all at once you go to do it and you have to stuff all of your knobs through the same hole at the same time into the bread basket?

**John Kearns**

Yes, yes, yes.

**James Acaster**

And you're sort of jostling for position?

**John Kearns**

Yes, but we don't know each other are doing it.

**James Acaster**

And then at the same time-, and then you all reach for some focaccia and end up grabbing each other's knobs.

**John Kearns**

Yes, yes.

**Ed Gamble**

Each other's knobs.

**John Kearns**

Yes, yes, we just starting pull each-,

**Ed Gamble**

I mean, best case scenario you grab your own knob, right? But-,

**John Kearns**

Yes, oh, best case scenario, yes, best case. Best case scenario, yes.



**James Acaster**

You'd be relieved.

**John Kearns**

You'd be relieved.

**Ed Gamble**

Yes.

**John Kearns**

Anyway, so, yes, the bread's there.

**Ed Gamble**

So, what do you mean?

**John Kearns**

Point being, get the bread, dip it in the onion soup, and then also, if I may-,

**Ed Gamble**

John, I do need to loop back. Why does a hole in the bottom of the basket mean that the bread keeps re-filling?

**John Kearns**

Oh, in my mind, I don't know, there's a baker below us just keeps funneling it up.

**James Acaster**

Okay, so, that's more realistic than what I was saying apparently.

**John Kearns**

Well, yes.

**James Acaster**

Yes, it would keep emptying. Surely the bread rolls would fall out the bottom as well. Brilliant, Benito's saying, is that if you cut a hole in the bottom, there's a baker funneling them up, but surely focaccia's going to be constantly tumbling back down the hole and blocking the tube.

**Ed Gamble**

This baker's having a nightmare by now.

**John Kearns**

There's a portcullis that he releases.

**Ed Gamble**



So, every time it's empty, every time the basket's empty he opens the portcullis, shoves the bread up, shuts the portcullis? You'd better hope you don't put your knob in there if there's a portcullis.

**James Acaster**

Really.

**John Kearns**

Yes, be careful, be careful, be careful of the portcullis.

**Ed Gamble**

Yes, or you and all your brothers, the entire male line dies in one night.

**John Kearns**

All the cocks in the basket. And then a small side-, little small plate of-,

**Ed Gamble**

Aubergine parmigiana.

**John Kearns**

Yes, please, yes.

**Ed Gamble**

Yes.

**John Kearns**

Just a little tiny-, like a little, just, you know, the conversation's flowing, we're dipping the breads, bit of soup, warming, you know, it's cold outside so we've come in. Low lights. And the lights are red as well, it's twinkly and nice. Anyway, and then, yes, aubergine parmigiana, very nice.

**Ed Gamble**

One of the best foods.

**John Kearns**

Well, I like making it?

**Ed Gamble**

Do you?

**John Kearns**

Yes.

**Ed Gamble**

Take us through the recipe.



**James Acaster**

Yes.

**John Kearns**

Okay.

**Ed Gamble**

Is it your signature dish?

**John Kearns**

One of.

**Ed Gamble**

You always used to ask people that at one stage. You would ask people in the audience their signature dish.

**James Acaster**

You would ask people that at a gig.

**John Kearns**

Yes, I would, yes, yes. You'd get funny people saying toast, and you'd just move on. You just move on from that.

**Ed Gamble**

Bet you love that, yes.

**James Acaster**

Well, you're asking for trouble John.

**Ed Gamble**

Yes.

**John Kearns**

Yes, well, yes.

**James Acaster**

If you're going to put them on the spot like that, you're asking for trouble.

**John Kearns**

No, you're right. Okay, slice the aubergine length ways. Oh, sorry, peel them first.

**Ed Gamble**

You peel them?



**James Acaster**

Oh, okay.

**John Kearns**

Yes.

**Ed Gamble**

Do you?

**John Kearns**

Yes.

**Ed Gamble**

Okay.

**James Acaster**

Why?

**John Kearns**

This is a Marco Pierre White video. I'm just basically saying what he does.

**Ed Gamble**

Yes.

**James Acaster**

Is he your hero?

**John Kearns**

I like him a lot.

**James Acaster**

Would you say he's your hero?

**John Kearns**

Hero, don't have heroes.

**James Acaster**

Come on, you're John Kearns. You've got heroes.

**John Kearns**

No, I don't have heroes.

**James Acaster**



Springsteen?

**John Kearns**

Oh, he's class.

**James Acaster**

Is he your hero?

**John Kearns**

Do you know what, he-, I think he's a hero. He's the same age as my dad. Have you seen the latest videos of him? He's in a grey suit, quite shiny, black, shirt. He looks fantastic.

**James Acaster**

He does, yes.

**John Kearns**

And I, I spoke to my dad about it and he went, 'He looks great, doesn't he?' And I thought, he's a role model I think to, like, my dad. I reckon my dad's looking at him going, 'Okay, I can look like that. Let's go.' I hope when I'm 70 there's a guy I can look at and go, 'I want to look like that. I want to-,'

**James Acaster**

Okay, absolutely. So, in your fantasy here, you hope that when you're 70 there is someone you can look at and hope you'll look like them, not that you'll want to look like that guy?

**John Kearns**

No, I want to be 70, watching telly, and there's a 70-year-old on telly, and I want to go out tomorrow morning and buy what he's wearing.

**Ed Gamble**

But, I think what James is saying is in your completely imagined fantasy here, why aren't you the guy on telly who looks great that all the other 70-year-olds are looking at and thinking, 'I want to buy what that guy's wearing.'?

**James Acaster**

Yes, you're saying, your dad watches Springsteen on TV now and goes, 'He looks good.' And you've realised that Springsteen's a role model to him and you're going, 'Do you know what, I hope that when I'm 70-, ' And I thought the sentence was going to go, 'I look as good as Springsteen.' But instead it was, I hope I'm my dad, watching Springsteen going, 'He looks good.'

**Ed Gamble**

Yes. I hope I have a role model.

**John Kearns**





But 70 is, like, double my-, 70 is 35 years' time.

**James Acaster**

Yes.

**Ed Gamble**

Yes.

**John Kearns**

I'm not going to be 35 years going, 'I want to look like Springsteen.'

**Ed Gamble**

Why?

**John Kearns**

People will be, like, 'Huh?'

**Ed Gamble**

No, but there might be an equivalent though, right?

**John Kearns**

That's what I'm saying, there's got to be some 70-year-old out there that I don't want to lock in.

**Ed Gamble**

But why can't you be the equivalent in this fantasy?

**John Kearns**

I'm guessing because I'm thinking there may be a rock and roll star or a footballer or something, you know. Who looks at a comedian and goes, 'I want to look like him.'? No-one. Zero.

**Ed Gamble**

I reckon-, I can see it-,

**James Acaster**

Joel Dommett.

**John Kearns**

Joel Dommett.

**James Acaster**

People will want to look like Joel.

**John Kearns**



No, I don't want-, look, do you know. No, no, no. I would never want to look like Joel.

**James Acaster**

What?

**John Kearns**

Why the work? On his stag do he did a spin class or something. My stag do I want booze.

**James Acaster**

Or, it's going to be sticking your dick in a bread basket.

**Ed Gamble**

35 years' time I think there are going to be 70-year-olds out there going the next morning and buying a wig and teeth.

**John Kearns**

Not the wig and teeth man. That's gone. Denied. Never mentioned again. Out of my house if you bring it up.

**Ed Gamble**

When are you dropping the wig and teeth?

**John Kearns**

Never, because I won't need it.

**James Acaster**

What do you mean never? Are you getting rid of it? You've got rid of it? You're never doing it again.

**John Kearns**

I haven't got rid of it.

**James Acaster**

So, why can't we mention it anymore?

**Ed Gamble**

So, why aren't you-,

**John Kearns**

No, you can now. I'm talking about when I'm 70.

**Ed Gamble**

Yes.

**John Kearns**



I don't want to talk about it when I'm 70.

**James Acaster**

Oh yes.

**Ed Gamble**

But you'll have the wig and teeth-

**John Kearns**

I want to make enough money when it's gone-, 50, that's it, comedy gone. I want to go and do something else.

**Ed Gamble**

What?

**John Kearns**

I don't know, maybe, like, build something in Ireland or something. Build, like, a house or something. Run a shop. I'd love to run a shop. I'd genuinely like to-, I'd love a little book shop or something.

**James Acaster**

Oh, John, I want to tell you something actually. You could do that now. You don't need to carry on doing comedy, you could probably run a book shop now.

**John Kearns**

I like comedy. I like comedy.

**James Acaster**

So much that you can't wait to retire when you're 50?

**John Kearns**

I can't wait to retire. But you can love something. You don't want to do comedy until-, are you two one of these people that wants to drop dead doing it?

**James Acaster**

No, I don't want to drop dead doing anything.

**Ed Gamble**

No.

**James Acaster**

But, like, I'd say I haven't really got-,

**John Kearns**



I want to drop dead when I'm in, like, I'm in bed and I'm comfy.

**Ed Gamble**

Yes, it's not drop then is it?

**James Acaster**

Yes, you haven't dropped.

**John Kearns**

My head dropped.

**Ed Gamble**

I don't want to drop dead, I want to just stay-,

**James Acaster**

Your head dropped, so, you've got your head up at the time and then you die, and then your head drops back?

**John Kearns**

On my death bed I will have my head up constantly.

**James Acaster**

Unsupported.

**Ed Gamble**

Yes.

**John Kearns**

Yes, very uncomfortable-, it looks very uncomfortable.

**James Acaster**

Yes, but you're saying then they'll know you're dead-,

**Ed Gamble**

How do you know if it-,

**John Kearns**

People keep trying to shove pillows. I'm like, 'No, no, no.'

**Ed Gamble**

How do you know it's your death bed? So, how do you know, you get into a bed and you're, like, 'I'm going to keep my head up.'?

**John Kearns**



I'll know. I'll know. No, I'll know. Yes, I'll definitely know.

**Ed Gamble**

Yes.

**John Kearns**

I'll definitely know.

**James Acaster**

I bet you'll the phrase a lot won't you. 'I'm on my deathbed now.' I bet you'll say that to a lot of people.

**John Kearns**

Yes.

**James Acaster**

'Come round, I'm on my deathbed.'

**John Kearns**

Yes, yes, that's my deathbed. Tell my grand kids that.

**James Acaster**

Just hanging out on my deathbed.

**John Kearns**

Yes, yes, okay.

**James Acaster**

'Have you seen my-, I think I left my keys on my deathbed, do you want to go and get them? Go and get them for me.'

**John Kearns**

Yes, yes, I'm busy, looking for my keys.

**Ed Gamble**

So, you're peeling the aubergines?

**John Kearns**

Peel the aubergine, slice them lengthways, bit of lemon so they don't lose their colour. Egg wash. Yes, I don't think it's breadcrumbs, what am I doing. Flour, it's flour. It's flour.

**James Acaster**

Marco Pierre White absolutely getting furious, listening to this-,

**John Kearns**



Imagine him on this, you two would be shitting yourselves. Flour, egg wash, leave them to drain. Season. Always season, season. You've got your tomato sauce bubbling away there. Am I missing something? Feels like I'm missing something.

**Ed Gamble**

Parmigiana?

**John Kearns**

No, I don't think I am. Oh, yes, sorry, the parmesan, yes, right. So, right, yes, yes.

**Ed Gamble**

What you've made so far is a fucking aubergine omelette mate.

**John Kearns**

No, no, no. Loads of fucking parmesan. Layer it up and every layer parmesan. Every layer parmesan

**Ed Gamble**

Yes.

**John Kearns**

Layer it up like a lasagne, like a jigsaw. Tomato sauce. So, you layer it up. Aubergine, tomato sauce, parmesan, layer, keeping layering, layer, layer, layer. You know, it's simple. Low heat, bit of olive oil. Break over some basil. I'd like a little square of that with my onion soup.

**Ed Gamble**

Lovely. Beautiful. A great way to kick off the meal.

**James Acaster**

Yes.

**John Kearns**

Thank you.

**James Acaster**

Your dream main course?

**John Kearns**

So, what I'd like please is could I have a medium rare steak, a butler's steak with some chips please, and also could I have some champagne and chicken, but it's poulet au champagne.

**James Acaster**

Right, so, the second course in a row you've gone for two dinners?

**Ed Gamble**



I respect it.

**James Acaster**

I respect it, but I'm just-

**John Kearns**

Well, do you know what's happening here?

**James Acaster**

Yes.

**John Kearns**

I'm thinking about this and I'm going, well, it's very obviously-, it's difficult to just get it down to one, and I was thinking, well, you know, you're a genie, I don't know. I can ask whatever you-, kitchens they've got-, it's dream.

**James Acaster**

Yes, yes, yes.

**Ed Gamble**

What's a butler steak?

**James Acaster**

Yes, I've ever heard of a butler steak before?

**John Kearns**

It's flat iron steak. So, it's from the shoulder.

**Ed Gamble**

Okay, yes.

**John Kearns**

So, it's quite lean.

**Ed Gamble**

Yes.

**James Acaster**

But why is it called a butler's steak?

**John Kearns**

I think it's what the butler ate, like, you know, he's serving all the stuff and then at the end of the shift when they've all got, I don't know, sirloin or rib-eye, he goes down and has a little butler's steak.



**Ed Gamble**

That's, like, the-, I guess, like, a cheaper cut?

**John Kearns**

Cheaper cut, but very flavourful.

**Ed Gamble**

Very quick cook?

**John Kearns**

Quick.

**Ed Gamble**

Yes.

**John Kearns**

Shoulder, so, nicely marbled.

**Ed Gamble**

Yes.

**John Kearns**

I'd like that. And then the chicken and champagne, it's the sauce that I want really.

**Ed Gamble**

Yes.

**John Kearns**

You know what the sauce, cream, champagne, mushrooms and chicken.

**James Acaster**

Sure. Yes, yes.

**John Kearns**

Oh my god, that's so nice. I'm dipping the chips in that little champagne sauce.

**James Acaster**

Yes.

**Ed Gamble**

Do you want the chicken as well, or do you just want the sauce from that?

**John Kearns**





Fuck, yes, I'll have the chicken. I don't care. Maybe chicken legs. Thighs. Chicken thighs and legs. Little-

**Ed Gamble**

The thighs on the leg.

**John Kearns**

Yes. What are those little, like, they look like little onions?

**James Acaster**

Yes, I know what you mean. I know what you mean.

**John Kearns**

Yes, what are they. There's a name for them.

**James Acaster**

I don't know what they're called, but, yes.

**John Kearns**

They're scattered around. Nice acidity.

**James Acaster**

Yes.

**John Kearns**

Got that meat. It's on a little plate that's sizzling. It's one of those hot plates maybe. Crystal salt. Heavy salt. I need heaviness on there. Medium rare please. Thank you.

**Ed Gamble**

Do you not worry with a hot plate that you have it cooked medium rare, and then if it's sat on the hot plate it's going to overcook?

**John Kearns**

Well, maybe I'll order it rare.

**Ed Gamble**

And then just let it-, yes.

**John Kearns**

And then eat it.

**Ed Gamble**

So, the plate's a deal breaker is what you're saying?



**James Acaster**

You have to have the hot plate?

**John Kearns**

No, actually, you know what, sod the plate.

**James Acaster**

Yes.

**John Kearns**

Take away the plate please. Thank you.

**James Acaster**

Do you want the chips in, like, a separate dish that's hot, so, the chips stay hot?

**John Kearns**

I want the chips in like a tin. Like a round-, I want them pointing up.

**James Acaster**

Yes.

**Ed Gamble**

I know what you mean. Like a metal cup, sort of, almost like a little cocktail shaker?

**James Acaster**

Yes.

**John Kearns**

Yes, I want the chips pointing up.

**Ed Gamble**

The chips pointing up.

**James Acaster**

Why? Why do you want them pointing up?

**John Kearns**

I like grabbing them. Does that make sense?

**James Acaster**

Yes.

**Ed Gamble**



Yes, yes, it's nice.

**John Kearns**

Flat. Imagine a plate of flat chips. When was the last time-, actually I'm saying this, but when was the last time we went to a restaurant and the chips were laid on their sides? That feels like something you had when you went round to a mate's house when you were, like, ten.

**James Acaster**

I think it still happens quite a lot actually.

**Ed Gamble**

Yes, I sort of know what John means. It's rare to go-,

**John Kearns**

Imagine going to a chip shop, like, a traditional chip shop and they gave you the chips, and the chips are up.

**Ed Gamble**

All facing up.

**James Acaster**

Yes-

**John Kearns**

You'd go, 'No, this isn't why I'm here.'

**Ed Gamble**

Yes.

**John Kearns**

Chips, steak, chicken champagne, bowl of that going on. Maybe there's some potatoes in there, some new potatoes in there. Seasoned, it's all seasoned fantastically. No salt and pepper on this table.

**Ed Gamble**

Yes, don't need it.

**John Kearns**

No way, I don't need that, no, no, no. And then I'd like a little side of creamed spinach.

**James Acaster**

Is this for your dream side dish?

**John Kearns**



Oh, sorry. Do you ask-, do I have to wait for you to ask?

**James Acaster**

No, no, you don't have to. I was just checking that this was all-, so, this is a separate thing?

**John Kearns**

Well, spinach as a main is a lot.

**James Acaster**

Yes, yes, but, with your two dinners you've already got.

**John Kearns**

I'm not the first person to order two dinners am I?

**James Acaster**

No, no, but I'm just saying, for me to assume that the creamed spinach was also part of your main course wasn't that outlandish.

**Ed Gamble**

Yes.

**John Kearns**

Yes, I see-,

**James Acaster**

Yes, I'm just checking, just clarifying that that was your side dish.

**John Kearns**

Okay, fuck it, yes, it's part of my main course. I don't care.

**James Acaster**

No, no, no.

**Ed Gamble**

No, no, no, no, no.

**James Acaster**

No, no, not if it's-, if it's you dream side dish-,

**Ed Gamble**

No, no, I'll tell you what's happened here, we've made up some valuable time now with John throwing in a side dish straight away.

**James Acaster**



Yes, we did.

**Ed Gamble**

And now you're filling that time by asking more questions about it.

**James Acaster**

Yes, yes, I'm sorry.

**Ed Gamble**

The listener won't know this, we've been recording for about an hour and 45 minutes so far and we've just finished the main course.

**James Acaster**

Yes, yes, yes. We're in trouble. We're in trouble.

**Ed Gamble**

Yes, yes, yes.

**James Acaster**

Benito's in trouble when he has to edit this.

**Ed Gamble**

Yes. I tell you where does a fantastic creamed spinach John.

**John Kearns**

Where?

**Ed Gamble**

Hawksmoor.

**John Kearns**

Yes, they do. Heavy, heavy cream.

**Ed Gamble**

Yes, big cream.

**John Kearns**

In America they call double cream heavy cream.

**James Acaster**

Imagine if that came up in your general knowledge round. Mastermind. Are you happy with yourself?

**John Kearns**



Yes, 'What do Americans call double cream?'

**James Acaster**

Heavy cream. The robot there, 'How did he know that?'

**John Kearns**

Yes, the robot starts malfunctioning.

**Ed Gamble**

Yes.

**John Kearns**

Eyes flip to the back of his head.

**Ed Gamble**

Yes.

**John Kearns**

Rrrrrr.

**James Acaster**

Sparks flying.

**John Kearns**

Yes, a guy sat in the audience, like, the cheating wife in 'I'm-,

**James Acaster**

The cougher.

**Ed Gamble**

The cougher.

**John Kearns**

Millionaire, yes.

**James Acaster**

Yes, yes.

**John Kearns**

Robot can't hear. Robot's going. Rilililing. Programmed hearing cough. My other nan, she had great-, a great vegetable patch, and growing up all I'd eat is spinach.

**James Acaster**



Yes.

**John Kearns**

Oh my goodness me, and nothing has ever tasted-, again, I know I keep talking about grandmothers and food, but it's just such a visceral thing in my life. My nan's spinach. And do you know what, and you think, 'How did it taste so good?' It's always because it's just absolutely loaded with salt.

**Ed Gamble**

Yes, yes, yes.

**John Kearns**

Like, I remember going to my other nan's and I'd just had a relationship break up, and she-, I was-,

**Ed Gamble**

We're back to the first nan now, right?

**John Kearns**

This is my other nan, yes.

**Ed Gamble**

It's not like Morgan Jones thing where you've got loads of nans?

**John Kearns**

This is my other nan, yes. No, I've got two nans.

**Ed Gamble**

Two nans.

**John Kearns**

Well, I had two nans. She made me this ham sandwich, and to this day I'm, like, 'What the fuck's going on with this ham sandwich?' It was just mayonnaise, ham, lettuce, white bread. I was very upset that day, and to this day I'm, like, that was one of the best sandwiches I've ever had in my life. Probably because it was loaded with salt and also I was sad, and your tears if you're sad have more salt in it than happy tears apparently.

**James Acaster**

Okay, what-,

**Ed Gamble**

Hang on, what's the point?

**John Kearns**

What's the point? I don't know what the point is.



**Ed Gamble**

No, but are you saying that you cried onto the-

**John Kearns**

Hang on, that's the thing. That's the thing.

**Ed Gamble**

That you cried onto the sandwich and that made it salty, or are you saying you cried all the salt out of your body so the ham sandwich was replenishing it?

**John Kearns**

Oh, great question.

**Ed Gamble**

Well, you should know.

**James Acaster**

Yes.

**John Kearns**

Well, I don't think I was crying eating it.

**James Acaster**

Okay.

**John Kearns**

So, I think I'd cried all the salt out.

**Ed Gamble**

Yes.

**John Kearns**

And, so, that is probably what it is.

**Ed Gamble**

Yes.

**John Kearns**

That is exactly what it-, if you're sad listening to this or if you're upset and you've just cried all night, have a really salty ham sandwich and you're going to feel great.

**Ed Gamble**

Yes, really perk you up.





**John Kearns**

It's true by the way that your tears, you know, your tears are saltier if-

**James Acaster**

How is that true?

**John Kearns**

How is it true? I don't know how anything's true, but it's true.

**James Acaster**

Okay.

**John Kearns**

There are other people you can ask why it's true. I don't ask them why?

**James Acaster**

The robot, the robot would know.

**John Kearns**

Yes, the robot knows but his head's fallen off so he's not exactly fit to answer that question Clive.

**James Acaster**

You're nan's, like, what, putting extra salt in the sandwich? You're, saying it's, like, mayonnaise, salt-,

**John Kearns**

Old people fucking they load everything with salt because they can't taste anything. I've not made that up.

**Ed Gamble**

So, they're doing that.

**John Kearns**

Have you seen old people put salt on food?

**Ed Gamble**

And they're not drinking water.

**James Acaster**

Yes, but I'm just checking-,

**John Kearns**

Yes, that's why I said, you've got to drink water.

**James Acaster**



I'll admit I've never seen an old person salt a sandwich.

**Ed Gamble**

No.

**James Acaster**

Personally.

**John Kearns**

What? You're bonkers. My nan would with her meal, salt it, and then put salt-, like a sauce in the corner.

**James Acaster**

Salt sauce?

**John Kearns**

Like salt it, and then in the corner do a little bit of-, like, a little pile of salt.

**Ed Gamble**

And what, would she dip it in?

**John Kearns**

Dip it in. I don't know. Have you not-, this is not a thing, do you know what, you're all looking at me like this is mad.

**James Acaster**

Yes, yes, I've never seen it before.

**John Kearns**

You've haven't spent any time at-, she was 93 by the way when she passed.

**Ed Gamble**

Yes.

**James Acaster**

Yes.

**John Kearns**

They love salt. It makes sense because they can't-, my partner, her nan was 102, she got Dominos for her birthday, because they're loaded with salt. She's going, 'I can taste this.'

**Ed Gamble**

Oh, pizza?

**James Acaster**



Yes.

**John Kearns**

Yes.

**Ed Gamble**

I honestly thought you meant-,

**James Acaster**

Well, old people play dominoes a lot.

**Ed Gamble**

I honestly thought-,

**James Acaster**

Yes.

**John Kearns**

She's not eating dominoes.

**Ed Gamble**

No, but out of nowhere-,

**James Acaster**

I didn't think she was eating it. You said she'd got dominoes for her birthday, Ed and I thought the present-,

**John Kearns**

It's a food podcast. Dominos.

**Ed Gamble**

Yes, but it's not unlike you to just say something completely out the fucking blue half way through a sentence.

**James Acaster**

Yes. We thought you meant-,

**John Kearns**

Look man, old people eat salt. They load it with salt. Your taste buds go. You know this.

**Ed Gamble**

Yes, I'm sure.

**James Acaster**



A 102-year-old ate a Dominos pizza?

**John Kearns**

Yes, and the guy did 102 on the pepperoni. He did. Ask Gabby. This isn't my story. She's got a picture. Beautiful.

**James Acaster**

Your dream drink John?

**John Kearns**

Yes this is, you know, it's pretty straight back this. It's just, kind of, lager, and I was genuinely went on the Sainsbury's website and just scrolled down the beer.

**James Acaster**

Yes.

**John Kearns**

See what they sell. And I was thinking, 'What do I like?' And I, kind of, like, I don't know, I like it all. Have you ever had Pacifico?

**James Acaster**

Yes.

**John Kearns**

That's nice.

**Ed Gamble**

Yes.

**James Acaster**

Yes, Pacifico's good. Refreshing.

**John Kearns**

I was scrolling and I went, 'I haven't had that for a while.' And it was out of stock near me unfortunately.

**James Acaster**

Oh, that's a shame.

**John Kearns**

And the label has, like-, the O is like a little lifeguard rubber ring thing.

**Ed Gamble**

Yes.



**John Kearns**

Do you know this one?

**Ed Gamble**

Yes, I know that one, yes.

**John Kearns**

So, it's Mexican, it's crisp, it's light, and I thought that might be quite nice with this meal. But it's bring your own booze this restaurant though, so, I've got bags of it round me.

**James Acaster**

Yes, yes.

**Ed Gamble**

But you know it's the dream restaurant well, so, you can have as much of it as you want.

**James Acaster**

We can send it up the tube. Same tube as the bread.

**Ed Gamble**

You could have a little tap at the table if you want to?

**John Kearns**

I'd like-, yes, I'd like a tap at the table. Actually, no, no, no I don't want a tap at the table. I want the guy to bring it to me.

**Ed Gamble**

Yes.

**John Kearns**

And I want him to, like, slide off the foam-, oh, it comes in bottles I suppose. I want to see him, like, cut the bottle off like with a knife or something.

**Ed Gamble**

Like a champagne bottle?

**John Kearns**

Yes.

**Ed Gamble**

Yes.

**James Acaster**



But with a bottle of Pacifico?

**John Kearns**

Yes. Well, he's already done it with the champagne. Through the door I saw him do it with the chicken and the champagne.

**James Acaster**

Yes, yes.

**John Kearns**

This guy does it to everything.

**Ed Gamble**

The idea that a chef would do that to a bottle of champagne for a dish, but in a closed kitchen, just completely pointless. The only reason to do it is to show off.

**John Kearns**

Completely pointless.

**Ed Gamble**

And he's, like, 'Right, got to open that champagne, get my saber.'

**John Kearns**

Completely pointless.

**Ed Gamble**

'I hope no-one saw that through the crack in the door.'

**John Kearns**

But, you know, like, drink wise, we'll come on to this, but I'd like a black coffee to end the meal. Black Americano.

**James Acaster**

Yes.

**John Kearns**

And I'd like maybe a little cognac with the receipt or something.

**James Acaster**

Yes, we can do that.

**John Kearns**

Yes.



**James Acaster**

I think that's lovely.

**John Kearns**

Like a Remy Martin. Yes, when I was-,

**James Acaster**

Another memory coming up.

**John Kearns**

Yes.

**Ed Gamble**

Here we go. John's looking down which means here's a memory coming.

**James Acaster**

Yes, he's looking both wistful and distressed at the same time and means he's delving into his memories.

**John Kearns**

I was distressed. I was distressed.

**Ed Gamble**

Yes.

**John Kearns**

When I was thirteen I got badly sunburnt on a France holiday, like a Haven, you know, the camping-,

**James Acaster**

Haven Holidays, yes, yes, yes.

**John Kearns**

Yes, that's what we did, and we went to Remy Martin. We looked at the Remy Martin, what do you call it, factory?

**Ed Gamble**

Yes.

**John Kearns**

There must be a posh word for that.

**Ed Gamble**

Is distillery? Is it?



**John Kearns**

Cognac. It was posh man.

**Ed Gamble**

Yes.

**John Kearns**

Man, all the barrels. Anyway, I got really badly sunburnt, but, like, bad.

**Ed Gamble**

Yes.

**John Kearns**

Like, I'm talking, on my shoulders, I'm talking like nearly having to go to the hospital.

**Ed Gamble**

Yes, all peeling and bad stuff.

**John Kearns**

Oh, not even that. I mean, I genuinely won't go into it.

**Ed Gamble**

Yes, blisters.

**John Kearns**

Like bubble wrap. Oh, bad. I mean, I honestly think back to it and think that was horrific.

**Ed Gamble**

Yes.

**James Acaster**

Yes.

**John Kearns**

But my family we used to go on holiday with, he saw I was in pain, man. I was fucked. And, you know, I was young, he had a little hip flask and he went, 'Just have a swig of that.' Of Remy Martin Cognac.

**James Acaster**

Little bubble wrap boy.

**John Kearns**

And, oh, I was-,





**Ed Gamble**

That was it.

**John Kearns**

Oh, it was, like-,

**James Acaster**

You were, like, best mate's Canada Dry so you're like a soft drink.

**John Kearns**

Fucking hell. Wait until I write to those Canada Dry bozos. You need to up your game. Ever heard of Remy Martin? Haven't been to your factory, losers. And weirdly I bought a bottle of it, I was walking down the aisle of Sainsbury's maybe a few months ago, and it was on offer, and I was, like, 'I'd like to have that at home.' I don't really drink at home too much. But it's still in its box because I'm not entirely sure when I'm going to open it.

**Ed Gamble**

Yes, when do you crack a bottle of Cognac?

**John Kearns**

I know.

**Ed Gamble**

I guess it's next time you have sunburn I guess.

**James Acaster**

Yes.

**John Kearns**

Yes, if we have another 40 degree day, I'll go for a walk. I'll come back and have a bottle of Cognac.

**Ed Gamble**

So, you can have a little Cognac with the bill.

**James Acaster**

That's lovely.

**Ed Gamble**

Definitely.

**John Kearns**

With my receipt, yes.



**James Acaster**  
Little black coffee.

**Ed Gamble**  
With your receipt, or bill.

**John Kearns**  
Bill, yes, with the bill.

**Ed Gamble**  
Yes.

**John Kearns**  
And the bill comes in, like, a nice-,

**Ed Gamble**  
They don't often bring things with the receipt.

**James Acaster**  
No.

**John Kearns**  
Yes, they do. Like, imperial mints.

**James Acaster**  
That's with the bill.

**Ed Gamble**  
That's with the bill.

**John Kearns**  
Huh?

**James Acaster**  
That would be with the bill.

**John Kearns**  
Yes, After Eight.

**James Acaster**  
With the bill.

**John Kearns**



Yes.

**James Acaster**

Not with the receipt.

**John Kearns**

No, they bring it with the receipt.

**Ed Gamble**

No, because the receipt they're, like, thanking you-,

**James Acaster**

Putting it down for no reason.

**John Kearns**

No, hang on, they bring After Eights with the receipt.

**James Acaster**

If you'd even believe-, no, they don't.

**John Kearns**

See you later. Jelly beans.

**Ed Gamble**

Jelly beans? Who brings you-, where have you been that gives you jelly beans with the receipt?

**John Kearns**

Bannermen's in Crouch End. Bob Dylan went there once.

**Ed Gamble**

Well, alright, I'll call Bob Dylan and say, 'What did they bring you with the receipt at Bannermen's? 'Jelly beans.'

**John Kearns**

Well, no, this is my dream restaurant-,

**James Acaster**

Right, well done Ed. That's good.

**John Kearns**

Oh, that was good. That was good. That was good.

**Ed Gamble**

Proud of myself there.



**John Kearns**

Well, you know, I can do what I want. Yes, with the bill comes-, no, nothing with the bill. With the receipt, nice Cognac to see you on your way.

**Ed Gamble**

Done. That's your dream, because it doesn't happen anywhere else.

**James Acaster**

And the black coffee after that?

**John Kearns**

I'd like the black coffee with my dessert please.

**James Acaster**

Okay. Before we do move on, even though we should move on, but there have been a lot of references to Sainsbury's. Growing up, Sainsbury's. Now, Sainsbury's.

**John Kearns**

Massive. Massive in my life.

**James Acaster**

Am I sensing a loyalty there to a particular supermarket?

**John Kearns**

100%. When I moved from my last flat, which was near a Sainsbury's, one of the biggest things I was, kind of, worried about was that the new flat wasn't near a Sainsbury's. And I was, like, I know my way around it. I trust the brands. I just trust it. And I know it and I like it, and I like the orange.

**James Acaster**

Yes.

**John Kearns**

I don't know what it is, I just-, growing up we'd drive to Streatham Sainsbury's and I knew my way around that place like the back of my hand.

**Ed Gamble**

Yes. Were you a Sainsbury's House?

**James Acaster**



Yes, we were right round the corner from a Sainsbury's, went there all the time. The biggest thing for me, moving to London for the first time, was that there wasn't a Sainsbury's anywhere near me. There's Morrisons on my doorstep and adapting to a Morrisons was hard.

**John Kearns**

You have to adapt.

**James Acaster**

I didn't like it.

**John Kearns**

I didn't like it.

**James Acaster**

And I still don't like-, I still-,

**Ed Gamble**

We're a Tesco's house.

**John Kearns**

You're Tesco?

**Ed Gamble**

Well, we were at home.

**John Kearns**

I mean, I knew where you-,

**Ed Gamble**

At home Tesco's house.

**John Kearns**

Wimbledon right?

**Ed Gamble**

Yes.

**John Kearns**

Which Tesco?

**Ed Gamble**

I'm not sure to be fair.

**John Kearns**



It's a Waitrose now.

**Ed Gamble**

There's a Waitrose in Raynes Park now.

**John Kearns**

Yes.

**Ed Gamble**

So, then we became a Waitrose household.

**John Kearns**

Yes.

**Ed Gamble**

And now I'm an Ocado boy.

**John Kearns**

Are you?

**Ed Gamble**

Yes.

**John Kearns**

Is that M&S?

**Ed Gamble**

Yes, but it was Waitrose, and then M&S bought it, so, I've been Waitrose and M&S.

**John Kearns**

I go to M&S for, like, Yum Yums, Percy Pigs, little treats, chocolate pretzels, that stuff. I take my son if I can, I put him in the trolley and we whizz around Sainsbury's. I make sure he gets to run around by, like, the dog food, because it's not busy round there. Also, he can point at the dogs, and he saw a guinea pig the other day. He's looking at, like, the guinea pig food. He was looking at me, like, 'What the hell is that?' I was, like, 'That's a guinea pig.' And there's no-one in the aisle. Whereas, you can't get him out in the veg aisle or the dairy aisle, crazy busy.

**Ed Gamble**

Too busy, yes, yes, yes.

**John Kearns**

You've got to get him down that aisle where, you know, like, kitchen roll, and he just runs around there.

**Ed Gamble**



Yes.

**John Kearns**

Sainsbury's, love it. Love the car park. Love the branding. Feel very safe in there.

**James Acaster**

Yes, Sainsbury's car park in Kettering, one day out of nowhere, this bloke showed up in high vis and started offering people to wax their cars for them. And-

**John Kearns**

He just turned up?

**James Acaster**

Yes, and Sainsbury's didn't like it. They were, like, 'What the fuck?' But they were having trouble shifting him and getting rid of him, and at the same time my mum who's a keen birdwatcher, loves birds, there was this rare bird that had suddenly turned up in the car park-

**John Kearns**

What the fuck is happening here?

**James Acaster**

And it's called a Waxwing. That's what it was called.

**Ed Gamble**

John, this is what it's like talking to you.

**John Kearns**

No, it isn't. Surely not.

**James Acaster**

And my mum was really excited about it because she-, you know, and-

**John Kearns**

The bird's called Waxwing?

**James Acaster**

The Waxwings, and she would talk about the Waxwings all the time to us. It was, like, there was a period of her life where she was obsessed with these Waxwings in Sainsbury's car park. It's all she would talk about. The most fun, kind of, like, interaction I've watched with my mum in terms of, like, misunderstandings in her life, was when she was paying for the shopping at Sainsbury's and said to the lady at the counter, 'Have you seen the Waxwings in the car park?' And this lady was, like, 'Yes, can't bloody get rid of them.' And she was, like, 'I wouldn't want to get rid of them, they're beautiful.' And she was, like, 'What?' She was like, 'Yes, I've been coming down and watching them, just, like, even when I'm not shopping, and I would come down and sit and watch-, just watch them go around the car park.



They're lovely, and you don't always get them in this part of the world either. This is so nice.' She was, like, 'Right, well, we're trying to get them out the car park, because, like, they shouldn't be here.' And mum's, like, 'Oh, I hope you don't get them out the car park, please you must encourage them. They're so lovely. I love looking at them.' Then on the way home I had to tell my mum, 'She thought you were talking about those guys who wax the cars for them.'

**James Acaster**

We get on to your dream dessert, John, we know that you're having a black coffee with it.

**John Kearns**

Please. Thank you. A baklava.

**Ed Gamble**

Oh.

**James Acaster**

Oh, hello, lovely with a black coffee.

**John Kearns**

Yes. I'd like a little plate of-, now you can get different types of baklava obviously. What I want-, in my kebab shop, local kebab shop, they've got little tubs of baklava, four piece. This thing, I don't know if it's because it's hot in there, or I don't know how long it's been there, the syrup, it is loaded with syrup.

**Ed Gamble**

I mean, most baklava's, it's just packed with it, right?

**John Kearns**

Well, they are, but, no, but you can get ones where they're, like, really dry.

**James Acaster**

I know what you mean. Yes, yes, yes, you can yes.

**John Kearns**

I want this thing dripping.

**Ed Gamble**

Yes.

**John Kearns**

And I can tell when I order it, they know that I know, because, like, nobody's ordering that, they're getting kebabs. I'm ordering a kebab, but I also going, 'Can I also have the baklava?' And they just look at me. My friend and I call the kebab shop owners our boys with tongs.

**James Acaster**





Your friend and you?

**John Kearns**

My friend Ian and I.

**James Acaster**

And when does this come up, this phrase? What do you say? 'Shall we go and see our boys with tongs tonight?'

**John Kearns**

Yes, like, but if we're meeting up it's, like, 'Do you think we might maybe be popping in to see our boys with tongs?' And then maybe, you know know, maybe. And then when we go in and we see our boys with the tongs, snap, snap, snap, snap, snap like little lobsters. They're snapping away working hard. The main guy, he runs a tight ship in there. But those little baklava's, crucially I'm going to say a kebab shop baklava. Sometimes you can get one where there's too much pastry or the pistachio is a bit-,

**Ed Gamble**

Crumbly?

**John Kearns**

I don't want any crumble, I want drip.

**Ed Gamble**

Yes, yes.

**John Kearns**

It's very naughty by the way, I'm not eating this every month.

**James Acaster**

No.

**John Kearns**

It's a very naughty treat.

**James Acaster**

Why is it so naughty?

**Ed Gamble**

I think you could have it every month if you wanted.

**John Kearns**

Well, I have other stuff.

**James Acaster**



Oh, yes.

**Ed Gamble**

No, I'm not-

**John Kearns**

I like, you know, biscuits in the house.

**Ed Gamble**

Yes.

**John Kearns**

It's a nightmare. I just like it oozing with syrup, chewy, nutty, and then I'd like one of my mum's profiteroles.

**James Acaster**

There we go, a second thing, yes.

**Ed Gamble**

Yes.

**James Acaster**

Yes, yes.

**Ed Gamble**

Yes, I thought we'd got away with one thing there.

**James Acaster**

Yes, I thought this sounds weird.

**John Kearns**

Yes, but, imagine a lovely little plate-

**James Acaster**

All he's adding to this is a black coffee. Oh no, he's got a profiterole.

**John Kearns**

Black coffee, a square of baklava, and my mum used to make her own profiteroles, you know, me and my brothers would fill-, one would do the chocolate, one would do the cream, the other would pile it up.

**James Acaster**

That's nice.

**Ed Gamble**



One would cut a hole in the bottom.

**John Kearns**

Yes, she'd do that. I think she'd do that.

**James Acaster**

Two of the profiteroles would look a bit weird.

**John Kearns**

Oh no. Oh dear. There was a moment I didn't realise what you were talking about then, and then all of a sudden an image came in my head of a lovely bowl of profiteroles, but then for some reason me and my brothers, our heads are just above the table, like, what are they doing? Then I scanned across at three-, I don't know, they don't look like profiteroles. They're moving. Quivering.

**James Acaster**

Well, I'm thinking it's more like-, if it's you and your brothers, I think there's more like there's six profiteroles in there that look weird.

**Ed Gamble**

Yes.

**John Kearns**

Six?

**James Acaster**

Yes, because you've only popped your balls in, and disguised them as profiteroles.

**John Kearns**

What, so, there's chocolate on them?

**James Acaster**

Yes.

**Ed Gamble**

Yes, it's less hassle. There's no point in trying to put them in to the profiterole, you may as well just put chocolate on your balls.

**John Kearns**

So, the guests come round-,

**James Acaster**

Don't put your knob in there. People won't mistake that for a profiterole. But if you just put the balls in people might think that's a profiterole.



**John Kearns**

So, we've got our balls in now?

**James Acaster**

Just your balls, yes.

**John Kearns**

I went to Florence on my own once. I went to a posh restaurant on my own and they served profiteroles, and the guy brought them over and there was no chocolate, and I just started eating them thinking, 'Well, I guess this is how they do it here, I don't know.' Also, I'm wondering if I've read the menu right. Bang. Door opens. Gold vat of chocolate and he scoops and he just pours it all over. All the restaurant looks at me like this great spectacle. Fantastic. So, I think actually what I'd like is a baklava, and then through the restaurant into the kitchen I can see my boys with tongs very happy that I'm having this, and then a plain profiterole stuffed with whipped cream, and then a beautiful goblet of hot chocolate comes and it's poured over it for me.

**James Acaster**

Great. Going to read your menu back to you now, see how you feel about it. Water, you would like tap water in a nice jug. Poppadoms or bread, you want nineties focaccia from Sainsbury's with Anchor butter. Starter, French onion soup and a saucer of your home made aubergine parmigiana. Main course, you would like a medium rare butler's steak with chips and poulet au champagne. Side dish, creamed spinach. Drink, Pacifico lager from Sainsbury's. Dessert, baklava from your boys with tongs, a black Americano and a plain profiterole made by your mum with a massive load of hot chocolate poured on it from the guy who comes out the kitchen. And then with the bill, sorry, with the receipt, you would like some cognac.

**John Kearns**

With the receipt.

**James Acaster**

With the receipt not the bill.

**John Kearns**

No, because the bill, that's painful.

**James Acaster**

Yes, yes.

**John Kearns**

Because even though this is my dream restaurant, I'm still paying for some reason.

**James Acaster**

Yes. When you see the bill it just says nothing? It says-



**Ed Gamble**

Yes.

**James Acaster**

For free.

**John Kearns**

What does the bill-, oh, really, is that was it says?

**James Acaster**

Because it's a dream-,

**Ed Gamble**

But how are you getting a receipt if you've not paid for it though?

**John Kearns**

I'd like to pay.

**Ed Gamble**

Okay.

**James Acaster**

Okay.

**John Kearns**

No, I'd like to pay.

**James Acaster**

Yes.

**John Kearns**

I'd like to pay for the table. It's a treat, when you've got money, spend money, because there will be a time you can't afford this. This is on me. Just remember it because there might be a time that I say, 'Could you take me out for dinner, I'm a bit-,' So, at this moment in time, I'd like to buy this for you

**Ed Gamble**

It's a lovely way to round off the evening.

**James Acaster**

That's really nice John.

**John Kearns**

Well, thank you for joining me, it's been a fantastic meal.



**Ed Gamble**

Better zip myself up and well-,

**John Kearns**

Yes, just don't eat that last bit of bread.

**Ed Gamble**

Thank you very much John.

**Ed Gamble**

There we are. John Kearns.

**James Acaster**

John Kearns, listen, I loved it. What a journey it was.

**Ed Gamble**

Bit rude at parts.

**James Acaster**

We apologise for John being so rude.

**Ed Gamble**

So rude about-,

**James Acaster**

We tried to steer him away from it.

**Ed Gamble**

Popping his penis in the bread basket with his brothers.

**James Acaster**

Oh, it was appalling. Cramming their penis' into the bread basket altogether with their balls.

**Ed Gamble**

Yes, disgusting. Disgusting.

**James Acaster**

But there you go, that's what happens when you have John Kearns on the podcast I suppose.

**Ed Gamble**

If you love rude humour you should go and see John on tour. He is-, he's not rude at all actually. He's doing his show, The Varnishing Days, on tour now, go to his website to buy tickets.

**James Acaster**



It will be fantastic. Very lucky if you do get to go and see it, and also thank you John for not saying the secret ingredient.

**Ed Gamble**

Thank you for not saying double cheeseburger, although the more I thought about it the more I really want a double cheeseburger right now James.

**James Acaster**

Yes, and it would have been a very unfair one to kick someone out on, you know, because it's a popular dish.

**Ed Gamble**

Delicious.

**James Acaster**

Isn't it, it's not like a-, I mean, unless you're a vegetarian or a vegan, you know, otherwise everyone likes a double cheeseburger who's carnivore.

**Ed Gamble**

Hey, you can get veggie and vegan versions of double cheeseburgers, James.

**James Acaster**

And, do you know what, they're delicious.

**Ed Gamble**

You know, what they are.

**James Acaster**

And I get very excited when I have a good one.

**Ed Gamble**

Yes. John also has a podcast called Microscope, James.

**James Acaster**

Yes. One of the ones where Benito cheats on us.

**Ed Gamble**

Yes, it's the Benito cheato. It's John Kearns and Mat Ewins do a podcast together called Microscope.

**James Acaster**

Two very funny men. An impeccable producer.

**Ed Gamble**



Oh my god, the producer.

**James Acaster**

Yes. You know-,

**Ed Gamble**

Well, that podcast needs a producer because John and Mat are both absolutely off their knackers.

**James Acaster**

Yes. I mean, we must seem like a picnic in comparison.

**Ed Gamble**

We are I guess.

**James Acaster**

Yes, yes, and thematically as well.

**Ed Gamble**

Yes, tired now.

**James Acaster**

Oh, we're both quite tired actually.

**Ed Gamble**

Oh, I'm going to New Zealand and Australia.

**James Acaster**

Right now?

**Ed Gamble**

April and May.

**James Acaster**

Yes.

**Ed Gamble**

So, come along and see me there if you'd like.

**James Acaster**

It's a hot ticket.

**Ed Gamble**

[edgamble.co.uk](http://edgamble.co.uk) for tickets and details.





**James Acaster**

And there will be rude stuff in those shows. Goodbye.

**Ed Gamble**

Bye.