



# Off Menu – Ep 220 – Peter Capaldi

**Ed Gamble**

Welcome to the Off Menu podcast, taking these sausages of a conversation, putting them in the batter of the Internet and pouring over the onion gravy of friendship, toad-in-the-hole podcast, pod-in-the hole Off Menu.

**James Acaster**

That's toad-in-the-hole, was it?

**Ed Gamble**

Toad-in-the-hole.

**James Acaster**

You missed out a very important ingredient of toad-in-the-hole there.

**Ed Gamble**

Toad?

**James Acaster**

No, that's the sausages, the toad, but it's not just sausages with onion gravy, is it?

**Ed Gamble**

No, in the batter, I said batter.

**James Acaster**

Because you don't want to say-,

**Ed Gamble**

What? But it's batter, it's not a Yorkshire pudding because there's-,

**James Acaster**

It's Yorkshire pudding.

**Ed Gamble**

That's a different shape. It's still the batter but it's not-,

**James Acaster**

You like Yorkshire pudding, you admitted it.

**Ed Gamble**

No, I didn't say I liked it anyway but if you've got sausages in a Yorkshire Pudding, that's not toad-in-the-hole. They have to be put in the batter and all cooked together, mate.



**James Acaster**

That is Ed Gamble. My name is James Acaster. Together, we own a dream restaurant and every single week, we invite in a guest and ask them their favourite ever starter, main course, dessert, side-dish and drink, not in that order, and this week, our guest is Peter Capaldi.

**Ed Gamble**

Peter Capaldi, this is huge, James, I love Peter Capaldi.

**James Acaster**

National treasure and played iconic characters, Malcolm Tucker in The Thick of It, obviously Doctor Who, the Doctor, sorry, he hasn't played Doctor Who, he's played the Doctor.

**Ed Gamble**

Yes, I mean, he's got such an amazing back catalogue, such an amazing CV, James.

**James Acaster**

A real, proper actor in the Off Menu studio, and you can see him playing Detective Chief Inspector Daniel Hegarty in the new Apple TV+ series Criminal Record, out now.

**Ed Gamble**

Criminal Record, yes, we've not seen it yet but we're very, very excited, I've been reading the press releases, exactly the sort of thing that's up my street, I'm going to binge it, James.

**James Acaster**

Yes, I'll binge it too, eight episodes, you can binge that easy.

**Ed Gamble**

Shall we binge together?

**James Acaster**

Yes, let's binge together.

**Ed Gamble**

Yes.

**James Acaster**

Let's meet up and binge together.

**Ed Gamble**

We don't spend enough time together. I think we should start watching TV shows together.

**James Acaster**

Yes, we should start doing that as well and, I don't know, just everything really, just share a big old bed.



**Ed Gamble**

Yes.

**James Acaster**

Let's just never be apart.

**Ed Gamble**

It's a shame that you said it had to be a big, old bed.

**James Acaster**

Sorry, a little bed, a tiny bed?

**Ed Gamble**

Telling me your distance from me when we're in bed.

**James Acaster**

Sorry, just share a standard two-man bed.

**Ed Gamble**

Normal bed, standard bed, top-to-tail or 69.

**James Acaster**

Listen, I love Peter Capaldi but if Peter Capaldi says the secret ingredient, an ingredient which we have deemed to be unacceptable, we are going to have to kick him out of the dream restaurant.

**Ed Gamble**

Sorry, Peter.

**James Acaster**

This one was suggested to us on tour in Glasgow by the audience, so just because of the Scottish link there, we've chosen to go with it.

**Ed Gamble**

The Glasgow link, indeed.

**James Acaster**

The Glasgow link, indeed, and this week, the secret ingredient is Hershey's chocolate.

**Ed Gamble**

Hershey's chocolate, American chocolate was suggested to us in Glasgow but I completely agree with this, Hershey's, man oh man, what are they playing at over there?



**James Acaster**

It's crazy, right? A country that, if anything, specialises in sugar should absolutely be knocking chocolate out of the park and somehow, it's not sweet enough.

**Ed Gamble**

I remember the first time I had Hershey's and I distinctly remember it taking of piss.

**James Acaster**

Yes, there's just nothing going on there.

**Ed Gamble**

No, bad stuff.

**James Acaster**

It's crazy, it's like dog chocolate or something.

**Ed Gamble**

Yes, it's like dog chocolate.

**James Acaster**

Yes.

**Ed Gamble**

That's not the secret ingredient, dog chocolate isn't the secret ingredient, it's Hershey's.

**James Acaster**

It's Hershey's, yes. I'd take dog chocolate over Hershey's.

**Ed Gamble**

You know, and Peter's worked on a lot of films, he's worked on American productions, maybe, at the craft service table, he's taken a liking to Hershey's but if he has, unfortunately, Peter Capaldi will be removed. He'll be regenerated.

**James Acaster**

Well, oh yes, imagine if we had to regenerate him during the episode.

**Ed Gamble**

Into a different guest, we'd have to get Jodie Whittaker in to do the rest of the episode.

**James Acaster**

That would be exciting for people though. Maybe we should do that, Benito. Maybe we should get a bunch of people who have played the Doctor.



**Ed Gamble**

To do one episode.

**James Acaster**

Just make one big episode, so they can, kind of, maybe hold off on this, releasing this one, so that we can regenerate Peter into Jodie Whittaker, and if Jodie Whittaker-, we can do Whittaker's chocolate as the secret ingredient.

**Ed Gamble**

Then Whittaker would have to regenerate, I mean, she regenerated into Tennant, didn't she?

**James Acaster**

Easy secret ingredient there.

**Ed Gamble**

Yes, easy secret ingredient there, Tennant's.

**James Acaster**

Tennant's, so, hey, let's make this happen.

**Ed Gamble**

Yes.

**James Acaster**

If you're listening, Jodie Whittaker, David Tennant.

**Ed Gamble**

If they're listening, then this is already out, so it's not worked.

**James Acaster**

We failed.

**Ed Gamble**

Yes.

**James Acaster**

I'm sorry, everyone, we failed.

**Ed Gamble**

This is the Off Menu menu of Peter Capaldi.

Welcome, Peter, to the dream restaurant.



**Peter Capaldi**

Thank you.

**James Acaster**

Welcome, Peter Capaldi, to the dream restaurant, been expecting you for some time.

**Peter Capaldi**

Thank you very much, pleasure to be here.

**Ed Gamble**

James us a genie in this, I feel like I should point this out, that's what that explosion was at the beginning.

**Peter Capaldi**

I wondered what that was.

**Ed Gamble**

Yes, it was a genie explosion.

**James Acaster**

Well, Peter and I, you know, before you came in, Peter remarked on the lamp that Benito has put there in the centre table.

**Peter Capaldi**

There is a magic lamp here, which I asked who that belonged to.

**Ed Gamble**

Yes, well, does it belong to the genie?

**James Acaster**

No.

**Ed Gamble**

No, I guess genies are trapped in the lamps, aren't they? They don't own their property.

**Peter Capaldi**

This is a plastic one though, isn't it?

**James Acaster**

Yes, it's a plastic one.

**Peter Capaldi**

It's quite small.



**James Acaster**

Yes, speaks volumes about the quality of the genie, I would say.

**Peter Capaldi**

Or the quality of the panto it might have come from.

**Ed Gamble**

Yes.

**James Acaster**

Yes, are you a fan of panto?

**Peter Capaldi**

It's quite enjoyable, yes.

**James Acaster**

Yes, would you ever be in a pantomime?

**Peter Capaldi**

I'd like to be in a pantomime, yes. It's incredibly hard work because they do, like, four shows a day.

**Ed Gamble**

For, like, two months, yes.

**Peter Capaldi**

So, all the actors are absolutely exhausted and dying on their feet but I'm too lazy now, I can't be bothered doing that now but I might end up doing it because that's what happens with actors' lives, isn't it? One minute you're up, the next minute you're down. You can be in a successful show and then that can disappear, and then you might be lucky to find yourself in-,

**James Acaster**

In a decent panto.

**Peter Capaldi**

In Basildon or somewhere like that, you know, playing.

**James Acaster**

Would that be the dream, would be Basildon? If you could do any panto in any place-,

**Peter Capaldi**

I just plucked Basildon out of the air. I have never been to Basildon, I have no idea, I have no mental image of it at all.



**Ed Gamble**

It's a place that feels like it would have a panto.

**Peter Capaldi**

Do you think so?

**Ed Gamble**

Yes.

**Peter Capaldi**

I didn't want to go for any of the more obvious, kind of, places, where I might know people who are in panto and they might be upset with me. Yes, I think panto-, you have to have a lot stamina, you have to be off the telly a bit. I mean, the old days, you had to be from Dad's Army or something like that but now, you could be off just a real-life show, what do they call them, reality show.

**James Acaster**

Reality show, a real-life show, I think that's a better name for them, a real-life show. It's a bit more dignity actually.

**Ed Gamble**

Yes, a real-life show.

**Peter Capaldi**

A real-life show, you could be a from a real-life show, you don't have to have any skill particularly.

**James Acaster**

Ed loves pantomimes.

**Ed Gamble**

I do.

**James Acaster**

He goes to see pantos every year.

**Ed Gamble**

I try and go and see the Palladium panto every year.

**Peter Capaldi**

Oh well, that's different.

**Ed Gamble**

I mean, it's huge, isn't it?





**Peter Capaldi**

I mean, that's taking the easy way out, going to see the Palladium panto, don't do that.

**Ed Gamble**

Do you think I should be going to Basildon?

**Peter Capaldi**

I think, if you're really a fan of panto, really, if you're really interested, you still have so much choice over the entire country, of every washed-up reality person.

**Ed Gamble**

Real-life person.

**Peter Capaldi**

Or every actor who's struggling to make ends meet, and other people who are on the way up, and they'll all be doing their best to send waves of love out on the pantomime stage, with varying budgets and varying scales of quality of prop, such as your prop of Aladdin's lamp here, I would say may belong to a school panto. Certainly, I'd be disappointed if I paid the money for the Palladium panto to find-

**Ed Gamble**

It was the plastic lamp.

**Peter Capaldi**

It's a plastic lamp.

**James Acaster**

Yes, yes, if you and Cush Jumbo were in a pantomime together, which panto would you want to do, because you were in Criminal Record together, of course?

**Peter Capaldi**

We're in Criminal Record together, which is not a panto.

**James Acaster**

Are you sure? Oh, we've been given the wrong press release here. I apologise, Peter, I wouldn't have gone on about pantomimes.

**Peter Capaldi**

No, no, it's a very-

**James Acaster**

Apple TV+. Oh yes, sorry, this is not a pantomime, yes, yes.

**Peter Capaldi**

No, it's a thriller.



**James Acaster**

It's a thriller.

**Peter Capaldi**

A contemporary police drama.

**Ed Gamble**

Nice.

**James Acaster**

Very exciting as well.

**Peter Capaldi**

Very exciting.

**James Acaster**

Eight episodes, looks great.

**Peter Capaldi**

I think it is, yes. It's just the discussion of panto has somewhat thrown me because that couldn't be further from what Criminal Record is.

**Ed Gamble**

Yes, it's the opposite of a panto.

**Peter Capaldi**

Yes, that's about injustice.

**James Acaster**

Without giving away any spoilers, do you think any of the characters in Criminal Record would have benefited from shouting out, 'He's behind you,' at any point?

**Peter Capaldi**

Certainly, but it would be giving the game away to say which ones, absolutely, and I think quite a few of the actors will certainly have been in pantos and may yet be in pantos. No, it's a much more dramatic thing than that. It's about someone who's been wrongly banged-up for murder and Cush Jumbo discovers that and comes in pursuit of the person who put him away, who is me, and that's a mistake, that she does that, she shouldn't come after me.

**Ed Gamble**

Shouldn't come after you, no way, I mean, even from the press-shot we've got here on the release, very moody press-shot of you, don't go after that guy.



**Peter Capaldi**

Don't go after that guy.

**James Acaster**

You look like an arsehole.

**Peter Capaldi**

Do I look an arsehole? I don't think so.

**James Acaster**

In that photo, that photo when you're half in shadow.

**Peter Capaldi**

No, no, no, I think I could be available as Baron Hardup.

**James Acaster**

Yes.

**Ed Gamble**

I think so, yes, or Hook, Hook's the other big role, I think.

**Peter Capaldi**

Hook, yes, Yes, I've been offered that because Hook, you also play, but that's not a panto really, it's Peter Pan.

**Ed Gamble**

Yes but you can do a panto Peter Pan, Peter Panto,

**Peter Capaldi**

I guess so but when you play Hook, you also get to play Mr Darling, it's traditional that you play-, there are all these traditions in panto that you have to follow. It's also to do with how much money they've got, so they can't afford a Mr Darling, so they get Captain Hook to play Mr Darling also, and of course, obviously, Captain Hook's hook is a measure of how good the pantomime is.

**James Acaster**

Oh yes, of course, the same with the lamp.

**Peter Capaldi**

Yes, the same with the lamp because if you get just, like, a plastic Woolworth's kind of hook, you know, like your Aladdin lamp, it's not going to impress the audience very much.

**Ed Gamble**

No, no, you need a proper sharpened hook, don't you?



**Peter Capaldi**

Yes, and also you can always see the actor's-, there's always that kind of knob of metal or grey plastic on top of his hand and the hook comes out of the end of it, where, obviously, if his hand had been removed, there'd be space there, so the hook would be further up, so I don't know how you'd do that.

**Ed Gamble**

So, the Palladium panto, they actually remove the actor's hand.

**Peter Capaldi**

Do they? I should hope so for those ticket prices.

**James Acaster**

Yes, and reattach it at the end.

**Peter Capaldi**

Who are the stars of that this year?

**Ed Gamble**

I don't know who it is this year but certainly the years I've been-,

**Peter Capaldi**

Big names.

**Ed Gamble**

Big names and then also regulars as well, so we're talking Clary, he's in it a lot.

**James Acaster**

Love him.

**Peter Capaldi**

Yes, he's great.

**Ed Gamble**

Havers is in it a lot as well. Is Havers in it this year? Nigel Havers, I've never seen anyone have a better time than Nigel Havers doing the Palladium panto. He's having a scream, that guy.

**Peter Capaldi**

Yes, he seems to have a scream most of the time.

**James Acaster**

Yes.

**Peter Capaldi**

He seems a very happy fellow.



**Ed Gamble**

Yes.

**James Acaster**

Do you cross paths with Havers?

**Peter Capaldi**

I don't think I have. He's got his own theatre company now, he's doing Private Lives with Patricia Hodge.

**James Acaster**

Oh yes, there you go.

**Peter Capaldi**

Marvellous.

**Ed Gamble**

I have literally crossed paths with Havers before. Near where I used to live, I went for a run and I ran past Nigel Havers.

**Peter Capaldi**

Well, that's ironic because, obviously, he first came to fame via Chariots of Fire.

**Ed Gamble**

Yes, of course.

**Peter Capaldi**

The very famous scene, all the young men running on the beach, and I can see you there.

**Ed Gamble**

Yes, well, I don't run as well as that. He was probably looking at me going-

**Peter Capaldi**

Was he running or did he have a croissant and a cup of coffee?

**Ed Gamble**

It was quite some vibes, he was strolling, he had a big scarf on, that sort of thing.

**James Acaster**

You can't run, I mean, after you've been in Chariots of Fire, it's like you can't go running in public if you're Nigel Havers. Everybody will start singing that theme tune at you or whatever, you can't do it.

**Ed Gamble**

I crossed paths with you once, Peter.



**Peter Capaldi**

Oh yes?

**Ed Gamble**

Yes, asked you for directions.

**Peter Capaldi**

How was I?

**Ed Gamble**

It's fine if you don't remember.

**Peter Capaldi**

Was I nice or not nice?

**Ed Gamble**

You were lovely, you knew where the place was, you gave me successful directions.

**Peter Capaldi**

Oh really?

**Ed Gamble**

I'll tell you what happened, I was going for an audition, this was many years ago and it was at the American Church on Tottenham Court Road and I'd never been there before and I was a bit late and I was really panicking because I didn't know where it was, and then I saw you and I thought, 'Peter Capaldi will know where the American Church is,' and you directed me straight there.

**Peter Capaldi**

That's fantastic.

**Ed Gamble**

Yes, it was the most successful bit of that day, I'll tell you.

**Peter Capaldi**

Did you get the job, no?

**Ed Gamble**

No, no, no, it was five lines to play Warren Beatty in a drama about Barbara Windsor's life.

**Peter Capaldi**

I can see the Warren Beatty, kind of, thing now.



**Ed Gamble**

That's what the casting director said and then I started doing the lines and she looked very disappointed.

**Peter Capaldi**

Well, she shouldn't have. I think you look like a dead-ringer. I was on Graham Norton with Warren Beatty.

**Ed Gamble**

Were you?

**Peter Capaldi**

Yes, yes, and he was really, really nice but he did that thing that big stars tend to do, he said to me, 'When you're in LA, we must have dinner,' and I said, 'Yes, of course, that'd be great,' and that was it, and I thought, 'But how do you do that? What happens? Do I go to LA and try,' because he didn't give me a card or a number or anything like that. Do I get in touch with Graham Norton and say, 'Have you got a contact number for Warren?'; and do I call him and does he remember or do I get through to his people? How does that work?

**James Acaster**

Do you want to go for a meal with Ed instead and pretend he's Warren-

**Peter Capaldi**

Thank you very much, obviously, I would love to normally but at the moment, things are really-

**Ed Gamble**

Sure, you've got the Criminal Record coming up and stuff.

**Peter Capaldi**

I've got a lot of stuff to do, to do with the show and stuff, thank you anyway.

**James Acaster**

I asked Bill Nighy for directions once.

**Peter Capaldi**

Oh yes.

**James Acaster**

Fucking useless.

**Peter Capaldi**

What did he say, less?



**James Acaster**

He said, 'I don't think I do.'

**Peter Capaldi**

Well, that can happen.

**James Acaster**

I said, 'Do you know where the Jon Snow is?' 'I don't think I do,' and I was, like, 'Right, okay.'

**Peter Capaldi**

Okay, that's good.

**James Acaster**

I was, like, 'See you later.'

**Peter Capaldi**

That's an adequate impression of Bill.

**James Acaster**

Yes.

**Ed Gamble**

You could do Nighy in a drama.

**Peter Capaldi**

Yes,

**James Acaster**

Oh yes, imagine if I was on my way to audition to play Bill Nighy and bumped into him and asked him for directions to the audition.

**Peter Capaldi**

Yes, that'd be tricky. Asking for directions is quite stressful from either end, isn't it, because you feel quite bad if you don't know and you feel quite stupid if you don't know because you think, you know, I've lived in London for 40 years, I know my way, I knew where the American Church was.

**Ed Gamble**

Straight away.

**Peter Capaldi**

A lot of places I don't know.





**James Acaster**

Do you know where the American Church is from here? Could you give me directions from here to the American Church?

**Peter Capaldi**

No, here is a mystery to me.

**Ed Gamble**

Yes, also I can't stress enough, we were in front of the American Church and you literally went, 'It's there.'

**Peter Capaldi**

It's at the bottom of Tottenham Court Road, isn't it?

**Ed Gamble**

Yes, near Goodge Street, yes.

**Peter Capaldi**

Yes, and they do rehearsals and auditions and stuff.

**Ed Gamble**

They do, and auditions for Barbara Windsor dramas, yes.

**James Acaster**

I once auditioned, I had a similar thing to Ed, dead-ringer for a celebrity and they immediately realised they'd made a massive mistake and just sent me home after one reading of the lines, didn't even ask me to do it another time. Can you guess what the celebrity is? I'll give you a clue, it's a snooker player.

**Peter Capaldi**

Steve-,

**James Acaster**

Yes, Steve Davis, yes.

We always start with still or sparkling water. Do you have a preference?

**Peter Capaldi**

I really like sparkling water but I think I'd prefer to get tap-water because I think that's a measure of how serious the restaurant is about looking after me.

**Ed Gamble**

Oh, that's good.



**James Acaster**

That's interesting.

**Peter Capaldi**

If they're not offering tap-water, they might have an ulterior motive.

**James Acaster**

Oh yes.

**Ed Gamble**

What sort of ulterior motives might they have?

**Peter Capaldi**

Well, to exploit my ignorance and to exploit my naivety and make me pay lots of money for stuff that I don't want to eat, very small portions of things that I don't want to eat but if they say, 'Do you want sparkling mineral water or tap water?' they're opening their arms, aren't they? They're, sort of, saying, 'Don't be uptight, it's cool, you're family come in.'

**Ed Gamble**

I love this idea that, when you go out to eat, you've just got your guard up straight away. You're constantly worried they're trying to screw you over.

**Peter Capaldi**

That's absolutely true, it is. I mean, and that's, I think, coming from, you know, fairly humble background and coming to London and becoming an actor. I mean, being an actor is-, my parents had no idea at all about how you became an actor, didn't know anybody in the business, blah, blah, blah, so I had no preparation for entering that world, and certainly no preparation for entering the world of what I thought were posh restaurants because my family didn't go to posh restaurants. So, I was largely terrified when I'd go to a restaurant but the one restaurant, funnily enough, that wasn't like that, which is ironic, was The old Ivy, and when I say The old Ivy, I mean The Ivy as was, before it became a sort of brand, and The Ivy, for listeners who don't know, was a restaurant that was set-, I think it was built in the '20s or something like that and went through various hands but it was always a, kind of, showbiz-y restaurant. It was always actors, it was actors who went there, as opposed to comedians and music-hall artists and panto artists, it was always actors who went there, Vivien Leigh and all that, Laurence Olivier and stuff. I was, I admit, being (A) quite scared because you'd look around and there'd be like celeb-, you know, Arnold Schwarzenegger would go there and stuff like that and anybody who was anybody would go there but in fact, they treated you so well and so openly. I used to always say, 'I wish I could bring my mother here,' because they'd treat my mother wonderfully. Not because she was my mother but because that was how their staff were, they just treated people really well and like they were going to have a good time and they weren't going to be intimidated. I don't mean the staff were saying, 'You're not going to intimidate me,' I mean the staff were not intimidating their customers.

**Ed Gamble**

And they were offering tap water, they were a place that was fine with you asking-,



**Peter Capaldi**

Well, in those days, you just took whatever, you just got a bottle of water, there wasn't really-, because Perrier had just been invented as a brand. And, like, it may have existed in real life, in France somewhere but-

**Ed Gamble**

Sparkling water was new on the scene.

**Peter Capaldi**

Sparkling water had just been invented.

**Ed Gamble**

Yes.

**Peter Capaldi**

Yes.

**James Acaster**

Can either of you do a good Schwarzenegger impression? Arnie?

**Peter Capaldi**

No.

**James Acaster**

Because I keep on thinking how-

**Ed Gamble**

Not even letting you finish the request. 'No.'

**Peter Capaldi**

No.

**James Acaster**

This sounds very funny, him saying, 'The Ivy.' Like, if you imagine Schwarzenegger saying The Ivy, I think that would sound funny but-,

**Ed Gamble**

'The-', no, no.

**James Acaster**

I can't do it.

**Peter Capaldi**

No, let's imagine it.



**Ed Gamble**

Yes.

**James Acaster**

I guess everyone's just got to imagine it.

**Ed Gamble**

Yes. Everyone at home, imagine that.

**James Acaster**

Also, where do you want the tap water to come from in the world? Because Scottish tap water is better than English tap water.

**Peter Capaldi**

Yes. Well, from Scotland but obviously that would be a very long pipe.

**James Acaster**

But this is the dream restaurant.

**Peter Capaldi**

Which someone would have to turn on.

**Ed Gamble**

No, look, this is the dream restaurant, you can have whatever you like on your dream meal, Peter.

**James Acaster**

I'm a genie.

**Ed Gamble**

If you want Scottish tap water, we can invent this long pipe.

**Peter Capaldi**

Well, I think I'd like Scottish tap water but not the ones that have labels with drawings of the Highlands and waterfalls and stuff like the Glens.

**Ed Gamble**

No. You don't like that?

**Peter Capaldi**

Well, that's not the Scotland I come from.

**James Acaster**

No.



**Peter Capaldi**

So, I need one with a label that's got, you know, a crumbling tenement and some high-rise blocks and an ice cream van in it. I think the water in Glasgow is great, so I'd have some Glasgow water, yes.

**James Acaster**

Yes, delicious.

**Peter Capaldi**

Delicious.

**Ed Gamble**

Yes, fantastic. And, you know, we can absolutely make that happen, get the pipe coming down from Glasgow and then we'll have someone on the other end ready to turn the tap on whenever you want water, that's their job.

**Peter Capaldi**

That'd be brilliant, yes.

**James Acaster**

Who do you want to be turning the tap on? What Glasgow icon would you like to turn the tap on? So, it's extra Glasgow?

**Peter Capaldi**

Gosh. Well, Billy Connolly's not there anymore, he's over in Florida, so we don't want to have the tap going all the way under the sea and all that, kind of, stuff going on but he's obviously-

**Ed Gamble**

We can give him a really long arm?

**Peter Capaldi**

He's the greatest living Glaswegian and the greatest dead one as well, just the greatest Glaswegian is Billy Connolly. I think maybe Paolo Nutini.

**James Acaster**

Yes.

**Ed Gamble**

Yes.

**Peter Capaldi**

Because he could be hanging around between gigs, between tours, hanging out in Glasgow. A little bell could be rung, Paolo would be writing a song, you know? 'Stop writing my song now, Peter needs some water, man,' and he'd go and get me some water.



**James Acaster**

I love it, Paolo Nutini.

**Ed Gamble**

Yes, perfect.

**James Acaster**

Poppadums or bread? Poppadums or bread, Peter Capaldi? Poppadums or bread?

**Peter Capaldi**

God, that's hard. I love poppadums, I really, really love them, I love with them chutney, with all the various chutneys but bread, I love too and there are so many breads that we can choose from. Obviously, I think a sourdough, a crusty roll, with maybe some wee, you know, seeds on them. I never quite know whether bread, is it meant to be-, is that for eating before the starter arrives or is it to be part of the starter? Because I often eat the bread beforehand and then have to ask for some more.

**Ed Gamble**

Yes, I'm the same as you.

**Peter Capaldi**

The restaurant is not good if I have to do that, if I have to ask for more. Just give me a big basket of bread.

**Ed Gamble**

Yes. Or replace it without asking, right?

**Peter Capaldi**

Replace it and replace it without ceremony.

**Ed Gamble**

Yes.

**Peter Capaldi**

Not with like, 'Here I am with my big basket of bread, which one would you like?' You know? I think they just do stuff for you. That's the, kind of, problem with restaurants. I mean, I love restaurants, you know, I love an art deco restaurant, one that I would imagine would be in the Chrysler building and the Americans have a very-, I mean, all of our restaurants are- The shadow of the class system really looms over all of our restaurants, that's the wrong way of saying that but-,

**James Acaster**

No but I-, yes.

**Peter Capaldi**

You get what I mean.



**James Acaster**

100%.

**Peter Capaldi**

So, I think if you go into a restaurant and you're not skilled or confident in that area, you'll immediately start deferring to the waiter. My father used to defer to the waiter, used to call the waiter, 'Sir,' and basically, he'd be very nervous in the company of the waiter because he wouldn't want to offend the waiter, he'd want the waiter to know that he did not think less of him because he was a waiter. And the way that he did that was to be as shilpit, shilpit is a Scottish word, meaning to be as small and un-extreme as possible. So, I think that that's going on in restaurants all the time but in my dream restaurant, it wouldn't be. The staff would be amazing. You know, there'd be one that would be a little bit of a-, I'll tell you a good story about a restaurant actually. I was very lucky, I was in New York and I was doing a show and I fell in with the maître d' of Joe Allen's, which is a famous, you know, showbizzy restaurant.

**Ed Gamble**

Yes, another, sort of, big actors' restaurant.

**Peter Capaldi**

That's right, yes. And there's one here but it started originally with the original Joe Allen in off-Broadway. And it was run at the time and the maître d', I could hear it in his voice, was actually Scottish, his name was Angus, that was a bit of a giveaway.

**Ed Gamble**

That's a clue, that's a big clue.

**Peter Capaldi**

But, of course, you don't expect to find an Angus, you know, off-Broadway, running Joe Allen's.

**Ed Gamble**

But then sometimes in New York, like, a lot of Americans feel very close to their Scottish or Irish heritage and they've never been there.

**Peter Capaldi**

That's right, yes and they don't really care, they get mixed up. If they're Irish, they think Angus is an Irish name, you know? Whatever. It's all vaguely a, kind of, Celtic thing.

**Ed Gamble**

Celtic, yes. Celtic vibes.

**Peter Capaldi**

Celtic/Polish/that'll do. But Angus, he used to tell me secrets of being a restaurateur and one of the best ones that he told me, he didn't do this but he said it used to happen with the previous person at Joe Allen's. There's a little door, you enter the door and the maître d' is standing there with a little desk and



obviously he's got his book there with all the bookings and stuff like that. And you may show up at the door and the maître d' might not know who you are and you might be somebody off the telly in the UK, for instance, Peter Capaldi off The Thick of It.

**Ed Gamble**

Yes.

**James Acaster**

Yes.

**Peter Capaldi**

But he doesn't know that. And you go to say to him, 'Can I have a-', and he says, 'Excuse me a moment,' and his phone rings, 'Sorry, got to take this phone call.' And he takes the phone call and the phone call is from the barman, who's behind the bar, who's an expert on show business and he can see who's at the door and he's saying to Angus, 'That's Peter Capaldi from a show called The Thick of It and he's here doing a show on Broadway. He's okay, he's reasonably successful, he's not a big shot but, you know, he's a nice guy, he's okay to have in the restaurant.' And Angus said, 'Thanks,' he puts the phone down and says, 'Mr Capaldi, thanks very much, I love you in The Thick of It, come on in.'

**James Acaster**

Very good.

**Ed Gamble**

So, I mean, I'd be tempted then, if knew that, to ask them follow-up questions about my work.

**Peter Capaldi**

I think you'd be wise to, however you would be subverting the illusion into which we all buy. We all know it's an illusion, even if you're Arnold Schwarzenegger, I bet Arnold Schwarzenegger still thinks, 'There's somebody a bit more famous than me,' or, 'They don't really mean it when they say they love me,' you know?

**Ed Gamble**

Surely Schwarzenegger's not worried about that sort of stuff, is he?

**Peter Capaldi**

He's very smart, he's a human being, you know? He's a very smart guy, you know? And that's up to you, that's your choice as to whether or not you're going to mess with the-

**James Acaster**

Ed's the maître d' of this dream restaurant.

**Ed Gamble**

Yes, I am, yes.





**James Acaster**

So, Ed would, I guess, you know?

**Ed Gamble**

Yes. But I know who's coming in, you know? I've done my research.

**James Acaster**

Yes.

**Peter Capaldi**

Okay, well that's good.

**James Acaster**

He knows you.

**Ed Gamble**

Yes.

**Peter Capaldi**

So, what show have I been in recently?

**Ed Gamble**

Criminal Record.

**Peter Capaldi**

There you go.

**Ed Gamble**

I love you in Criminal Record, Mr Capaldi. Please, come to your table.

**James Acaster**

(whispering) The Suicide Squad.

**Ed Gamble**

Do I say that?

**James Acaster**

Yes.

**Ed Gamble**

The Suicide Squad.

**Peter Capaldi**

The first one or the second one?



**James Acaster**

Second one.

**Ed Gamble**

The second one.

**James Acaster**

(whispering) James Gunn directed.

**Peter Capaldi**

Are you sure? The James Gunn one.

**Ed Gamble**

That was a good one.

**Peter Capaldi**

Okay.

**James Acaster**

(whispering) the James Gunn one.

**Ed Gamble**

Yes. I did love that, genuinely.

**James Acaster**

(whispering) Big brain.

**Ed Gamble**

Yes, big brain.

**Peter Capaldi**

Thank you very much. You're not being fed this, are you?

**Ed Gamble**

No. Please, don't break the illusion, Peter.

**Peter Capaldi**

No. Good.

**James Acaster**

Your dream starter, Peter Capaldi.



**Peter Capaldi**

I think I like calamari. I'm not really a great fan of fish, apart from fish and chips, Glaswegian fish and chips.

**James Acaster**

Yes.

**Ed Gamble**

What's different about Glaswegian fish and chips?

**Peter Capaldi**

I think the fish is different.

**Ed Gamble**

In what way is the fish different?

**Peter Capaldi**

It's Scottish.

**James Acaster**

Scottish fish.

**Ed Gamble**

Scottish fish.

**Peter Capaldi**

I think the batter's different.

**Ed Gamble**

Yes.

**Peter Capaldi**

I think the salt and vinegar's different. I think it's just not as fussy. I mean, the fish and chips in London, some gigantic piece of cod, what's cod roe? I don't know what cod roe-, some huge, kind of, thing, covered in orange batter and stuff like that. In Scotland, it's much more business-like.

**Ed Gamble**

Well, the chippies in Glasgow are, I think, the best, city-wise, like, those takeaways and chip shops are the best I've had.

**Peter Capaldi**

Yes.



**James Acaster**

There's more pride in it.

**Peter Capaldi**

Yes and obviously, there are a few fights when you're in there and all that stuff.

**James Acaster**

Yes?

**Peter Capaldi**

But that just makes you heartened.

**James Acaster**

I thought you were teeing up for, like, an old-school joke there and go like, 'I saw a sausage get battered,' or something.

**Peter Capaldi**

That's good, I wish I had now, can we redo this?

**James Acaster**

I thought, 'Here we go, he's going to get, "There's a few fights in there obviously. Saw a haddock get battered the other day",' you know? And that's where I thought we were heading.

**Peter Capaldi**

No, that's good.

**James Acaster**

No but this is about actual fights.

**Peter Capaldi**

I'm trying now to think of a similar joke, I don't really-,

**Ed Gamble**

That'd be good in panto. If you're doing panto in Glasgow, you'd definitely be like-,

**Peter Capaldi**

For sure.

**Ed Gamble**

Yes.

**James Acaster**

Do you want the calamari from a specific place in the world? A specific restaurant you've been to?



**Peter Capaldi**

No, I love calamari but I have a slight problem with it, which is that it's squid and I don't want to be reminded of that, that it's squid.

**Ed Gamble**

Yes.

**Peter Capaldi**

It actually looks a lot .

**James Acaster**

That's quite a big problem. When you said it's a small problem, I think-,

**Ed Gamble**

Yes, it's quite a big problem with calamari that-

**James Acaster**

Huge problem.

**Peter Capaldi**

Yes but it's not a whole squid on a plate, with all its, kind of, legs hanging out and stuff like that, it's sliced leg. If you imagine, if it was a cartoon, it would be like sliced octopus, right, wouldn't it?

**Ed Gamble**

Yes, it's the ring, it's rings.

**Peter Capaldi**

It's rings. It's a little like onion rings.

**Ed Gamble**

Yes.

**Peter Capaldi**

But it shares the same problem that onion rings give me.

**James Acaster**

That they're onion?

**Peter Capaldi**

No, I love onion rings. I mean, I could easily have had onion rings as a starter as well but it's when you eat them, you put them in your mouth and your teeth are able to puncture the batter and you think you've punctured all the way through the onion or the calamari flesh and you pull the remaining bits, you don't want to eat the whole ring, so you pull the other half of the ring away and you find that you



haven't established a clean break. And so the octopus leg continues into the exposed piece of batter and then the batter crumbles and then you get a whack as the rubbery ping hits you.

**James Acaster**

Yes.

**Ed Gamble**

It pings back.

**James Acaster**

And you don't want that.

**Peter Capaldi**

You don't want that.

**Ed Gamble**

It's a slapstick thing to happen at a dinner, isn't it? So, what do you suggest? Because, you know, this is a dream restaurant, so we can solve your calamari issues here.

**Peter Capaldi**

Not my problem.

**James Acaster**

No.

**Peter Capaldi**

You're the dream restaurant guys, don't come to me with the cooking problems, what am I going to do about that?

**James Acaster**

I might make them just bite-size, so you don't have to bite into them like that, you can just pop them in.

**Peter Capaldi**

You should be alert to this because you'd be standing at the back going, 'I think Mr Capaldi's worried about-'

**Ed Gamble**

I should've had a call from the bar saying, 'That is Peter Capaldi, he's in a show called The Thick of It and he's worried about the calamari rings pinging back in his face.'

**Peter Capaldi**

Yes, 'So just keep an eye on him and if he's uptight about that, if he has a problem with the onion rings, then just go over and say, "Are you okay? Alright with onion rings? We can get you other onion rings",' but that's up to you, it's not up to me.



**James Acaster**

Yes. I'll sort it out so they're delicious calamari but-

**Ed Gamble**

Bite-sized bits.

**James Acaster**

It's little popcorn-sized bits, like popcorn calamari.

**Peter Capaldi**

That's a good idea. Good idea.

**James Acaster**

Pop it in. You know in Oldboy, you know where I'm going with this, surely, Peter?

**Ed Gamble**

Have you seen the film Oldboy?

**Peter Capaldi**

No.

**James Acaster**

Well, the lead actor-

**Ed Gamble**

James is going to do whatever he was going to do now anyway.

**James Acaster**

The lead actor in that, at one point, has to eat an octopus, it's a live octopus and he just does it for real.

**Ed Gamble**

For real.

**James Acaster**

He just bites into a live octopus and eats it on camera. And obviously, the octopus goes absolutely apeshit in his hand and people talk about it and go, like, 'Have you seen that? Like, that was real,' people discuss that. Would you ever do that in a role? If they were like, 'Peter, in this scene, you've got to eat a calamari but it's a live calamari.'

**Peter Capaldi**

No. If you had to eat a calamari or something like that, yes.

**Ed Gamble**

No but, like, a live octopus or something.



**James Acaster**

No, like, it's alive and it'd really look cool if you just did it for real.

**Peter Capaldi**

Fuck that. Do you know what I mean? All of that kind of stuff. Who cares? Really? Who cares really? No. Don't make me uncomfortable. I'll pretend to eat an octopus, that's all we've got to do. Who cares? You know, I love Tom Cruise, he's great, I don't really care that he strapped himself to a Hercules bomber and went up there, I don't really care that he's on a motorbike and he comes-, I don't care. You know, it's great and it's terrific and he's a lovely man and he's really sweet and all that, I don't care.

**James Acaster**

Yes. I'd love to see, because obviously on YouTube and on the internet in general, you get people doing reaction videos to other videos, I'd love to just have you watching that Tom Cruise viral video of him going off the cliff in the motorbike and just going, 'I don't care.'

**Peter Capaldi**

Yes.

**James Acaster**

'I don't care about any of this, who cares?'

**Ed Gamble**

It doesn't make a difference whether it's him or another guy, does it?

**Peter Capaldi**

No, I mean, I admire it but it's a film, who cares? You know? I'm reminded though, with the eating octopus story, one of my great inspirations when I was in Dr Who was Martin Landau played the part of Bela Lugosi in a film that Tim Burton made.

**James Acaster**

Ed Wood.

**Peter Capaldi**

Ed Wood. And there's a great scene in that. For those who don't know, Bela Lugosi was an actor who played Dracula in the '30s and then fell on hard times, would've done panto if necessary but ended up actually having to play Dracula on stage.

**Ed Gamble**

Wow.

**Peter Capaldi**

Touring America playing Dracula in little theatres all over the country but he ended up with this-, Ed Wood was a terrible director and Ed used to go into Universal Studios at night and steal props because he was making low-budget horror movies and he stole an octopus prop. And he had this scene in this





film he was making where Bela had to fight this octopus and Bela looked at the octopus and said, 'Well, where are the octopus guys? The operators. Isn't there a mechanical thing that switches this on?' And they said, 'No, there isn't. It's just a rubber octopus, you've just got to fight it.' And Bela said, 'Well, okay, if that's the way it is,' he took a slug of whisky and he just fought the rubber octopus and that's what I used to do in Dr Who because I'd go, 'Where are the puppet operators here? Where are the CGI people for all this?' And they'd go, 'There aren't any, it's just a rubber octopus, you've got to fight it.' So, I've gone, like, 'Great, spirit of Bela. Go and fight it.'

**James Acaster**

With a swig of whisky?

**Peter Capaldi**

No, I don't drink anymore.

**James Acaster**

Fair enough.

**Peter Capaldi**

I used to but-

**James Acaster**

Surely, now, if you went to, you know, Joe Allen's or whatever, they would be, like, 'That's Peter Capaldi from Dr Who,' or is still The Thick of It, is that still the go-to?

**Peter Capaldi**

I don't know, yes.

**James Acaster**

What do you get the most from people coming up to you in the street?

**Peter Capaldi**

I get both of those. Dr Who, obviously, has a long life but The Thick of It's still around.

**James Acaster**

It's amazing.

**Ed Gamble**

Yes.

**Peter Capaldi**

And people seem to still watch it, so that happens a lot, you know?

**James Acaster**

That character's still, like-, and that's going to be an iconic comedy character for a long time, right?



**Peter Capaldi**

Well, we were very lucky to get it and to be part of it. The writers were amazing. I mean, everyone made a great deal of the improvisation and stuff like that but the show wasn't really made on improvisation, it was made on writing. I mean, the scripts, they were, like, 400 pages long, they were way, way, way, way, way, way longer than what you would have for a 25-minute sitcom and they were full of great material, so you had to shoot all the written stuff and then you would improvise a bit, just to give it that tang of life but most of the great stuff's all written.

**Ed Gamble**

It's perfect.

**James Acaster**

As you were saying that, I was like, 'I need to watch it all again.'

**Ed Gamble**

Yes, going to watch it all again, for sure.

**Peter Capaldi**

Good.

**Ed Gamble**

Is it something about the calamari pinging back in your face that reminds you of a Dr Who monster and that's why it upsets you?

**Peter Capaldi**

No, it's the injustice. It makes me uncomfortable because that can't be right or is it? I think we'd have to speak to calamari-eating experts. Is it right? Am I eating it wrong? Am I not puncturing the flesh enough or is this happening to everyone? I've never discussed it with anyone else.

**Ed Gamble**

I think you're totally right, I mean, it happens to me all the time with calamari. You end up pulling the whole ring out and then you've just got a hollow bit of batter which, obviously, that doesn't hold up to anything.

**Peter Capaldi**

Is that right?

**James Acaster**

It's not right, but it happens. I don't like the rings for that reason. I'd rather have, like, the little bits of calamari. The tiny calamari.

**Peter Capaldi**

But onion rings do the same thing.



**James Acaster**

Yes, yes. Onion rings are a nightmare. Absolute nightmare. I used to work in the pub and there was a massive onion ring, once. Like, huge, in this bag of onion rings, frozen onion rings. It was the size of a doughnut. And we didn't fry it. We took it out and we would prank newbies with it. So if someone new came, we would say, 'Do you want a doughnut? We've got doughnuts in.' They'd be like, 'Yeah.' Then we'd put it on a plate. No one fell for it and tried to eat it. But they'd always look at it and go, 'Is that a doughnut?' 'Nah, it's an onion ring.' And then we'd laugh and put it back in the freezer.

**Ed Gamble**

Is that when you realised you were going to be a comedian? Because of that great joke.

**James Acaster**

Yes. Yes, yes, yes.

**Peter Capaldi**

But I think if you were the victim, actually, you wouldn't be the victim. Because that's a win-win situation. You were expecting a doughnut and you got a giant onion ring.

**James Acaster**

Yes, they were pretty happy with it. They were like, 'Can I fry that and eat it?' 'No. But you can help us get the next newbie.' 'Okay, cool. I'm in the gang now.'

**Peter Capaldi**

I'm glad you celebrated the giant onion ring.

**James Acaster**

Yes, yes.

**Peter Capaldi**

It's a good thing.

**James Acaster**

It could still be there. By the time I left, it was still, we hadn't fried it yet.

**Ed Gamble**

Yes, that was my issue with onion rings. But then, have you had a blooming onion before?

**Peter Capaldi**

What's that?

**James Acaster**

Ed, language.



### **Ed Gamble**

They do them in the States. Like, there's a chain restaurant that are famous for them but they do them in roadside cafés and stuff. So they'll get a massive white onion. Like, one of those huge ones. And then they'll slice it, but not all the way through. Just, like, down to the root or whatever. Wedges all the way around. Then they'll batter that whole thing, and drop it into the deep fat fryer. And it blooms like a flower into separate portions. Then put that on a plate with a dip in the middle, and then you can pick off these deep-fried bits of onion, dip, and have them. So it's not ring-based, but you get all the flavour and taste of an onion ring.

### **Peter Capaldi**

Right. That's good. It's good. It sounds a wee bit tacky, though.

### **Ed Gamble**

Oh, yes. Hugely. It's not a classy onion. They're not doing that in the Ivy.

### **James Acaster**

Your dream main course, Peter Capaldi.

### **Peter Capaldi**

My dream main course, I like, maybe it's because I'm Italian, I like Italian food, obviously. It would be between lasagne, spaghetti carbonara, or spaghetti bolognese. All very simple, but capable of being dull. Often quite dull. And sometimes, quite beautiful.

### **James Acaster**

What I'm really enjoying about your dream menu so far, Peter, is the starter, you had a massive issue with it. Like, a logistical issue. And then these dishes, that you're going to pick your main course, you've said they're very capable of being extremely dull. I like, there's always a negative to bring up immediately with your dream meal.

### **Peter Capaldi**

That's my attitude to life, really. Basically. It's, 'Don't get your hopes up.' I think that's a safe way, I mean, it's being very Scottish, I think. That's the best way to be. Then you won't be disappointed. So I carry a wedge of disappointment with me just in case. And often it's very useful.

### **Ed Gamble**

Do you feel like your wedge of disappointment has gotten bigger or smaller as you get older?

### **Peter Capaldi**

Oh, smaller. But my wedge of reality. I love this whole thing, this whole kind of question of whether or not, where wisdom starts and where cynicism ends. Where pragmatism starts and ends, and where illusion starts and ends. So I think if you reach my age, you've been in a lot of restaurants so you know that most of the time, what they're telling you and the way they are boasting about their food is really, statistically, it's not really going to work. In all of my life, there's been maybe five per cent of the meals have lived up to the hype. But that's okay. That makes life good. Because you can get on with your life



and you don't have a crushing disappointment. Because you know that might not be great, and then sometimes it is great. And that's amazing, that makes it even better. So sometimes, I used to be when I was younger, people would accuse me of being cynical because I would often look on the darker side of things. But it's not being cynical, it's just being realistic. And also, you then get delights. Even more juicy things.

**Ed Gamble**

Do you think that attitude helps as well when you're starting out in acting? Because there must be a lot of auditions and things like that where-

**Peter Capaldi**

Look at you, going along to get the part of Warren Beatty. I mean, how did you feel after that?

**Ed Gamble**

Fine. By that point, I was pretty good at just going into auditions and brain-dumping them.

**James Acaster**

Be honest Ed. You have to put a brave face on.

**Ed Gamble**

I was devastated, Peter.

**Peter Capaldi**

Well, that's what happens. I mean, you have to learn how to cope with it, don't you? You have to learn how to cope with being rejected. You know, I often think, my dad had nothing to do with the business. He never went to an audition in his life. I don't think he ever went for a job interview in his life, you know, because his family gave him jobs. So I've been to thousands of job interviews. Even more, like, you know, a teacher might go for, in their life, for four interviews or something like that, and get rejected occasionally. We as performers get rejected all the time. So I think you get used to it, but the bad news is the older you get, it sort of comes back. This sort of anxiety and fear about it. Fuck it, it's rotten being rejected and feeling awful about yourself. And maybe I'm just as shit as they think I am. But then you go, 'Well, I'm still here. So something must be working.'

**James Acaster**

Does an audition stand out as being particularly bad? Like the worst audition you've ever had?

**Peter Capaldi**

I mean, the Thick of It one was interesting because that was on that morning. I've told this story many times, I had two auditions. And one was for a sitcom and I had to go to the television centre, and I sat in this room. And the part was, like, basically, they could have written in the part, you know, 'A guy walks in who looks exactly like Peter Capaldi and he speaks with Peter Capaldi's accent. And he's got two scenes.' And it was playing, like, an MP or something like that. A Scottish MP with two scenes. And he was, like, 42 or something like that. Whatever age I was at the time. And I had to go on tape for this. And I looked up, and in the room I had worked with every single person in the room. Every one of them.



You know, we had done various shows. And I thought, 'What the fuck am I doing here?' You know, jumping through hoops for all of these people who have given me jobs before. But obviously, it had to go to some other executive level. So I did that, I was feeling very pissed off about it, and then walked into the Thick of It interview with Armando, who, I love Armando, but I didn't know Armando at the time. I just knew he was a kind of comedy genius. But my attitude was, 'Yes. Let's get some of this genius going. Let's hear some of the gags.' 'Oh, there isn't a script.' 'Oh, really? There's no fucking script? So what, I'm supposed to fucking come up with stuff?' But of course, this was exactly the right attitude. I didn't realise that, that it was exactly the right attitude. He said, 'No, no. I'll tell you a scene and you just play the scene with your own words.' Fucking thanks very much, I'll use my own words. Yes, here we go. Okay. Hit me with the scene. And off we went. And that's how I got to be Malcolm Tucker.

### **Ed Gamble**

Perfect. So you might not have gotten it if there hadn't been that audition beforehand.

### **Peter Capaldi**

That's exactly true, so all the rejection that you get makes you who you are. And how you deal with it makes you who you are. You know, and that makes you an interesting person.

### **James Acaster**

I wouldn't have thought there might be some young actors here and they're going, 'Okay, cool. So I've got to go in and act like I don't give a shit, and I've got to be disrespectful.' They're going to go in and be like, 'Yes, this was fucking shit. I'll get the part.'

### **Peter Capaldi**

I think one of the worst audition stories I heard was, it was a big trawl they were doing. You know how you go to these things where there's a whole pile of people being dragged in? And I went, and I knew I wasn't going to get this thing. It was for a film that they did, it was an animated film based on that book about pirates. I think the book's called A Book About Pirates, I think it's called. It was the Wallace and Gromit people, who are all very sweet. And I was doing my audition and, you know, it was crap. But I could hear this booming voice from downstairs. I thought, 'Oh fuck, Brian Blessed's here.' And sure, I went downstairs and there was Brian. 'What are you doing here?' And I said, 'Well I'm just coming up, I've just been-' 'Oh, I'm here to play the king of the pirates.' I said 'Oh, that's marvellous.' And he had the book, and he said, 'Have you seen the book?' I'm exhausted doing the impression now. I said, 'Yes, I've vaguely looked at it.' And he showed me the book and in the book, it said the king of the pirates looks and sounds exactly like Brian Blessed. It said in the book. And then he had to go and audition for it. And I don't even know if he got it.

### **James Acaster**

Like Danny DeVito, once, as an icebreaker, went into an audition and held up the script and went, 'First thing's first, who wrote this shit?' Good fun. We need to narrow down what one of these pasta courses you're going to have for your dream main course.

### **Peter Capaldi**

Let's go for carbonara.



**James Acaster**

And who would you like to make that for you? Is it a dish where, when you were growing up someone made that and it was particularly good.

**Peter Capaldi**

No, my mother used to make spaghetti, my mother who was not Italian. Who was of Irish extraction, made the most fabulous spaghetti bolognese. But I think maybe the Italian side of the family had taught her how to do that. But the Italian side of the family was only my grandfather and he died. I think they had a fabulous Scottish-Italian recipe for bolognese. Which was fabulous. Who would make it? I don't know. What difference does that make?

**James Acaster**

Well, I guess I didn't know that it was just your grandad. But, you know, I thought maybe someone would have made it for you growing up.

**Peter Capaldi**

Well, they wouldn't have known what carbonara was. No, they wouldn't have ventured into that kind of area. Spaghetti bolognese they would have known about, but carbonara. I mean, what you young people don't realise is that there's been a food revolution over the last 40 years. And when we grew up, there was, you know, there was Wimpies, which were basically strips of plastic mixed up with old pigs' heads and crushed into a flat slab and cut into circles that would be sold as hamburgers.

**Ed Gamble**

Sounds quite nice. I would eat a slab of pigs' heads. Absolutely, I would love that. I'd order that on a menu.

**James Acaster**

With plastic in it?

**Ed Gamble**

Maybe not the plastic, but the slab of pig's head.

**James Acaster**

Could say hold the plastic.

**Ed Gamble**

Love that, no plastic on my pig's head, please.

**Peter Capaldi**

So they didn't know anything about carbonara.

**Ed Gamble**

No. So do you have a restaurant that you go to, like an Italian restaurant maybe, where you go, 'Oh, I love their carbonara.'



**Peter Capaldi**

Ironically, I'm very fond of restaurants where I don't have to look at the menu, and they just know me and they bring stuff. I mean, there's a wonderful place in Crouch End called Floral Hall which is fabulous. And they do, like, tapas and they have all these incredible dishes like beetroot, sort of curried beetroot and stuff like that. And the menu would just frighten me. So they just bring it all and I just eat it and they know me. And it's lovely.

**James Acaster**

That's great, that's the dream, I think.

**Peter Capaldi**

Yes. And tapas, generally I love. Because the dishes are small. And I feel as if, also, because when the Spanish have tapas, while they're getting on with other stuff. So it's not got the whole kind of ceremony and all the class indicators of a meal.

**James Acaster**

Standing up quite a lot of the time as well. Just like, pop a quick sort of dish in your mouth and then you're on the go.

**Peter Capaldi**

That's right, yes. So I like that. So I don't really go to an Italian restaurant, no.

**Ed Gamble**

People get funny about carbonara, though, don't they? Because, like, you'll go to some place and they're putting cream in their carbonara and then Italians get really angry.

**Peter Capaldi**

No, I don't mind. Anything goes, obviously, as long as it's edible.

**James Acaster**

Your dream side dish, Peter.

**Peter Capaldi**

Side dish, well that would just be a lovely little rocket salad. Parmesan shaving.

**James Acaster**

Yes. How big do you want the shavings to be?

**Peter Capaldi**

Flake size. Flake size. Probably about one centimetre square.

**James Acaster**

We get specific on this podcast.





**Peter Capaldi**

Maybe more rectangular than square. One centimetre by half a centimetre.

**James Acaster**

Are you a salad man in general? Are you a fan of salads?

**Peter Capaldi**

No. I mean, I should point out that I eat healthily, but I really want to eat unhealthily. And it's only my commitment to staying allowing, to keep food on my family's table that I don't eat as unhealthily as I would really like to.

**Ed Gamble**

So it's a daily struggle of resisting unhealthy things.

**Peter Capaldi**

Yes. I would eat anything. I love sausages and bacon and eggs and all that. Chocolate and everything. You know, everything that's really bad for you.

**Ed Gamble**

Would you kick off the day with a full-fried breakfast? Is the Scottish breakfast better than the English breakfast?

**Peter Capaldi**

I wouldn't say that because again, a full breakfast is something, when I was a kid you never had. You know, what did you have? I don't know. A slice of toast on the way to school. So all this business of full English breakfasts, that's marketing. It's all about capitalism. That's all that is, a massive selling to you that you should buy this full English breakfast. Ironically in Scotland, big surprise, it's called full Scottish breakfast.

**James Acaster**

Yes, they get really annoyed, by the way, if you're in Scotland and you ask for a full English.

**Peter Capaldi**

Yes. You shouldn't, well, you wouldn't in America ask for a full English breakfast, would you?

**Ed Gamble**

Probably.

**Peter Capaldi**

Would you?

**James Acaster**

Well, I've let it slip out sometimes when I'm in Scotland. And go, 'I'll have a full English.' And then a Scottish person will go, 'It's called a full Scottish.' And it is different.



**Peter Capaldi**

There's like, black pudding.

**James Acaster**

Haggis.

**Peter Capaldi**

There's more blood.

**Ed Gamble**

Yes, there's more blood.

**James Acaster**

Square sausage.

**Ed Gamble**

Square sausage, I love square sausage.

**Peter Capaldi**

Yes, I wouldn't get uptight about it, really. Who cares.

**Ed Gamble**

That's your catchphrase.

**Peter Capaldi**

I like porridge for breakfast. And of course, people think, 'Oh that's because you're Scottish.' But I never had porridge when I was a kid. As I say, we had a slice of toast on the way out the door if we were lucky. I got porridge, because if you're doing a show like, say, Doctor Who and you're on that for eleven months of the year, you get breakfast every morning because you're there at like, half six in the morning. If you order a full English breakfast at half six in the morning for eleven months, you know, you're going to have to regenerate at Christmas time because the costumes are not going to fit you, you're not going to get through the TARDIS. You're going to be bigger on the outside than the inside.

**James Acaster**

It'll be Doctor What The Fuck Happened?

**Peter Capaldi**

Exactly. So I said, 'Look, just get me porridge.' So I would come in the morning, I would just have a bowl of porridge. And off I'd go and blow up some Daleks.

**Ed Gamble**

Because it's slow-release energy, isn't it? So that's what you need to blow up the Daleks.



**Peter Capaldi**

For sure. Or to wrestle men in latex suits. But that's at night. Yes, so porridge would get me through to lunchtime.

**James Acaster**

Nice. Who was your favourite villain to beat up on Doctor Who? When you saw it on the call sheet, 'Oh the Daleks are in. Ah great can't wait to beat them up.'

**Peter Capaldi**

With the Daleks, I would go in when I wasn't working. It was a scene where, come on, the Daleks invaded a space station. And they were, you know, there were guys with full kind of SWAT team outfits waiting for them. Who's not going to go in and watch all of that? I wasn't in the scene, but I was standing there going, 'Yeah!' Cheering as they blew them up and all that stuff. Twelve Daleks coming through, down the corridor.

**James Acaster**

That's fun.

**Peter Capaldi**

Slice of toast.

**James Acaster**

Like the old days.

**Peter Capaldi**

Yes. Daleks, Cybermen I quite liked. I can't remember them beaten up. I didn't have to fight rubber spiders. Which I enjoyed because of the thing. I liked them all. They were all varying degrees, some of them a little less cosmic than others, but they all smelled of latex. I mean, that always takes me back, is the smell of rubber.

**James Acaster**

You know the scenes where the Doctor changes into the next Doctor?

**Ed Gamble**

Regeneration.

**James Acaster**

Regeneration.

**Peter Capaldi**

Thank you, Warren.



**James Acaster**

Now obviously, I would assume that you're filming your scenes on different-, they filmed their bit as their doctor and then you're filming your bit separately. But do you go in for their bit as well? For that scene?

**Peter Capaldi**

I went in for Matt. Because Matt Smith turned into me and that was so great. It was so lovely. Because Matt's wonderful anyway, he's a wonderful actor. But he's such a nice person. And it was really emotional. And he gave me the watch that he wore as Doctor Who and passed that to me. And we had some little words together. And then he just handed it over to me. But we couldn't do that-, with Jodie we couldn't do that because for some reason they weren't start filming until way later or maybe they hadn't announced her or something so I did mine on my own and just finished it. But in the old days that's how they used to do it. They used to just have the other person there so it's quite emotional. And also the crew down there were all, kind of, wonderful so it's a very warm family so people get sad. But it's nice when a new person comes along and brings it to life.

**James Acaster**

Watching it now that they've bought Tennant.

**Peter Capaldi**

Yes, it's great. David is lovely.

**James Acaster**

What are you thinking? You're looking at your phone every now and again.

**Peter Capaldi**

No, no. I'm not.

**James Acaster**

They might do it.

**Peter Capaldi**

No, no. I don't think so. But there's a great piece of film of the original Doctor Who William Hartnell. When I say the original Doctor Who I mean it. Who was-, the story of how he left the shows clouded in mystery. So I don't really know exactly what happened but he ended up in panto. And there's a wonderful interview with him-, the last piece of film of him really being interviewed in his dressing room about to go on stage, he's in Worthing or somewhere like that. And he's quite openly down on the whole panto thing. He makes it quite clear that he's a respected character actor of the British stage and film and not a front of cloth comedian. Is that a familiar term boys? Front of cloth?

**James Acaster**

No, I just heard of that.

**Ed Gamble**

Oh no, you know the term front of cloth surely.



**James Acaster**

Do I?

**Ed Gamble**

Yes.

**James Acaster**

That's when, like, you really need a shit and you've got to get somewhere.

**Ed Gamble**

It's an old, like, musical term, right, because you'd be in front of the curtains while they set up for the next bit of the variety show behind you.

**Peter Capaldi**

Actors would be behind because-, when the cotton came down and someone come out and do some funny business. They'd be a front of cloth comic.

**Ed Gamble**

Kenan & Kel.

**James Acaster**

Kenan & Kel at the start and then they'd walk off. Yes.

Your dream drink Peter?

**Peter Capaldi**

My dream drink. Well, because I don't drink, I drink ginger beer which is nice.

**James Acaster**

Fiery?

**Peter Capaldi**

Fiery ginger beer, yes. I keep going on about this. Obviously, it sounds like I'm plugging it which I am but unnecessarily because it's really busy. It's this restaurant of Flora Hall. Because Kay does-, she makes me a ginger and elder flower drink with her own recipe. I don't really know what's in it but it's wonderful because it feels mildly alcohol. I used to drink. I used to really like drinking but I stopped the way most men from the west of Scotland have to stop drinking at some point. And I used to love red wine. Rioja. You know, a nice Rioja would be a favourite drink but I was also quite-, but I think I fell for the labels. It was a Spanish wine that used to have a lovely painting of a, kind of, type man with a big rough on and he'd be holding a glass of wine and start smiling. I'll have that one.

**Ed Gamble**

Yes. You thought that man looks like he's having a good time.



**Peter Capaldi**

Yes, that will do for me.

**Ed Gamble**

I'd like to be that man.

**James Acaster**

But you're an actor so you could be that man if you wanted to.

**Ed Gamble**

Yes.

**James Acaster**

Do you ever think that? Just wake up one morning and just be someone else because you're that good of an actor.

**Ed Gamble**

Like a chameleon.

**James Acaster**

You can just be that guy.

**Ed Gamble**

I can be that guy. I can be anybody. Of course I can. You know, I've got this face. I can only be a person with this face.

**James Acaster**

Well, that's the thing for all actors right that maybe would help with the rejection is that so much of the time what they're looking for is so specific.

**Peter Capaldi**

The truth is the thing that they're rejecting is the thing that somebody else will buy. That's what makes you different. Is the thing that the people don't-, you're not going to work for everything so you'll get to a point where you're the only person that's right for the job.

**James Acaster**

It must be weird with the-, I mean, going back to Doctor Who that is multiple people playing that role. You wonder what exactly they're looking-, I mean, I don't know what exactly they're looking for each time. Is it they just want something different from the last person?

**Ed Gamble**

I think James would be a great Doctor Who? Do you agree with me Peter?



**Peter Capaldi**

He'd have to cheer up a bit.

**James Acaster**

You can talk.

**Peter Capaldi**

Yes, but the audience has not seen my smiles.

**Ed Gamble**

That is pot kettle black situation.

**James Acaster**

What the fuck you talking about?

**Peter Capaldi**

No, I think you'd be good. You'd have to be a bit more child friendly.

**Ed Gamble**

Child friendly.

**James Acaster**

I'll take that. I'm quite happy with that. I'm often worried that I'm too much like a kids comedian or kids TV presenter.

**Peter Capaldi**

No, I don't think so. It's been a long time since I've watched kids stand up.

**James Acaster**

Same. I've got edge.

**Ed Gamble**

You're an edgy guy.

**James Acaster**

I'm an edgy guy.

**Peter Capaldi**

Edgy guy.

**James Acaster**

Maybe a companion. I can be a companion.



**Peter Capaldi**

What do you think to that?

**Ed Gamble**

It depends who the doctor is of course as to whether he could be a companion.

**Peter Capaldi**

For a whole series? A whole season?

**James Acaster**

Bradley Walsh did it.

**Peter Capaldi**

Yes.

**Ed Gamble**

Bradley's a talented guy, you know.

**James Acaster**

Yes, but I could do it. Bradley Walsh did it. John Bishop did it.

**Ed Gamble**

Yes. Another talented guy.

**Peter Capaldi**

Yes, I'm sure you could.

**James Acaster**

We're cut from the same cloth. Front of the cloth.

**Ed Gamble**

So for your dream drink do you want this ginger and elder flower from-, what was the name of the restaurant sorry?

**Peter Capaldi**

Floral Hall.

**Ed Gamble**

Floral Hall. Do you want the elder flower and ginger from there.

**Peter Capaldi**

Yes.





**Ed Gamble**

Lovely.

**Peter Capaldi**

We'd have to get in touch and find out what it is. Because I just say give me that thing and she brings it.

**Ed Gamble**

That's fine. That's great.

**Peter Capaldi**

As I'm sitting there like-, and the feat prince.

**James Acaster**

Bring me the thing. And they're panicking in the kitchen. What does he mean the thing?

**Peter Capaldi**

The Dofan.

**James Acaster**

Is it on the menu or is that something that's just made for you?

**Peter Capaldi**

That's made for me.

**James Acaster**

The Capaldi.

**Peter Capaldi**

Well, it's like, you know, Zoë Wanamaker who's also in Criminal Record. A great show and is wonderful. Zoë has a cocktail which you can buy. I don't think she markets it. It's just that she's been an enthusiast for cocktails for some time and so at the Old Ivy, they created a cocktail. They call it a Wanamaker which you can buy all over the place.

**James Acaster**

How do you make a Wanamaker?

**Peter Capaldi**

I don't know.

**James Acaster**

Do you shake-a the Wanamaker?

**Peter Capaldi**

I don't know. You'd have to get Zoë on.



**James Acaster**

We'd love to. We'd love to get Zoë Wanamaker on.

**Ed Gamble**

I wonder if she'll want a Wanamaker.

**James Acaster**

I wonder if she'll want a Wanamaker. Do you think she'll want a Wanamaker?

**Peter Capaldi**

Well, I don't know. I think she might have heard these jokes before but it's nice to-,

**James Acaster**

I doubt it.

**Ed Gamble**

I don't think so. Is there whisky in it? The Wanamaker.

**Peter Capaldi**

I have no idea.

**Ed Gamble**

It might be Wanamaker's mark. That's a type of whisky Peter.

**James Acaster**

That's good stuff. That's good stuff. She ain't heard that. She ain't heard Wanamaker's mark.

**Peter Capaldi**

Yes? I think she's heard it.

**James Acaster**

Peter, there's no way she's heard Wanamaker's mark. Your dream dessert Peter.

**Peter Capaldi**

My dream dessert. I love custard and I love-,

**James Acaster**

So much respect if your dream dessert is just custard. Absolutely I would be delighted.

**Peter Capaldi**

I would have custard. I've always loved custard. When I was a kid and I went to the dentist or anything like that my mother would always reward me with custard. I learnt how to make it as well.



**James Acaster**

Your mum was rewarding you for going to the dentist with custard.

**Peter Capaldi**

Well, I mean, going to the dentist was something that was unpleasant. You know, she would help me.

**Ed Gamble**

I think directly-, just because it was the dentist it made me laugh. Well done your teeth are healthy. Here's a pot of custard.

**Peter Capaldi**

Well, that's very Scottish. That was the way we were brought up. Most kids were like that then. They were given sugary and sweet things to help them through the rough times. But then I learnt to make custard. You know, they would come in powder. I don't mean classic French custard or whatever they call it. Crème. Whatever it is.

**James Acaster**

Bird's custard.

**Peter Capaldi**

Yes.

**Ed Gamble**

Crème anglaise.

**Peter Capaldi**

Yes. Crème anglaise. It was powdered. It was like, kind of, radioactive bright yellow. That stuff. But I love bread and butter pudding. I think bread and butter pudding is one of the greatest dishes and I make it myself with Panettone which is an Italian cake. It's a bread with sultans and fruit in it and I use that and I slice that up and lay it in a dish and then make up the custard mix and pour that all over and bake it and that is amazing.

**James Acaster**

So, before we started recording this episode, you were saying to us, like, how many do you record? And we've done, like, about six episodes this week and one of them someone told us their recipe for some bread and butter pudding earlier this week and described it to us and both times it's been a bit of an inventive twist on it. Your Panettone and it's just made me want to immediately have some bread and butter pudding but have exactly what you've just described. Try it. Try and make it myself. I think it's a sign that we've got to try this Ed because-,

**Ed Gamble**

It's a sign from the universe that we've got to have some bread and butter pudding.



**Peter Capaldi**

For sure.

**James Acaster**

When it's done and it's baked and you've done it, would you add more custard to it?

**Peter Capaldi**

I would personally. Others might not but I would. And then I would really look forward to if there was some left the next day that's slightly congealed kind of thing and then add custard to that. I often as well it's, kind of-, it's a relative of lasagne in some way because-

**Ed Gamble**

It's a sweet cousin.

**Peter Capaldi**

It's layers of stuff with other stuff in between and a kind of, creamy binder.

**Ed Gamble**

Yes. Probably you do it in the same dish almost wouldn't you if you making it in a, sort of, lasagne dish.

**Peter Capaldi**

And funnily enough, those are the only two dishes I can make. Bread and butter pudding and lasagne.

**Ed Gamble**

Oh great. Do you do them back to back?

**Peter Capaldi**

No, that's too labour intensive.

**Ed Gamble**

Yes.

**Peter Capaldi**

We don't have enough.

**Ed Gamble**

You've just got the one dish.

**Peter Capaldi**

We've only got the one dish so we couldn't do it. And there's no point of making a little version of either.

**Ed Gamble**

I mean, this might be too outrageous Peter but have you ever thought about doing a half and half.



**James Acaster**

In the same dish.

**Peter Capaldi**

That wouldn't work. Sweet and savoury.

**Ed Gamble**

Yes, but they're separate. There's probably a bit in the middle.

**Peter Capaldi**

You'd have to have a dividing.

**Ed Gamble**

You'd have a dividing thing or you'd just avoid the strip in the middle.

**Peter Capaldi**

The strip in the middle?

**Ed Gamble**

The strip in the middle where they touch.

**Peter Capaldi**

No, but they have to be over brimming. You have to have either enough custard or enough béchamel sauce. You have to have too much of that so that it comes over the side-, so they would mix up. You couldn't do it. It would be horrible. Have you ever heard that song 'I can't go back to savoury now.'

**James Acaster**

No.

**Peter Capaldi**

You haven't heard it? By John Shuttleworth.

**James Acaster**

Oh, I love John Shuttleworth.

**Peter Capaldi**

Oh, he does a fabulous song and it's all about-, he's eaten. I can't remember how it goes but he's at dinner with his wife and his daughter and he's eaten-, they've got like mince pie and something like that and he's eaten that and then his sweet comes along and it's possibly custard or something like that. His daughter meanwhile has been taking longer to eat the mince pie and has decided she's had enough and she's leaving some so she offers her dad some mince pie. But he's eating his custard and he says, 'I can't go back to savoury now.' Which is the sad refrain.



**James Acaster**

I saw him do a whole song at the Edinburgh festival just about cereals that he likes and it was so funny. Just for ages just listing every single type of cereal. Right, I'm going to read your menu back to you now and see how you feel about it Peter. You would like Glasgow tap water.

**Ed Gamble**

Turned on by Billy- no Paolo Nutini.

**James Acaster**

Paolo Nutini with like a bread basket that gets topped up without ceremony and without you knowing and without you having to ask.

**James Acaster**

Starter, calamari. Main, spaghetti carbonara. Side dish, a rocket salad with parmesan shavings. Drink, ginger and elder flower from the Flora Hall.

**Ed Gamble**

The Capaldi.

**James Acaster**

A Capaldi. And dessert, Panettone bread and butter pudding with custard, your own recipe.

**Peter Capaldi**

For sure.

**Ed Gamble**

Absolutely delicious.

**James Acaster**

I want that bread and butter pudding.

**Ed Gamble**

Yes.

**Peter Capaldi**

Yes? Well, I'll get some sent over. I won't really. Because we're in showbiz. This is a show business meal.

**James Acaster**

This is the Warren Beatty.

**Ed Gamble**

We should have dinner in LA situation. Your little twist on it I like. I'll send some bread and butter pudding over to you. You should start saying that to everyone I think.



**Peter Capaldi**

I was in this film Maleficent which Angelina Jolie was in and she was lovely and she was at the height of her extraordinariness, and I would see her on the set and she'd just be extraordinary because I'd never seen anyone who looked-, you know, she'd look at you and it would be like being hit by the water cannon. You know, because she was so extraordinary.

**Ed Gamble**

Was she in costume as well?

**Peter Capaldi**

Yes.

**Ed Gamble**

I bet she had like horns and stuff, didn't she?

**Peter Capaldi**

Yes, yes. And she was very sweet. I'm not in the film. I was cut out. This is show business. I played the king of the fairies but they changed the story so that she was no longer brought up by us, so we were on the cutting room floor. But I had to be in make-up for a long time and a lot of the fairies had to be in make-up for a long time. So that meant when we finished filming we still had two and a half hours of getting all this stuff off. And so we'd go into the make-up room and get all this stuff off and everyone else would be home. But one night there was a little tap at the door and someone was there with a large tray that Angelina had sent with a couple of bottles of wine, some cheese, some apples, some fruit. No bread and butter pudding, but a lovely little gift to get us through the night.

**Ed Gamble**

That's a classy move.

**Peter Capaldi**

That's classy.

**James Acaster**

Don't eat the apples off Maleficent. Stay away from those apples, Peter. That's actually out of order. It sounds like a nice gesture but she's trying to fuck you up.

**Ed Gamble**

Thank you so much for coming to the dream restaurant Peter.

**Peter Capaldi**

Thank you. It's my pleasure. Thank you for inviting me.

**Ed Gamble**

Well there we go, James.



**James Acaster**

Lovely stuff.

**Ed Gamble**

Lovely stuff. What a lovely man. So nice to meet him. He was also, after we finished recording, he was delighted that he gave me the correct directions to the American church.

**James Acaster**

He was very happy about that.

**Ed Gamble**

You want to the toilet and he was going, 'I'm so glad I gave you the right direction.'

**James Acaster**

That's good.

**Ed Gamble**

Yes.

**James Acaster**

Well, you've made his day just telling him-, what a nice thing to happen for someone just to come up to you and go here's something you don't even remember doing but it was nice and helpful.

**Ed Gamble**

But it was nice and thank you. And obviously I knew who he was but I didn't have time to say, 'nice to meet you. I'm a big fan of your work. '

**James Acaster**

Same with me and Bill Nile. It feels good though doesn't it?

**Ed Gamble**

Yes.

**James Acaster**

It feels really good stopping a celeb, asking for directions, not acknowledging who they are and just going on your way. It feels great.

**Ed Gamble**

Yes. So if you do want to ask James for directions, don't acknowledge who he is.

**James Acaster**

Yes. I'll love it. I'll try and give you directions.





**Ed Gamble**

He won't know where the fuck you need to go.

**James Acaster**

No, I'll have no idea. I'll do my best whenever anyone asks me but-

**Ed Gamble**

But thank you. Also, I didn't say it during the episode. The worst feeling is when someone asks you for directions and you have to get your phone out to look on Google Maps.

**James Acaster**

Yes. I had to do that. Some people in. It was Glasgow actually.

**Ed Gamble**

Was it?

**James Acaster**

I was in Glasgow and some tourist stopped me and they wanted directions to the Hard Rock Café. I said, 'I'll give you directions but I don't think you should go there.' 'I said there's so much good stuff here. So don't go to the Hard Rock Café.' And then they laughed and went, 'Yes, please.' I was like, 'Okay, I'll do it but don't go to Hard Rock Café. Definitely don't eat there.' But they really wanted to go.

**Ed Gamble**

Well, we loved having Peter in and he did not say Hershey's.

**James Acaster**

He did not say Hershey's. Thank you Peter for not saying Hershey's.

**Ed Gamble**

It's the bread and butter pudding. I can't wait to have bread and butter pudding again.

**James Acaster**

I'm going to eat that Panettone bread and butter pudding.

**Ed Gamble**

I put cold single cream on Panettone bread and butter pudding I think.

**James Acaster**

Would you?

**Ed Gamble**

Yes.



**James Acaster**

I'm team custard.

**Ed Gamble**

Yes, you're team custard all the way.

**James Acaster**

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**Ed Gamble**

Yes. I'm very excited to watch that. I will be watching that ASAP. Also, just to tie up some loose ends in the episode. He said tapas weird.

**James Acaster**

We were aware of it but we didn't pick him up on it.

**Ed Gamble**

Yes. In fact, I like the way he said tapas and I'll be using that from now on.

**James Acaster**

Tapa.

**Ed Gamble**

Tapa.

**James Acaster**

I'll start saying tapa.

**Ed Gamble**

Global tapa.

**James Acaster**

T'pau. Remember that band?

**Ed Gamble**

Yes.

**James Acaster**

Maybe start calling it T'pau.

**Ed Gamble**

Thanks very much for listening to Off Menu. We will see you again next week. Bye bye.



**James Acaster**  
Goodbye.