**The Case of Rhys Harrison**

**by Caitlin Marceau & Mark Nixon**

**MARK NIXON:** *Shadows at the Door* is a podcast designed to scare and delight you. It’s intended for an adult audience and content warnings are available in the show notes.

[[*MUSIC: SHADOWS AT THE DOOR THEME (SLOW GUITAR INTO SLOW HARPSICHORD/PIANO NOTES) SHIFTING INTO SUSTAINED STRINGS BEHIND THE INTRODUCTION.*]]

**MARK:** A true crime journalist investigates a cold case. But as his investigations proceed down ever darker paths, an explanation that should not be possible begins to arise.

[Timestamp: 1:07]

[SFX: CRICKETS CHIRP NOISILY.]

**HOST:** [NARRATING THROUGH THE ENTIRE EPISODE.] Crickets chirped noisily under a moonless night sky. An oppressive heat had already held New South Wales in its grip for several days on the evening of the 12th of February 2017, a Sunday. Although such temperatures were typical for an Australian summer, the air was pregnant with a rain that seemed long overdue. Maddison was up late, as she always was, this time putting the finishing touches to her makeup. She worried that the higher setting on her air conditioning may be picked up on the camera, but turning it down was not an option. Maddison or Maxine–that’s with three exes—was setting up one of her weekly streams.

**MADDISON:** [NARRATING] It was hot, really hot. Like, normally, I enjoy starting my sessions with a bit of tease, a bit of stripping, because my clients really enjoy that. But it was hot enough that I wanted to start the night off naked, and I had to touch up my makeup more than once before I even started filming. I remember turning on the ring lights and promising myself that I'd never cam during a heatwave again. [LAUGHS.] Once everything was turned on, I did a quick a test to make sure the technical setup was the way I like it—you know, testing the mic, making sure the lights weren't too harsh, double checking that everything was in frame—before opening the room to my clients.

**HOST:** Names started appearing in the waiting lobby, including many of the regulars and some new names she didn’t recognise.

**MADDISON:** [NARRATING.] Tuesday and Sunday are generally my busiest nights of the week. Not because of all the regulars, although most of them do join in, but because of the new viewers. I've noticed they tend to disproportionately tune in on a Sunday and are usually a bit riled up from the weekend, but still want to have a bit more fun before Monday arrives. This particular Sunday was pretty normal, boring even. You know, they logged into the chat, flirted a bit, asked how my day was, how I was keeping cool, just… really normal stuff.

**HOST:** Maddison had been performing as a Cam Girl for over five years at this point, she’d quickly amassed a loyal following, and it had been growing consistently.

[SFX: HARD ROCK MUSIC IS HEARD AS MADDISON’S STREAM BEGINS. AN ELECTRONIC CHIME INDICATES A CHAT MESSAGE. THESE ARE HEARD CONSTANTLY THROUGH THE STREAM. THE CRICKETS AND AIR CONDITIONER CAN BE HEARD QUIETLY IN THE BACKGROUND.]

**MADDISON:** [VIDEO FOOTAGE.] Oh, hey Joey! It's been a while! I was really starting to miss you. Ooh, and Steven and Brian are here! I'm still laughing at your joke from Wednesday. [PAUSE TO READ INCOMING MESSAGES.] Yes, I did end up watching it. Loved it. I owe you a special thanks for that recommendation. [LAUGHS.]

[SFX: THE SOUNDS OF THE STREAM ARE REDUCED IN VOLUME WHILE THE HOST IS NARRATING, THEN RETURN TO FULL ONCE HE FINISHES.]

**HOST:** What you’re hearing is the actual footage of that night, provided by Maddison herself.

**MADDISON:** [VIDEO.] I absolutely love this song. [FLOOR CREAKS. FOOTSTEPS AS SHE DANCES. LAUGHS.] You're not wrong, Dave. My ass does look pretty great in this set. [SOUND OF LINGERIE BAND SNAPPING GENTLY AGAINST SKIN] And I have you to thank for that. [IN A SEXY/HUSKY VOICE] So thanks, babe.

[SFX: ELECTRONIC SOUND EFFECT TO INDICATE SOMEONE TIPPING.]

**MADDISON:** [VIDEO.] Oh, Dave, you absolute stud. Thank you so much. So much.

[SFX: SOUNDS OF SEVERAL MORE INSTANT MESSAGES.]

**MADDISON:** [VIDEO.] Oh, that's a bold request, J-3-remy? [MESSAGE CHIME.] Oh! [LAUGHS.] It's supposed to be Jeremy. Wow, sorry, handsome. It's been a long day. But, thankfully, [FLIRTY] I get to relax with all of you. So, for all you new honeys out there, and for anyone who's returning but was too distracted by, well, me, to pay attention to how things work here, I'm going to take you through the plan for tonight before we hit the ground cumming. [LAUGHS.] Tips are always encouraged—especially if you're making requests—and I'm happy to go above and beyond to satisfy your cravings, but please make sure to read my pinned list of things I will, and won't, do. Please respect it, and me, and we'll all have a fun time. We're going to have a few raffles for private shows throughout the night and you can always request some one-on-one action between sets if you're looking for something extra hot or if you just want me all to yourself. Sounds good? Fuck yes, Lor, that's the energy I want to see tonight!

[SFX: SOUND OF SOMEONE TIPPING.]

**MADDISON:** [VIDEO.] Oh wow! Thanks so much Jay-jay212! I'm sorry I don't know your name yet, but I think I know something you might like—

[SFX: A CHAIR ROLLS AND A KEYBOARD CLICKS.]

**MADDISON:** [VIDEO.]—here we go. [ANOTHER ELECTRONIC SOUND.] That's all for you.

[SFX: THE SOUNDS OF THE MUSIC IN THE VIDEO FADE AWAY TO NOTHING.]

**MADDISON:** [NARRATING] My regulars are great and I mean it when I say that I absolutely adore them. I think a lot of people have this misconception that guys who watch cam girls are all creepy or scummy or deviant, but they're really not. They're just normal guys. Some of them just really enjoy adult entertainment, some have higher libidos than their partners, but a lot of them are really lonely and they’re looking for companionship. Most people think cam shows are all about sex, but they're mostly about intimacy. The most important part of my job isn't showing my tits, it's making my clients feel connected to me. It's asking them about their day, it's making them feel important and cared for… It's a relationship that you need to foster like any other. And in return, your regulars are the backbone of your business. They're consistent viewers, they usually spend more than new clients, and—most importantly—they're usually, if not always, the most respectful members of your audience. But that night, one of them was acting… I don't know how I'd really describe it… They just weren't themselves, I guess. But, again, that's not exactly uncommon. We all have bad days, and I assumed that was the case with him, so it didn't stand out as unusual or anything.

**HOST:** All in all, a normal show…

[SFX: BACKGROUND MUSIC RESUMES, ALONG WITH REGULAR CHIMES OF THE CHAT.]

**MADDISON:** [VIDEO.] Thank yoooouuu! I love this set. Shoutout to my babe, Dave, again for sending me this gorgeous Honey Birdette. It looks good on, [SEXILY.] but even better off. Remember, if you send me a set from my wishlist I'm more than excited to put on a private show for you. [LOW MOAN.] That feels so good. I can't wait to show you more.

[SFX: VIDEO FADES AWAY TO NOTHING AGAIN.]

**MADDISON:** [NARRATING] The night was going alright. If I'm being honest, it was a bit slower than some of my other shows. I think the heat was off putting for a lot of people. It's hard to be horny when you're sweating through your trousers, you know? [LAUGHS.] But one of them, JACK1837, was… Again, I don't really know how to describe it. He was acting pushier than usual, almost rude, and was making a lot of requests. Like, a *lot* of them, but he wasn't tipping anything. Not that he normally tipped a lot, truth be told, but this was cheap, even for him. And normally, I'm happy to oblige smaller requests because it gets them excited and willing to tip for bigger ones because they see that I'm open to it, you know? Like, it's just good for business. But that night, he was making a lot of requests for things I don't do and then venting in the chat that I was ignoring him.

**HOST:** [KNOWINGLY.] Now JACK1837, was a fan. He’d been attending the Sunday shows like clockwork for the last four months. He wasn’t much of a tipper, only doing so when pushed and pushing boundaries a little too often.

**MADDISON:** [NARRATING.] Like I said, I love my regulars. They're the lifeblood of any cam girl's business… But sometimes, one will come along and want to push the envelope a bit more than what I'm comfortable with. Usually, it's them looking to form a relationship outside of my sex work. So they'll want to date or know more about me than I'm comfortable sharing. Sometimes it's them pushing for me to perform a sex act that I am *not* comfortable with… And that was the case with JACK1837. But he was smart in how he went about it—sort of. He didn't just come out and demand something; instead, he tested my boundaries with his requests from day one. He'd give me tips and then ask me to show more than I wanted to, to play with myself in a way that made me uncomfortable, to go bigger. At first, I tried to keep it light and playful, but eventually I just started reminding him of the rules. There were a few times I wanted to ban him, but I thought that maybe I was being harsh for nothing. You know, hindsight is 20/20, right?

[SFX: MUSIC RETURNS.]

**MADDISON:** [VIDEO.] Mm. I wish you were here with me. Helping me. [AFTER SEVERAL CHAT MESSAGES, STERNLY.] JACK1837, you know the rules. You know where the line is; stop trying to cross it. [LIGHT AND FLIRTY ONCE MORE.] Or maybe I'll have to spank you.

**HOST:** Maddison was a pro, JACK1837 was nothing she couldn’t handle.

**MADDISON:** [VIDEO.] Oh, Jeremy, thank you for the generous tip. Just for that, you get to pick— [A BLUR OF ELECTRONIC STATIC WASHES THROUGH, ALMOST WITH A BREATH.] Sorry, handsome, I thought I heard something… You get to pick where I massage next. Lower? [BREATHLESSLY.] Good suggestion Jer— [STERNLY.] Jack, I told you, I'll get there when I get there. Enjoy the show, babe. Relax and let me enjoy the ride. [LAUGHS AS ANOTHER TIP COMES IN.] Oh, thank you for the tip, anonymous viewer! God, does that ever make me want to— [STERN, AUDIBLY ANNOYED.] Jack, I'm not warning you again, babe. Keep asking, and you'll have to wait until next Sunday to see me again. [FLIRTY ONCE MORE.] And you don't want to have to wait a week for [BREATHLESSLY.] all this, do you?

[SFX: A HIGH, DISEMBODIED LAUGH ECHOES AROUND HER. THE VIDEO DIES OUT AFTER THAT FOR THE NARRATION.]

**HOST:** Did you hear that? At first, Maddison wasn’t sure herself.

**MADDISON:** [NARRATING.] I thought that maybe my mic was picking up noise from one of the other apartments. You know, like someone playing the TV way too loud or something. But the walls are pretty well insulated and it's not usual that I can hear anything from the other units—it would be pretty bad for business if I could, you know?—so I tried not to think about it.

[SFX: VIDEO BACKGROUND MUSIC COMES BACK IN.]

**MADDISON:** [VIDEO.] Fuck, this feels so good. But you know, I can think of a few other ways to have fun tonight. Anyone have any suggestions? [STERN AND GETTING MORE FRUSTRATED WITH HIM.] No, Jack, I told you a few times that I'm not going to— No, that's it. I'm not discussing this any further. I'm not going to—

[SFX: HER CHAIR ROLLS AND MADDISON CLICKS ON HER KEYBOARD.]

**MADDISON:** [VIDEO, WITH AN EXASPERATED LAUGH.] Aaaaand booted. [TRYING TO BE LIGHTHEARTED.] Sorry, babes. Some people just need to mind their manners and unfortunately for JACK1837, he had to learn them the hard way. [SEXILY.] Now, does anyone else feel like being a bad boy tonight? Does anyone else need to be taught a lesson the hard way? [TEASINGLY.] Or is everyone just hard?

[SFX: WITH A THUD, THE LAUGH ECHOES AGAIN, THIS TIME LONGER AND WITH MORE MALICE. THE VIDEO THEN FADES OUT.]

**HOST:** Maddison wasn’t sure where the noise was coming from; the heat meant her windows were closed and she lived alone, and her neighbours certainly didn’t sound like that either.

**MADDISON:** [NARRATING.] When I heard the noise again, I tried rationalising that maybe I was hearing it through my speakers, but I knew I was grasping at straws. I mean, it's not like I was playing the video back. It was noise coming from somewhere in the room with me and, honestly, once I realised that it felt like I'd been dunked in ice water. I just got these massive chills down my spine and a feeling in my gut that something was seriously wrong. But, again, I tried to minimise what I was feeling and get on with my cam show, you know?

[SFX: VIDEO MUSIC COMES BACK IN WITH THE CHIMES OF THE CHAT.]

**MADDISON:** [VIDEO, SEXILY.] And boy, am I–

[SFX: THE LAUGH COMES BACK IN WITH A HIGH-PITCHED ELECTRONIC SOUND BEHIND IT. IT STARTS GOOD HUMOURED BUT SLOWLY BECOMES DEEPER AND MORE MALEVOLENT.]

**MADDISON:** [VIDEO.] Okay, what the fuck?!

[SFX: SHELVES FALL WITH SEVERAL LOUD THUDS AND CRASHES. MADDISON SHOUTS IN SURPRISE. THE VIDEO FADES OUT WITH THE LAUGH CONTINUING.]

**HOST:** [NARRATING] A set of lightly stacked shelves collapsed on the wall to Maddison’s left. Maddison’s viewers flooded her chat with messages of support, seeing their favourite performer in distress. The other voice you can now clearly hear has yet to be formally identified.

[SFX: A SUBTLE UNEARTHLY ELECTRONIC NOISE. THE DISEMBODIED VOICE IS NOW LAUGHING AT HER DISTRESS.]

**MADDISON:** [VIDEO.] This isn't funny! [PANICKED.] I can fucking hear y–

[SFX: MADDISON IS CUT OFF WHEN SHE IS THROWN INTO A WALL WITH A THUD AND A CRASH OF GLASS. AS SHE GASPS AND COUGHS TO GET HER BREATH BACK, THE LAUGHTER CONTINUES. THERE ARE SLAPS OF SKIN AGAINST SKIN, THOUGH THE VOICE REMAINS SEEMINGLY WITHOUT A BODY. MADDISON SCREAMS IN TERROR AND THE FOOTAGE ENDS ABRUPTLY.]

**HOST:** This is where we’ll stop the footage. [REASSURING.] Luckily, Maddison’s injuries weren't too serious—at least not physically—but this is far from the end of her story, and sadly, far from a unique experience in that oppressive Australian summer of 2017…

[SFX: THE THEME MUSIC FOR ‘SHELVED’ BEGINS. IT’S LOW, THROBBING BASS OVER DRUMS.]

**HOST:** [SOMEWHAT DRAMATIC, MEASURED.] This is *Shelved*, a podcast delving into police investigations that have met a dead end. These cases are mysteries, cold cases with seemingly nowhere to go. Here, we ask if there’s more to these cases than meets the eye; we overturn the last stone. I’m Callum Weld, a journalist. Welcome to *Shelved*.

[SFX: THEME MUSIC ENDS.]

**HOST:** In the hours following Maddison’s attack, she was treated at Sydney Hospital where an automatic referral was made to the police. Maddison’s dazed version of events didn't add up. But how could they? An invisible force physically attacked her? Assumptions that she must have fallen and concussed herself? These were the excuses heard so many times by staff in the emergency room by people attempting to protect their violent partners. After an initial police interview, it wasn’t until Maddison got home and saw the footage of the attack–the same footage that you heard earlier–that she truly had some idea of what had happened. After reaching out to her regulars, Maddison also saw another recording of the events that matched hers and so she began to eliminate the possibilities.

**MADDISON:** At first, it really felt like I was going insane because it just didn't make sense! How could someone sneak into my apartment and attack me without me noticing? You know? I mean, the front door was still locked, the windows were shut… It just didn't add up. And so, in this kind of a situation, you can't help but feel like you're slipping off the deep end. For a while, I was really worried that I was suffering some kind of mental health crisis. But after looking at all the footage and seeing that, no, I hadn't imagined things… There was an initial sense of relief that came with knowing I wasn't losing my mind, followed quickly by panic and even more confusion because, well… If I wasn't losing my mind, then what attacked me? So when I brought the videos to the cops and they asked me to explain what happened, there were really just two answers I could give them and I knew both were going to go over about as well as a led balloon. [LAUGHS.] Either I'd just single handedly proven ghosts were real, [SERIOUS BUT HESITANT.] or my attacker was invisible.

**HOST:** As you can imagine, Maddison’s conclusions didn’t go down well with the police, even when she handed over the footage. Suggestions were indelicately made about her mental state, insinuations about drug use… And clearly the footage did little to persuade the sceptical investigating officer. I asked Maddison if she felt she was being treated any differently because of her line of work.

**MADDISON:** [LAUGHS.] Fuck yes! Look, sex workers are always treated differently. We get treated differently by the cops, by medical professionals, even by banks and other financial institutions like PayPal. I mean, hell, when I was looking for a bigger apartment I hit roadblock after roadblock because of what I do for a living. Sex work is stigmatized by everyone, so when I spoke to the cops, I knew fullwell that they weren't going to take me seriously. But I had to try. [SERIOUS.] I owed myself that much after what happened to me.

**HOST:** Frustrated and with little else to do, Maddison began sharing her experience with friends, some of them cam performers themselves. After they viewed the footage, one detail kept standing out to them: the behaviour of JACK1837 before the attack.

**MADDISON:** Sex workers generally stick together. We know the industry, we know what it's like to deal with the stigma on a daily basis, and we try and look out for each other. Not all my friends are comfortable camming, but most of them have either tried it or are pretty familiar with it, or are used to dealing with online clients on platforms like OnlyFans. So when I was trying to figure out what happened and the cops weren't taking me seriously, I showed the footage and chat logs to a few of them and they all had the same thing to say: something was wrong with one of my regulars, who just so happened to be one of their regulars too. Something wasn't right with JACK1837.

**HOST:** JACK1837 had been a regular client of Maddison’s for over four months at this point. He had been increasingly competing for her attention in the live chats but to little avail. You see, JACK1837 was pushy, brash, and a poor tipper–often trying to get as much as he could for as little as possible. Now this sort of behaviour isn’t uncommon, and it takes a persistent approach to even be noticed and remembered for it. ‘Jack’ didn’t seem to have any special interests he was pushing with the girls either, he just wanted more all the while seemingly running out of patience. But Maddison wasn’t alone. In fact, for two of her performing friends, they knew Jack from their own shows.

**MADISON:** The second they saw that username, their whole demeanour changed. They were suddenly really tense, maybe even a little defensive. It was pretty obvious that they didn't like him and a few of my friends even seemed kind of embarrassed. Most of them had dealt with him before and it was always the same story: he'd watch their cam shows, he'd hardly tip, he'd make demands, and then he'd get rude—sometimes even a little mean—when they turned him down. Normally, if this was a John who'd been visiting a strip club or a repeat offender for full-service sex workers, his name and information would have been shared a lot faster to keep other girls safe. But this was just some guy watching us online, and not really causing problems, you know? Like, it was easy for each of us to dismiss him as… I don't know… Annoying? Needy? Pushy? We didn't really think of him as a real threat because he wasn't acting like a lot of the usual predators we know to watch out for. And by the time he was causing problems, everyone was either used to him or ashamed they'd let him pester them for so long. So despite us all knowing this client's username, he kinda flew under the radar to the point that we really didn't think to share his info around.

**HOST:** But who is JACK1837? Jack’s account was linked to an inactive Instagram account, but this gives us a name: Rhys Harrison. Now Rhys had a YouTube channel, and this was far from inactive.

[SFX: BIRDS CHIRPING AND A BIT OF WIND IN THE TREES.]

**RHYS:** You know, they all say they want a "nice guy." But it's bullshit. Bullshit! They don't want a "nice guy," they want a fucking doormat. They want a guy who'll pay for their shit, who'll tell them whatever they want to hear, and who'll be too much of a pussy to do anything when they're off fucking some total Chad. I'm tired of being a "nice guy."

[SFX: VIDEO FADES OUT.]

**HOST:** [WITH DISTASTE.] Let’s go back a bit. At the time, Rhys Harrison was a student of the University of Sydney. Initially, Rhys started his undergraduate studying mathematics, but as he put it in his videos: he lost interest. Luckily, it was still early days [SLIGHTLY JUDGY.] and so Rhys began to study something he labelled as ‘easier’: a bachelors in history. Rhys’ studies focused on folklore. Now this did interest him; some of his earlier videos featured Rhys excitedly discussing the mythological aboriginal creature, the Bunyip. Though he lived on campus, Rhys didn’t seem to pursue the sort of student lifestyle so many of his peers had been waiting for. And although he’d enjoyed extra curricular activities at school, he didn’t partake in anything like that at University. But Rhys blogged. Seemingly undeterred by low views, Rhys blogged almost every day on whatever topics seemed to cross his mind. But soon the topics became a little more focused as Rhys voiced his frustrations at the antics of his fellow students, the late night parties, and the girls who attended them.

**RHYS:** [FRUSTRATED.] Augh! They're just… [ANGRY SIGH] It's just so annoying. Some of us are trying to work, trying to study, trying to go to bed for an early class. And what do they do? Throw another fucking party. It's infuriating. If these meatheads spent even half as much time studying as they do partying— And you what frustrates me even more than the idiots throwing these parties? The women who attend them! They show up in droves, droves, to get drunk and sleep with men who can't count to ten without using their fingers. I mean, [EXASPERATED AND LOOKING FOR WORDS] if they're just looking for large doses of testosterone, I'm sure any pharmacist can hook them up. [LAUGHS AT HIS OWN JOKE.]

**HOST:** Girls would be the topic of choice for a lot of Rhys’ videos, particularly as time went on. He seemed both interested and repulsed by them at the same time. He craved their sexuality, but whenever he saw girls express themselves in that way? Well, he disapproved…

[SFX: MUFFLED LOUD MOANING IS HEARD THROUGH A WALL.]

**RHYS:** Augh, I hate how loud she is. I can hear her cumming through the walls of the apartment at all hours of the day and it's enough to make me sick. Doesn't she have any respect for herself? I guess not, otherwise she wouldn't let that alpha-wannabe mount her 24/7. She sounds like a squealing pig. Or, no. [PREEMPTIVE CHUCKLE AT HIS OWN JOKE.] A bitch in heat… [THE VIDEO FADES INTO ANOTHER ONE WITH JUST A LOW MURMUR OF PEOPLE IN THE BACKGROUND.] She could be so beautiful if she just respected herself as much as I respect her. Well, *could* respect her. You know? [ADMIRINGLY.] I mean, she has this beautiful strawberry-blonde hair and she has a gorgeous body [SUDDENLY ANGRY.] that she puts on display! She walks around like meat on a hook. It's disgusting! And you just know she bitches about not being taken seriously or about men who stare at her, but then she walks around looking like that! [VIDEO FADES INTO ANOTHER ONE WITH NOTHING IN THE BACKGROUND.] I can't believe she'd just make out with him like that in public. Like? Never mind "get a room." She should get some morals. [VIDEO FADES INTO ANOTHER ONE WITH A NOISY ROOM OF PEOPLE IN THE BACKGROUND.] You'd think she'd have more self-respect! But no. She's gotta parade herself around like the farmer’s top pig getting that blue ribbon. Congratulations. You’ve been eating all your slop! [VIDEO FADES OUT.]

**HOST:** These are just some of the many examples of Rhys’ growing rants on the opposite sex, and on one tactless occasion: when Rhys was unhappy that a person he’d been admiring turned out to be non-binary (a concept that seemed to confuse and anger him). It’s hard to convey just exactly how many hours are available of Rhys’ videos and they seldom make for easy watching. Rhys rarely made any attempts to speak to girls he was attracted to, even as friends. Instead, he turned to the internet. Over time, the popular porn sites were beginning to lose their novelty to Rhys and he wanted to try something a little different. He complained at how expensive OnlyFans seemed to be but eventually he found his niche in live cam shows. Rhys enjoyed staying local, seeking out Australian performers in New South Wales, seemingly keeping them somewhat obtainable in his mind’s eye. Like we heard earlier, Rhys was pushy, displaying a confidence unseen in his day to day life. But it wasn’t all camshows; Rhys was still finding things to enjoy in his folklore studies.

[SFX: VIDEO FADES IN WITH A TICKING CLOCK IN THE BACKGROUND.]

**RHYS:** The real oxymoron to me is that she can act like that and that she could think so highly of herself. They all do. They all think they're special, but they're not. They all think they're victims, but they're not. They-they walk around with their tits out and their short shorts and then act like they don't like the attention. Sometimes… [CALMER NOW.] You know, there was this guy in London, in 1837, that I read about during my research who got it. He saw this woman walking home and he couldn't help himself. He-he kissed her, he ripped open her clothes… Hell, he made her famous. And then, poof [RHYS SNAPS HIS FINGERS.] he was gone. [EXCITEDLY.] And it gets even better. This guy, this Spring-Heeled Jack, he did this shit a few times and whenever some Chad tried to-tried to catch him he'd be gone. He'd jump over walls! He-he’d stare them down with, like, these bright red eyes. And this one time, [STARTS GIGGLING.] he slapped a guard [GETS LOUDER.] right in the face. Right in the fucking face. [LAUGHING HARDER.] This guy took no shit. Not-not from the whores who led men like him on, not from the upper crust who had more money than they did brains, no one. And it's wild because these idiots were constantly looking for him! They kept trying to catch him and he was having none of it! [IN STITCHES AT THIS POINT.] Oh, god, what I'd have paid to see their faces as this absolute legend jumped straight over them and their pissy attitudes. What I wouldn't give to be able to be able to be a-a fly on the wall as he’s tearing open and taking what’s his…

[SFX: VIDEO FADES OUT.]

**HOST:** JACK1837. Rhy’s idol had become his internet persona. It’s important to note that Rhy’s intense interest in Spring-Heeled Jack began in late 2016, months before Maddison’s attack in February. Back then, Rhys was leading a somewhat more balanced life. I spoke to a former acquaintance of Rhys’. This person, who we’ll call ‘Ava’, was not comfortable revealing her identity publicly, but she was happy to speak with me and share logs of her communication with Rhys. Her voice is represented by a local voice actor. Now, to call Ava a friend of Rhy’s would be an overstatement, initially Rhys was just some guy on her course.

**FEMME VOICE ACTOR:** This is going to sound horrible, but I didn't really think much about him at all. There just wasn't anything… I don't want to say there wasn't anything "special" about him, but there wasn't anything that stood out about him. He was the kind of guy you pass on the street or you see at work and don't think anything about because of how ordinary he is, you know? He was just your everyday, totally normal guy. Until he wasn't.

**HOST:** Back before Rhys discovered his fascination with Spring-Heeled Jack, before dropping out of mathematics, before the angry blogs. He was, seemingly, a lot more ordinary.

[SFX: ONE OF RHYS’ VIDEOS WITH LITTLE BACKGROUND NOISE OTHER THAN SOME DOGS BARKING IN THE DISTANCE.]

**RHYS:** Uh, hey everyone! Oh, Jesus. Hey, everyone! Or, maybe no one… [NERVOUS AND MUMBLING.] Honestly, I have no idea how many people are actually going to be watching this. Part of me wants to think that people are going to be interested in this channel but… I have a feeling it's just going to be me talking to, well, me. [HAPPILY.] But I'm okay with that! Honestly, I'm just excited to chronicle things. Because it's been… [THINKING IT OVER] It's been a lot, I guess. My parents really want me to go into the sciences but… I don't know. I find it boring and I find it tough to care about the subject material and, like, yeah, I don't know. [DEEP BREATH.] I feel like people in science programs are always so weird and socially awkward as fuck and, I-I don't know, I-I have a hard enough time as it is. [OPTIMISTIC.] But maybe it'll be different come uni… Plus, I'm going to this cool workshop over the weekend. It's all about how to put your best foot forward and pick up women and just be a more appealing version of yourself. So maybe that'll help too, you know?

[SFX: VIDEO ENDS.]

**HOST:** Unsurprisingly, that pick-up course would not work out for Rhys. Over time, his frustrations grew, all the while becoming more and more comfortable in front of the camera.

[SFX: VIDEO WITH LAUNDRY RUNNING IN THE BACKGROUND.]

**RHYS:** Look, I'm not trying to start this video off on the wrong foot, but what the fuck is wrong with women? That's not a rhetorical question either, I really, really want at least one woman to answer this question because I'm tired of these… [ALMOST CALLS THEM ‘BITCHES’ AND THEN DECIDES NOT TO.] …o-of them acting like they're too good to talk to anyone. Like, uh, just because you have tits doesn't mean you're better than anyone else. They don’t give you a licence to be an asshole to everyone who pays you attention. [BACKGROUND NOISE CUTS OUT.] Like, try being courteous, try giving men a chance.

[SFX: VIDEO ENDS.]

**HOST:** Despite appeals for chances, Rhys seemingly rarely spoke to women. Except Ava.

[SFX: ANOTHER VIDEO, WITH AIR CONDITIONING HUMING IN THE BACKGROUND.]

**RHYS:** [VIDEO] …Honestly, it reminds me a lot of this woman in my maths class. She's so pretty… I mean *so* pretty, and she comes to class with these low-cut shirts and she sits next to me and, like, how does she expect me not to look at her? You know? Like, we're in a maths class! You only wear shit like this if you want someone to pay attention to you. But, at least with her, she seems eager to talk to me. Like, I've texted her a few times and she seems pretty excited when we chat. I even offered to help her with the class because, I don't know, she's like the only woman in the room and I feel kinda bad for her.

[SFX: VIDEO ENDS.]

**HOST:** Ava provided those text messages to us. We’ve changed her name in the log and another local voice actor represents Rhys.

[SFX: THIS SECTION HAS A SLIGHT ECHO TO THE VOICES AS A REMINDER THAT THESE ARE TEXT MESSAGES. EACH LINE IS PRECEDED BY AN ‘INCOMING TEXT’ NOTIFICATION SOUND. BOTH VOICE ACTORS ARE DELIVERING THEIR LINES SOMEWHAT FLATLY.]

**MASC VOICE ACTOR:** Hey! Ava right?

**FEMME VOICE ACTOR:** Sorry, who is this?

**MASC VOICE ACTOR:** It's Rhys, from Mr. Reid's actuarial maths lab. I hope it's okay, but I grabbed your number off the TA's student sheet.

**FEMME VOICE ACTOR:** Oh.

**MASC VOICE ACTOR:** It was just sort of lying there and I meant to ask you for it after class but I had to speak to the professor and totally forgot.

**FEMME VOICE ACTOR:** Um, okay. Is there something you needed from me?

**MASC VOICE ACTOR:** I just wanted to see how you were doing after the lecture. I know Reid can be tough—I've had him before—and thought you looked like you were having a hard time.

**FEMME VOICE ACTOR:** Oh, no, not really. I thought it was pretty straightforward. Thanks though!

**MASC VOICE ACTOR:** That's good! I know a lot of people really struggle with the material and that he can be really intimidating. I think that's why his class is mostly men, you know?

**FEMME VOICE ACTOR:** I guess!

**MASC VOICE ACTOR:** I'm surprised you had such an easy time with it. I found it a bit challenging in places.

**FEMME VOICE ACTOR:** That's too bad. I hope you figured it out!

**MASC VOICE ACTOR:** Oh, I did. I mean, I'm really good at maths so I was able to understand everything. And like, I can always help you if you get stuck.

**FEMME VOICE ACTOR:** Cool.

**MASC VOICE ACTOR:** Yeah. I wouldn't mind at all. I'd be happy to help!

**FEMME VOICE ACTOR:** I think I'm fine for now, but I'll keep it in mind! Cheers!

**MASC VOICE ACTOR:** Yeah, see you next lecture!

**FEMME VOICE ACTOR:** [NARRATING AND WITH A BIT MORE LIFE.] At first, I felt kind of uncomfortable about him getting my number. Like, who does that? You know? I was actually going to block him, but then I thought that I was maybe overreacting. He was in my class and he just wanted to offer me his help. It didn't feel insidious, even though it made me upset how he got my number. Plus, I don't know, I guess I thought it would make class really awkward if I blocked him. So I thought just leaving well enough alone was the smarter choice. I wanted to focus on my work and I didn't want to antagonise him when he hadn't really done anything. [LONG PAUSE.] Then he dropped out of the class and I was like, "oh, this is awesome, he won't want to text me anymore." And, like, obviously I was wrong, but I figured he'd stop if I just didn't reply or was super slow to get back to him. [LONG PAUSE.] But then he asked me out and didn't take no for an answer, and I realised I should have blocked him from the start. Like, that would have been the smarter choice.

[SFX: BACK INTO THE TEXT EXCHANGE.]

**MASC VOICE ACTOR:** Hey! How are you?

**FEMME VOICE ACTOR:** Good, you?

**MASC VOICE ACTOR:** I'm good! It's been a while!

**FEMME VOICE ACTOR:** Yeah.

**MASC VOICE ACTOR:** How's the new semester going?

**FEMME VOICE ACTOR:** It's good! Pretty busy!

**MASC VOICE ACTOR:** That's good though! I've been really busy myself.

**FEMME VOICE ACTOR:** That's nice!

**MASC VOICE ACTOR:** Yeah, the folklore program has been great. So far it's pretty easy. I can't believe anyone would have a hard time with this stuff!

**FEMME VOICE ACTOR:** I'm glad you're enjoying it!

**MASC VOICE ACTOR:** Yeah! Me too! So what are you doing this Friday?

**FEMME VOICE ACTOR:** Why?

**MASC VOICE ACTOR:** Well, if you're not busy, I was thinking we could maybe grab coffee or something?

**FEMME VOICE ACTOR:** Oh, sorry, I already have plans for that night. Later!

**MASC VOICE ACTOR:** Oh, shame. How about Saturday?

**HOST:** Ava didn’t reply. From time to time Rhys would send her more texts trying to organise a meeting or, more likely in his mind, a date. I asked Ava if she felt she could have blocked Rhys at this point.

**FEMME VOICE ACTOR:** [FRUSTRATED SIGH.] I just feel really really stupid. You hear stories all the time about women who get stalked by exes or guys they met at bars, and you can't help but think, "well why didn't she do X? Why didn't she do Y?" And you like to think that in that same situation you'd be smarter. So when you're not, you feel like a total idiot. [QUIETER.] It wasn’t like I was going to see him in mathematics anymore, I figured it was smarter for me to just dodge his texts and put up with him than make him angry. But, you know, I didn't realise he'd always been angry…

[SFX: BACK INTO THE TEXT EXCHANGE.]

**MASC VOICE ACTOR:** Hey! How've you been? [NEW MESSAGE SOUND AFTER A PAUSE.] How's life? [NEW MESSAGE SOUND AFTER A PAUSE.] Ava?

**FEMME VOICE ACTOR:** Sorry, I'm in the middle of stuff. Did you need something?

**MASC VOICE ACTOR:** Well I didn't hear back from you, so I was thinking maybe we could get coffee sometime this week.

**FEMME VOICE ACTOR:** Oh, sorry, I have plans.

**MASC VOICE ACTOR:** All week?

**FEMME VOICE ACTOR:** I'm just really busy at the moment.

**MASC VOICE ACTOR:** Okay, so how about we do something next week? [NEW MESSAGE SOUND AFTER A PAUSE.] Ava? You still there?

**FEMME VOICE ACTOR:** Look, I'm really sorry if you got the wrong impression, but I'm not into you that way. You're a really nice guy, but I just don't see you that way. Sorry!

**MASC VOICE ACTOR:** Oh, okay. You know, I kind of feel blindsided here. I mean, we were getting along and we've been talking for a while. And like, you've seemed really interested in me. I just sort of feel like if you gave me a chance, you'd have a really good time with me. You know? Like, it's obvious we're compatible.

**FEMME VOICE ACTOR:** I'm sorry, I'm not interested. I hope you find what you're looking for though!

**MASC VOICE ACTOR:** Way to not give me a chance. Do you have a boyfriend?

**FEMME VOICE ACTOR:** I really don't think that's any of your business.

**MASC VOICE ACTOR:** Well it is! I mean, if you have a boyfriend then I can't figure out why you'd string me along like this. And if you don't have a boyfriend then it feels pretty shitty that you won't even go for coffee with me. Like, what did I do for you to reject me out of nowhere? [NEW MESSAGE SOUND.] Hello? [NEW MESSAGE SOUND.] Hellooooo? [NEW MESSAGE SOUND.] Really? [NEW MESSAGE SOUND.] Wow. So now you're just ignoring me? Way to be kind of a bitch.

**FEMME VOICE ACTOR:** Please stop texting me.

**MASC VOICE ACTOR:** What the fuck is wrong with you? I offer to help you with class, I’m friendly, I ask how you're doing. I'm nothing but nice to you, and you won't even give me a fucking chance? I really didn't think you were one of those girls who think they're better than everyone, but obviously I was wrong. [NEW MESSAGE SOUND.] Way to fucking waste my time. [NEW MESSAGE SOUND.] Fucking bitch.

**FEMME VOICE ACTOR:** Please stop texting me.

**HOST:** Ava spent the next few hours nervous, awaiting Rhy’s reply. None came. Ava explained to me that at this point, Rhys’ behaviour was not exceptional; that she had encountered this sort of situation with other men. And perhaps Rhys’ behaviour and notoriety within a circle of local camgirls would not have merited him as focus of investigation, were it not for the events of the first of March 2017. A call was made to the police at eight forty-seven by a young cam performer, a woman who has declined to give her name to this podcast. She described an attack by an unseen force, hours after being harassed online by JACK1837. When asked if her attacker had said anything or given any clue as to their identity, all she could say was that she had heard what sounded like a man laughing before and during the attack. She suffered grievous bodily harm, and the attending officers described her flat as showing clear signs of a struggle. First Maddison, now a second victim, it was becoming harder for the police to ignore the case and this time the attending officers had seen the aftermath first hand.

[SFX: CARS DRIVE BY AS A CROWD OF REPORTERS APPROACH A POLICE OFFICER AS HE APPROACHES TO MAKE A STATEMENT. CAMERA SHUTTERS CLICK AS PICTURES ARE TAKEN. THEY TALK OVER EACH OTHER UNTIL THE OFFICER BEGINS TO SPEAK.]

**GRANT:** [DOES NOT INSPIRE CONFIDENCE WITH THIS LITTLE INFORMATION.] Ladies and gentlemen. I can confirm for you that we, uh, have an offender who has been able to access the homes of these women for purposes of seemingly targeted assault and unfortunately none of the victims have been able to identify the perpetrator, other than a seemingly male voice.

[SFX: FOOTAGE FADES OUT.]

**HOST:** That's the voice of Detective Sergeant Cohen Grant, one of the attending officers of the night in question. Immediately Detective Grant was struck by the similarities with three other unsolved attacks in the Sydney area within the last month; attacks that had gone unnoticed by Maddison as they had not targeted sex workers. In light of information passed to the media by a frustrated Maddison Mackenzie that same evening, a statement was made the following morning.

[SFX: FOOTAGE FADES BACK IN. SIRENS AND TRAFFIC NOISE ARE MOST OF THE BACKGROUND NOISE, AS THE REPORTERS STAY QUIET TO HEAR.]

**GRANT:** We are at this stage doing everything that we can to pursue all leads and we ask that anyone with information come forward to aid our investigation. What we have, also, is a series of incidents that people believe may be connected to these attacks and while we are taking all leads very seriously, we can confirm that these incidents seem to be the work of one person and their actions appear to be targeted. We will work as long as we need to to bring this to an end, until then, keep your doors locked, don't invite strangers into your home—even if they're in uniform or claim they need to do routine work or inspections without checking their credentials—and at this time we strongly advise women not to travel alone. This is obviously a difficult time for the victims, their loved ones and the community. We want this matter concluded quickly and we are doing everything possible to ensure that. Thank you.

[SFX: FOOTAGE FADES OUT.]

**HOST:** Unfortunately, despite the ten month investigation, the case would never officially close. Grant retired in 2018 after nearly 39 years in the police service. The series of attacks–what would come to be known as the New South Wales Assaults—would remain unsolved [WITH EMPATHY.] a matter of deep regret for him. Perhaps this is why Grant never seems to have left his old job far behind, now working as an occasional crime scene consultant for various media outlets. Grant was keen to speak to me about this case. I started by asking him if Maddison Mackenzie’s contact with the media helped, or hindered his investigation.

**GRANT:** [HALF LAUGH TO HIMSELF.] Well, at the time I felt my hand had really been forced, let me tell you. I certainly wasn’t pleased to have to engage with the press with so little actual information, but in hindsight, yeah, it helped us get as far as we did. It forced us to link together a series of incidents and come at them with collective focus. Of course, I volunteered to head the investigation, which naturally included Maddison’s case. [ANOTHER HALF LAUGH.] And the other officers were more than happy to hand out their cold cases to me.

**HOST:** Grant heading the investigation was a good call. He was motivated by the strangeness of the circumstances, but not only that: he was respected, streetwise, and had led thirty-three successful murder investigations for the New South Wales Police Force. Despite Grant’s credentials and respected position, his investigation would eventually come to be viewed as going nowhere and worse, reaching eccentric conclusions.

**GRANT:** So in the cases involving violent assault, murder, or missing persons, the first thing you do is eliminate the most obvious explanations. Most commonly in the event of violence against women, you go to the partners, the boyfriends, the husbands; it’s sad, but it’s true. What I soon found was this wasn’t going to be the case in any of these assaults. In each assault–and at this point in the investigation we had five–those who had partners had solid alibis, and I’m talking iron-clad, here. And one had no partners to speak of, recent or otherwise. Ok, so what next? Well, you look at your DNA. And that was another thing that didn’t help at all, we didn’t have great access to the crime scenes. [FRUSTRATED SIGH.] The events were just so bizarre that it wasn’t exactly clear that a crime *had* taken place. It sounds so strange to say that now, to you, but look at the facts, at what had happened: victims reported being attacked, beaten in some cases, by a person who wasn’t there, or was invisible–however you want to word it. They’re certainly not words I ever wanted to record in a police report, that’s for sure. And naturally, when we did have access to a crime scene, such as the scene I personally responded to, we found nothing. No prints, no DNA, nothing. So what can you do next? You analyse the events that you’ve been given. Is anybody lying? Is anybody misremembering? This is where we spent a lot of our time and it got us nowhere and— [REGRETFUL SIGH.] it was the wrong thing to do. After a while, the only lead we had was Rhys Harrison.

**HOST:** At this point, I asked Grant what his best theory was at that stage in the investigation.

**GRANT:** Look, I don’t like theories at the best of times. I like evidence, facts–things that speak for themselves. But in moments like this [HALF LAUGHS THEN SPEAKS TO HIMSELF.] like there were other cases like this [BACK TO THE AUDIENCE.] you find yourself really thinking outside the box. There’s a Sherlock Holmes quote I’m sure you've heard before: when you have eliminated all which is impossible, then whatever remains, however improbable, must be the truth. So what I’m saying, Callum, is that Rhys Harrison, the only thing linking all the victims, found a way to hurt these women without leaving a shred of evidence.

**HOST:** I asked Grant if this conjecture was enough to make Rhys a subject of the investigation.

**GRANT:** He was certainly a person of interest, for sure. We pulled Rhys into the station but he pulled the ‘no comment’ card on us the whole time. Now, a refusal to comment can’t be used to implicate the suspect, but with this guy [SCOFFS.], he seemed to be enjoying himself, really taking the piss. I wish I could have had the footage released to you but–well, they’re trying to keep the case quiet now as I’m sure you’ve found. [SIGH.] So, we had to let him go. But I let him know we were watching…

**HOST:** Rhys seemed undeterred by his interview with the Police, in fact, hours later on his YouTube channel, he seemed positively emboldened.

**RHYS:** [VIDEO. BIRDS CALL IN THE DISTANCE.] They all think they're safe. But no one's safe. That's the beauty of him. He doesn't care who you think you are; he cares about who you really are. And that's what's beautiful about him. And it's why the cops are never gonna catch Jack. They-they think they can outsmart him, they think they can get ahead of him, but they can't. They never could. And while they're trying to predict his next attack, he's already moving onto the one after it. Because he's the only one who gets it. He gets that these women deserve to be punished. He sees what these stuck-up bitches really are. Sluts. A-and he shows-shows them that they deserve what they get for turning good men down; for making good men bend over backwards so that they mock and abuse them; for parading themselves half-naked like the slabs of meat they really are. And he sees through the men who try and defend and-and protect these skanks. He sees that they're weak and that they deserve to be punished too. And they will. [LAUGHING SIMILAR TO SPRING HEELED JACK] They all will.

[[*MUSIC: BEHIND THE HOST, SUSPENSEFUL ELECTRONIC PIANO MUSIC PLAYS. IT SHOUTS “TRUE CRIME.”*]]

**HOST:** Two days later, on the 28th of March 2017, not one but two students were attacked simultaneously in the residential halls of Sydney University, the same university attended by Rhys and Ava. The details were chilling and incredibly similar to the attacks on the five other women… Krisiti Temple and Tammy Groff shared a room in their student accommodation. Neither of the girls knew Rhys Harrison or had any interaction with him, hell, they didn’t even know who he was. That night, Kristi arrived home shaken, making sure to lock the door behind her. She was back from a date, a date that had gone pretty well as far as she could tell. Her date had offered to walk Kristi home but Kristi told her that she’d be ok, it was only a short walk back onto campus after all. While walking home, Kristi felt the sensation of eyes on her. She quickened her pace eager to get home… And that’s when she heard the laugh. Kristi described the voice as high pitched but unmistakably male presenting. It hadn’t seemed to come from any direction in particular, nor did it sound like it came from any of the many windows of the student flats around her. But naturally, it alarmed her and with her keys strategically gripped in her fist, he dashed home, making sure she wasn’t followed. CCTV from the night confirms that she indeed managed this. Once the door was locked, the girls checked the windows to see if anyone suspicious was outside. That’s the moment when they both heard the laugh *inside* the room. What followed next was a violent attack on both Kristi and Tammy, resulting in grievous bodily harm. The noise attracted the attention of other students, who soon tried to break the door down. It was Tammy who was able to get to the door and open it. Somehow, this ended the attack immediately. Detective Sergeant Cohen Grant was off-duty, but following the process, dispatch alerted him in addition to the attending officers.

[[*MUSIC ENDS.*]]

**GRANT:** [WITH REGRET.] Tammy and Kristi… [SIGH.] That was a bad night. And what made things even worse was that this attack seemed to be even more random than the others. At least–and I appreciate this won’t sound good–but at least when there’s another victim you have a new crime scene, new evidence, new opportunities for the perpetrator to slip up. But no, nothing. No known link to Rhys Harrison other than attending the same University. Nothing new except two terrified and injured women. I stayed there all night. I asked one of my female officers to interview the girls at the hospital–you find that a man is the last person a woman wants to see after an event like that. But of course the interview got us nowhere. [REMORSEFUL PAUSE.] The crime scene turned up nothing. As always, it was as if someone, or something had entered a locked room and left just as mysteriously as it entered.

**HOST:** Detective Grant and another officer began patrolling the university grounds in the days that followed. He knew he was clutching at straws, desperate to make some progress–after all, lives were at stake. Grant explained to me that the attacks were likely to escalate; it seemed the only thing preventing a loss of life so far had been luck. To make matters worse, going off standard profiling, the attacker was likely to grow bored of the current pattern. Grant spoke to the students in several settings, asking for anyone with information to come forward. That’s when he was approached by Ava.

**FEMME VOICE ACTOR:** When I heard about the attacks happening on campus, I didn't really give too much thought to them. If I'm being honest, you hear so much about women getting attacked basically everywhere we go that it just didn't register at first. I mean, you hear about it, you hope you're not next, and then you move on. You know? [PAUSE.] Which sounds horrible when I say it out loud, but [LONGER PAUSE, COMING BACK SOUNDING DEFEATED.] it is what it is, I guess. [SHAKES OUT OF IT.] Anyways, I wasn't thinking too much about it until after Officer Grant's appeal for information. I started thinking if there was anyone on campus that maybe jumped out at me and it was like a light went off over my head when I thought about Rhys. I remember how mean he was and how persistent his texts were and, I don't know, it was just this gut feeling that didn't sit right with me… Because if it was Rhys—and I'd convinced myself it was—then I couldn't help but worry I was next. I mean… if he was attacking random women on campus, what the fuck was he going to do to one who pissed him off? When I eventually approached Officer Grant, I was really worried that I'd wasted his time. Like, it's so, so easy to convince yourself that you're being dramatic or imagining things or making something as tame as a text into something it isn't. But once we started talking, he was so reassuring. He told me that I did the right thing by coming to him and he was really understanding when I told him I was afraid for my safety.

**HOST:** Let’s go back to the night when Rhys flew off the handle at Ava. She’d spent the night worried about his response. Rhys hadn’t replied, but he had turned to his YouTube channel…

**RHYS:** [VIDEO. RHYS IS FURIOUS. ] That bitch! You know, she leads me on, she lets me text her, she writes back about fucking everything and then she tells me [ALMOST SCREAMING.] that she's not interested!? Are you fucking kidding me? Where does she get off telling me that she doesn't want to do anything when, for the last fucking semester, she's been doing nothing but telling me she's interested!? Un-fucking-believable. The balls on her. And it's not even like she's that pretty! She's so fucking mediocre, but I felt bad for her. She was the only woman in class with me a-a-and she always looked lost when the professor spoke—like, to the point where I was even willing to help her after I dropped the fucking class because it was-it was too easy, too boring, for me—and she tells me she doesn't want to even go for a coffee? Fuck her! It was a pity drink anyway! Fucking bitch. They all are.

**HOST:** This video was posted on the 27th of March, just one day before the attack on Krisiti Temple and Tammy Groff. Coincidence? Detective Grant didn’t think so either.

**GRANT:** What Rhys didn’t know was that I was watching his YouTube channel. He could be as slippery as he wanted, but he couldn't help running his mouth online. I’d already compiled a timeline of the attacks correlating with various statements on the videos. They added up but it wasn’t enough. The video was so clearly linked to the double attack, it practically had a neon sign above it. Why he didn’t target the real object of his frustration, I’m not sure. Maybe he still had a soft spot for her, despite the bravado. I don’t know. In any case, I paid him a visit while I was on campus. Pulled him out of one of his lectures in front of everybody, let him know I was closing in on him. I wanted to rattle him, I wanted him to get angry, to slip up. At the very least, focus his attention on me instead. He didn’t react much in person though. He just looked right through me. He didn’t look well, like he hadn’t slept in weeks. You can’t really see it on his videos–suppose it’s the camera not picking up–but he looked… drained. So I didn't quite get much of a reaction, not then. That came later…

**RHYS:** [VIDEO.] Officer Grant better watch his fucking back. He thinks I'm predictable? He thinks I-I'm cowardly? Who the fuck does he think he is? He's an old fuck in a uniform who has no idea what I'm capable of. He thinks he knows me? He thinks he knows Jack? He has no idea what's coming. [QUIETLY MENACING.] And neither does that bitch. [SUPPRESSES A SNIGGER THAT SOUNDS LIKE SPRING-HEELED JACK.]

**HOST:** Detective Grant knew the mention of Jack was an alarm bell. While Jack was mentioned in many of Rhys’ videos, whenever Jack had been mentioned within the context of a vague threat, it was as if he or it was a weapon. It didn’t make sense logically, but Grant had trusted his gut instinct for decades and even if he couldn't explain exactly what Jack was, he knew it would be used against him, and soon. This was, of course, a risky move and not one Grant had cleared with his superiors, who had been already losing faith in both Grant’s investigation and Grant himself. To make matters worse, there was an unexpected complication: in his video, Rhys had insulted and insinuated a threat against a woman. There was little doubt in Grant’s mind that this referred to Ava. While Grant had hoped to divert Rhys’ attention away from further victims, he hadn't expected Rhys to decide to lash out at Ava. Grant didn’t return home that evening, instead he parked in a marked vehicle near the home address of Ava–who was local and did not live on the university campus, living with friends. Grant was ready to respond to trouble. He was also away from his own family, alone in his vehicle, and reasoned he was in the safest position to defend himself if it came to it. During our long conversations, Grant shared that the investigation had put a significant strain on his marriage, ultimately ending it. Not coming home had been a regular occurrence and as he sat in his vehicle, guilt began to set in. He began to contemplate the reality of his actions and the implications of his theory, and even if something were to happen, would it really be him who was targeted? Or had he pushed a young woman further in the crosshairs of Rhys Harrison and whatever ‘Jack’ was. Detective Grant sat for hours in his vehicle that night, and while his body cam was recording, the New South Wales Police Force declined to share this footage with us. Grant, however, wanted a secondary recording of events for further scrutiny and was ready with his personal phone. And then it happened. At 09:54 pm, following a light flickering and then going off at Ava’s address, a crash was heard. Detective Grant began recording the video on his phone, attaching it to his uniform as he’d prepared, and rushed toward the scene. This is the first time this footage has been released to the public.

[SFX: FABRIC RUSTLES AS GRANT ATTACHES HIS PHONE TO HIS UNIFORM. SOMETHING IS SAID OVER AN INAUDIBLE POLICE RADIO BEFORE GRANT ANSWERS.]

**GRANT:** [VIDEO. URGENT, PROFESSIONAL.] Ten twenty six, this is one alpha three responding to a possible one zero one in progress, assistance required.

[SFX: GRANT OPENS THE CAR DOOR AS THE POLICE RADIO CONTINUES TO CHATTER. HE CLOSES THE DOOR WITH A GRUNT AND THE RADIO IS MUTED. HE SLIGHTLY PANTS AS HE RUNS FOR ABOUT 8 SECONDS. THE HOST’S NARRATION BEGINS OVER THIS.]

**HOST:** Good police practice is not to attend a code one zero, a serious assault, alone. But Grant was determined. He was armed and over a long career, he’d been in many dangerous situations.

[SFX: GRANT’S PANTING COMES BACK IN. THERE ARE SOUNDS OF CRASHING FURNITURE FROM WITHIN AVA’S BUILDING. AVA SHRIEKS. GRANT KNOCKS HEAVILY ON THE DOOR.]

**GRANT:** [RAISED VOICE, SLIGHTLY OUT OF BREATH.] Police! Police here!

[SFX: SOMETHING WOODEN THUDS WITH A CRASH OF GLASS.]

**GRANT:** [SOTTO.] Shit.

[SFX: GRANT OPENS THE DOOR VIOLENTLY. HE ENTERS THE HOUSE WITH HEAVY FOOTFALLS. A CLOCK TICKS IN THE BACKGROUND.]

**GRANT:** [SHOUTING. HE CONTINUES METHODICALLY THROUGH THE HOUSE AS HE CALLS.] Police! [BEEP TO CENSOR THE NAME.] Where are you?

[SFX: A THUD AND A WOMAN’S SHORT SCREAM IN ANOTHER ROOM.]

**GRANT:** Rhys! It’s the police! If you’re here. [A QUIET, UNSETTLING WHOOSH.] Get down now! Leave the girl alone! [THE WHOOSH MORPHS INTO JACK’S ECHOING LAUGHTER.]

[SFX: ALL COMMOTION STOPS. IT’S JUST AN EERIE RING CIRCLING GRANT AND JACK’S TAUNTING LAUGHTER, CONTINUING WHILE GRANT YELLS AT HIM.]

**GRANT:** [STILL YELLING.] Rhys? Jack? Whatever you’re calling yourself! Come out where I can see you! Hands on your head! Rhys! Whatever you are: on the ground now!

[SFX: THE LAUGHTER INCREASES IN VOLUME AND MALICIOUSNESS. IT REACHES ITS HEIGHT WITH GRANT’S SCREAM AS HE IS TACKLED, SMASHING THROUGH A WINDOW. EVERYTHING ABRUPTLY GOES SILENT AS THE VIDEO CUTS OFF.]

**HOST:** Grant’s phone was damaged as he was tackled by, well, something out of the window. He escaped with minor injuries and went back into the now silent house to attend to Ava. Whatever Jack was, it was now gone.

**FEMME VOICE ACTOR:** [UPSET.] It was terrifying. I couldn't see anything, but I could hear him and his horrible fucking laugh. It was just… It was the scariest moment of my life. He threw me across my living room into a table. And I remember screaming. Not because it hurt, even though it did, but because it came out of nowhere. I was making tea and forgot my phone in the other room and then the next thing I knew I was in the air and falling fast. And I tried shouting for help originally and just couldn't. I really thought, you know, this is it. I’m-I'm going to be one of those women you see on the news. [LONG PAUSE, CRYING A LITTLE.] I remember thinking that I should have called my mom back because now she was never going to hear from me again.

[[*MUSIC: GENTLE ELECTRONIC PIANO PLAYS BEHIND THE HOST.*]]

**HOST:** Rhys Harrison was never seen again. Given the difficulties of having the reality of these cases reported correctly, it has been impossible to see if any other assaults have been recorded in Australia. Nonetheless, Rhys Harrison remains a person of interest to New South Wales Police. Listeners can see photos of Rhys on our website and are urged to contact local law enforcement in the event that they identify him. Perhaps for the best, while editing this episode, I noticed YouTube had taken down Rhy’s extensive YouTube videos. It may not surprise you to learn that Grant’s long career with the police was soon brought to an early retirement. As the only person in authority speaking the truth about this case, Grant had become an embarrassment to the police force. When I asked Grant if he worried about the implications of releasing the footage of the attack to the podcast, he told me ‘fuck it’. On several occasions, I asked The New South Wales Police Force for comment but I was met with no reply on each occasion. It’s likely that in light of no answers, the police have kept this case as quiet as possible and perhaps it’s simply the luck of everybody that Rhys Harrison seems to have vanished. While looking for a satisfactory conclusion, I turned to history, to the original case of Spring Heeled Jack in the 1800s. It seems that in the event of unexplained attacks, silence was not unique to this country or this time period. On the 9th January 1838, a letter of complaint signed by ‘a resident of Peckham’ was read in a public forum in London. It read: ‘The affair has now been going on for some time, and, strange to say, the papers are still silent on the subject. The writer has reason to believe that they have the whole history at their finger-ends but, through interested motives, are induced to remain silent.’

[[*MUSIC: SLOWLY FADES AWAY.*]]

[Timestamp: 1:04:19]

BEGIN DISCUSSION SECTION

[[*MUSIC: FORCEFUL PIANO VERSION OF THE SHADOWS AT THE DOOR THEME AS A TRANSITIONAL STING.*]]

**MARK:** David, I have a request for this discussion.

**DAVID:** Yes?

**MARK:** I need you to stop me from slipping into an attempted Australian or Kiwi accent.

**DAVID:** Well, struth, Bruce.

**MARK:** See, that's the opposite of what I'm asking for. I need support on this, David.

**DAVID:** Okay. I will refrain from throwing another wallaby on the barbie.

**MARK:** Oh my god. That’s terrible. I already want to apologise.

**DAVID:** Yes. Well, good day, Bruces, Sheilas, and everyone else! You have been listening to “The Case of Reese Harrison.” And it is my pleasure, once again, to be joined by Mark.

**MARK:** Hello.

**DAVID:** Hello there. How are you doing?

**MARK:** Oh, god. I really wanna do an Australian accent. I'm rather fine. Thank you very much for asking.

**DAVID:** Resist it. You must resist. So. Yes. We have gone very Antipodean and we've had our podcast within a podcast episode.

**MARK:** It's mandatory for most podcasts. I mean… And that's the great thing about an anthology, David, you can have your cake and eat it.

**DAVID:** Absolutely. And especially as we've done a lot of different styles up to this point, in a way. A lot of horror, mystery, thriller, et cetera. But now we've delved into true crime. We can now say that we have a true crime podcast. It might be shelved from now on, but, you know, it'll be there.

**MARK:** I now only just realise at this point in production that we kind of did this with “Slender Chances” in season two. But that was a gaming podcast. That's very different.

**DAVID:** That was a gaming podcast. Yes. Absolutely. So this is true crime.

**MARK:** Yeah.

**DAVID:** So we can now… We can now advertise ourselves in a whole load more areas.

**MARK:** That's right. We're coming for you, *Last Podcast on the Left*.

**DAVID:** Yes. Ah, dear. And so, yeah, very Antipodean. What made you decide that you wanted to go to Australia? Other than wanting other than having this overwhelming urge to speak in an Australian accent.

**MARK:** I don't know. It's like, I really… This is gonna sound… I hope it doesn’t sound patronising. I just love the Australian and Kiwi accents. I think they're very pleasant to listen to. And I… like, Ilana Charnelle is an amazing actor. I have heard Ilana perform in different accents brilliantly. But I like to try and hear Ilana’s natural accent anyway, because, I don't know, I just think it's great. You know, it was like, who among this has ever heard Christian Bale’s real accent. Even in *The Prestige*, where it's pretty close, he's a little different. So…

**DAVID:** Wow, okay.

**MARK:** Yeah, Christian Bale did most of his interviews for *Batman* in an American accent, as not to disturb American viewers. ‘So what was it like playing Batman?’ [IN A VERY EXAGGERATED SOUTHERN ENGLISH WORKING CLASS ACCENT.] ‘Bloody brilliant, it was! Bloody Joker.’ [BACK TO MARK’S VOICE.] And, um… [HE TRAILS OFF BECAUSE DAVID’S LAUGHING TOO HARD.]

**DAVID:** Sorry. That almost sounded Brummy for a moment there. [IN AN EXAGGERATED BRUMMY ACCENT.] ‘Oh, it's bloody, brilliant. It's brilliant.’ [IN HIS NORMAL VOICE.] Please note listeners, I am actually from the Black Country, so I’m allowed to do that.

**MARK:** And please Google the Black Country in case anyone is alarmed by what David just said. No, Christian Bale is actually–I think one of his parents is Welsh and the other… And I think he's from that area.

**DAVID:** Right, okay.

**MARK:** Whenever I hear the Brummy accent, it makes me think of the Liverpudlian accent, which makes me think of the Evil Dan sketches from *Doctor Who*.

[SFX: CLOISTER BELL CHIMES.]

**DAVID:** [IN A LIVERPUDLIAN ACCENT.] ‘What's the point of being alive?’

[SFX: A MONTAGE OF A DOCTOR WHO PARODY CLIP WITH BACKGROUND MUSIC STARTS.]

**EVIL DAN:** What's the point of being alive? [BEAT] I'll take a couple of them soups for tonight.

**EVIL DAN’S FRIEND:** You don't need soup.

**EVIL DAN:** Nobody needs soup more than me. [BEAT] Ho-Ho!

[SFX: CLIP ENDS.]

**MARK:** So I was looking for an opportunity for Ilana’s character to be Australian and not… Does she have to be an expat? And when the opportunity came to get a particular actor on the show, I thought, here’s the opportunity. And then I just spoke to Ilana one day. I said, ‘Ilana, I need some Australians.’

**DAVID:** And obviously, she came up trumps.

**MARK:** Yeah. Like, the casting process is… I've done it kind of differently for every episode, but Ilana pretty much… She sourced some free-range Kiwi and Australian actors for us and what a cast?

**DAVID:** What a cast indeed. So just out of interest, how did you get Lani Tupu on the podcast?

**MARK:** [VERY MATTER OF FACT.] I asked.

**DAVID:** What, do you mean that is your big secret as to how you get your big stars?

**MARK:** That's it, ‘cause, like, we've, you know, we've… We're extremely lucky with the people who are working with this season and I've had like some people, like, DM me and say, ‘What's your secret?’ And I'm like, well, it's like, I think if there were a secret, that would imply that I either have something on a lot of people. I'm pretty sure a certain former American chat show host has something on people to explain their work. And… But no, I think that would imply that almost like you're tricking people or something. But it's quite literally, it's just being honest about your, like, your product and who you are and your budget and it’s like, do–And then seeing if they would be interested in that. Lani Tupu, he does a lot of crime narration like audiobooks books on Audible. And I actually don't read a lot of crime. But I've heard the samples on Audible and he just, he's just got such a brilliant voice with this kind of thing. And of course, in Farscape, he played a… As the title credits called him, an insane military commander.

[SFX: DRAMATIC 90s MUSIC PLAYS IN THE BACKGROUND AS A FARSCAPE CLIP BEGINS.]

**BEN BROWDER AS JOHN CRICHTON:** …I'm being hunted by an insane military commander. I’m doing everything I can…

[SFX: CLIP ENDS.]

**MARK:** And it's not hard to put him in that authoritarian role.

**DAVID:** Absolutely. Yes. There's that lovely gravel to his voice that really sort of gives you that hard bitten private detective in a way.

**MARK:** That's it, yeah. It's like, [RASPY VOICE.] ‘Dammit, Jim.’ [NORMAL VOICE.] To watch him. It’s like, [RASPY VOICE.] ‘Don’t talk about that anymore.’

**DAVID:** Interestingly, just as a slight detour–

**MARK:** We don't do that on this podcast, David.

**DAVID:** I know we don't. I know, I know. So just indulge me for a moment.

**MARK:** Okay, I'll edit this out, don’t worry.

**DAVID:** I've been rewatching *Battlestar Galactica*. Which is an amazing series. I absolutely love it. And, of course, there, you've got Jamie Bamber, who is British and speaks in an American accent there, and that's another one as well who… And I can't think at the moment, who is not American, but is putting on an American accent.

**MARK:** Well, a lot of the cast are Canadian.

**DAVID:** Yes. But for the non-North American listeners, sometimes it can be difficult to distinguish, sorry. Sorry, Canada, I'm very sorry about that. But but, yeah, I think–

**MARK:** They would complain, David, but they're Canadian and, like…

**DAVID:** And yeah. They won’t, eh?

**MARK:** I am not looking at our reviews for Canadian listeners. [WHISPERING.] David doesn't represent all of our views.

**DAVID:** But, yeah, I think there's someone else who's Australian or Kiwi who is doing an American accent.

**MARK:** Oh, you're thinking of Lucy Lawless. [SNAPS FINGERS.]

**DAVID:** No, she's still doing an Australian accent there. I'm gonna have to look this up.

**MARK:** Kiwi.

**DAVID:** A Kiwi, sorry. Yes. Because every time I see her, all I see is Xena, Warrior Princess.

**MARK:** See I never watched *Xena*, so…

**DAVID:** I never watched it either, but that's… But I saw Xena, I saw her… I saw the adverts on Channel Four, I think when I was a teenager, and so that's who I associate Lucy Lawless with. Not [LONG CENSOR BEEP.]. Anyway–

**MARK:** Hang on Da–Whoa, whoa, whoa, whoa, David, did you just spoil an element of *Battlestar Galactica* for people?

**DAVID:** No. Because if people don't know about Battlestar Galactica, then [BEEP.] isn't going to make any sense at all. But it's just so funny that you've got the… You've got Saul Tigh, the colonel who's there with [TRANSITIONS INTO A GRAVELY VOICE.] this really gravely voice going, ‘Why, I oughta…’

**MARK:** [GRAVELY VOICE.] ‘Fraking Cylons.’

**DAVID:** [GRAVELY.] ‘Yeah, you fracking Cylons.’ [NORMAL VOICE.] And then you got James Edward Olmos, who's playing the commander. Slash admiral. Who's, again, got that really gravely, authority type voice.

**MARK:** The thing is that when your voice is that cool and you're a Commander, it must be difficult. Like, saying [DRAMATICALLY.] ‘sir, the Cylons are attacking. What are your orders?’ [GRAVELLY.] ‘My orders are for you to listen very carefully to what I’m saying.’ [FIRST VOICE.] ‘What? Sir! You’ve got to speak more clearly.’ [GRAVELLY.] ‘I *am* speaking clearly.’

[[*MUSIC: SHORT PHRASE OF GUITAR NOTES TO TRANSITION.*]]

**DAVID:** So that was my little diversion in terms of the styles of voices that you get. And that gravelly low tone. It really worked well for Cohen Grant.

**MARK:** Mm, yeah. He just really has that presence. And I think, you know, I saw an Alasdair Beckett-King sketch about listening to a podcast, and it was like, a crime podcast, and it was… ‘He was in his late fifties, but he had the voice of a voice actor in his mid twenties.’ There are so, so many wonderful voice actors out there. Many of which I would love to work with and I haven’t had the opportunity yet, but most of them are in their twenties and thirties, so it's hard to… Like, we have an episode coming up where some of the characters, like, are at retirement age and, like, it's hard to find voice actors. In that range. At least it is for me. I apologise to a voice actor listening right now who's in their seventies and they’re like, ‘God damn it! *Shadows*…’

**DAVID:** Well, yes, if *you* know any voice actors over the age of fifty then please let us know.

**MARK:** Yeah, ‘cause we're all about, you know, like…

**DAVID:** We're all about representation, but we need to get the… Get *all* forms of representation. And that includes the ages that reflect the population and the population is increasingly older.

**MARK:** And that's… These are the groups that I think, you know, like, our modern sensibilities, we forget about. Like, we talk about, like, you know, gender identity and sexual orientation and race. And I think we don't think about body types and age and, like, I saw this thread the other day, and it was like saying, ‘Have a look at the cast for your podcast right now? How many of your cast are fat?’ And I looked at the cast and then I thought, ‘Well, I think you'll find I'm doing a lot of the heavy lifting.’

**DAVID:** No pun intended.

**MARK:** Well, and, you know, a mass moves mass, David, So I can lift quite well. Well…

**DAVID:** You can indeed.

**MARK:** I hope my coaches are listening. [MUMBLING.] They won't be listening. [NORMAL VOLUME.] So, yeah.

**DAVID:** So why haven't you put the posters up all around the gym? You should have done that. Come on.

**MARK:** Do you know, it's like, the other day I was warming up at Crossfit and someone said,‘Oh, I didn't see you last week.’ I went, ‘Oh, I had a really tough deadline.’ ‘Deadline for what?’ ‘For a script.’ ‘A script for what?’ ‘Audio drama.’ And they were like, ‘What the fuck is audio drama.’

**DAVID:** [SADLY.] Yeah.

**MARK:** It's like *The Archers*, but spooky. That's it. *Shadows at the Door*: *Spooky Archers*. That's our tagline.

**DAVID:** Yep. But that's the trouble. There are so many people that don't know what audio drama is. Don't actually know what a podcast is, besides three guys sitting around talking about football. And that's how we get those articles every couple of years saying, ‘Oh, this person has just reinvented radio!’

**MARK:** And even me, and I know so many wonderful people who do podcasts, but you say podcast to me and I think you're fucking… I think they're, like, misogynists. Oh, you know, you know the ones we're talking about.

**DAVID:** And enter your very own misogynist here.

**MARK:** Yes. Please don't, though.

**DAVID:** Reader, fill in the blanks.

**MARK:** Please don't.

**DAVID:** But yes. Yeah. But, yeah, I've been what is essentially podcasting since 2004, which is a scarily long time…

**MARK:** Podcast veteran.

**DAVID:** Yes. And it's terrifying when people call me a veteran. It's like… I'm not that old.

**MARK:** You're not.

**DAVID:** [IN A SHAKY VOICE.] Why, I oughta…

**MARK:** But I do like terrifying you, David, [QUIETING TO A WHISPER.] because this is a very spooky podcast.

**DAVID:** That's true. Yes. And we should probably get back to the podcast in our discussion.

**MARK:** Ah, yes. Our famous ability to stay on track.

**DAVID:** Go off the rails. Yes. So yes, we were also talking about the fantastic cast that Ilana rounded up for us.

**MARK:** Yeah, so I hadn't worked with any of these actors before. Christina, for example, like, again, I could have just done a casting call, but I asked Ilana if she knew anyone she recommended and the first person recommended was Christina, who just brilliantly performed Maxine with three Xs. What I fucking love about actors is that they will surprise you with your own words. And Christina sent me two takes and she said, ‘I have two strong reads of this character. Please choose one.’ And so I got two readings of the same words from two different people. It brings me joy when an actor understands their role and runs with it. And Liam O’Kane. Liam’s actually, well, an actor but, like, a comedian. I believe just before recording, he'd come to Britain and he went to the Edinburgh Fringe. There's this horrible line in it… He says, ‘You've been eating your slop.’ And I checked the script, I was like, ‘That's not in the script. Oh, he's ad libbing. Oh, that's horrible. But it's great, you know.’ And, like, I saw him, like, on Instagram, and I just replied, I went, ‘Oh, my favourite incel.’

**DAVID:** He did do that very, very well.

**MARK:** Yeah, horrible! It's this… Like, I don't know how people, like, listen to it, but like, putting it together and I mean, we'll talk about the writing process in a bit, but it's just uncomfortable. And then of course, Liam is essentially asked to play two roles because if it was not obvious, Liam was also playing the spirit. And he just did a great job on that. And I just got this demented laughter emailed to me and I was like, Jesus Christ.

[[*MUSIC: SHORT CLIP OF THE SHADOWS AT THE DOOR THEME PLAYED VERY FORCEFULLY ON PERCUSSIVE ELECTRONIC PIANO.*]]

**MARK:** This episode was initially very different and meant for season two. I have always had an interest in Spring-Heeled Jack. These pre-Ripper stories of a man assaulting women in London and people saying that he had fire coming out of his mouth, and he would jump over buildings and stuff. Like, I don't know if it was the gas lights or something, but really interesting. And I decided that I wanted to tell that story. And I started writing it, and I’d realised that I wasn't doing anything different with it. And then I discovered there is already a very good audio drama production of this. And I think it's the Wireless Theatre Company who did that.

**DAVID:** Right, yes, mm-hm.

**MARK:** And I thought why… And this is kind of what I like to do with, like, our adaptations. If I'm doing one, what am I bringing to the table other than a different one. Like, if you turn up at a buffet and you've brought a cake, it has to be different to the cake that's on the table.

**DAVID:** Mm-hm, definitely.

**MARK:** You know? I mean, yeah. Two Victoria sponges, it's pushing it. So…

**DAVID:** I could take that.

**MARK:** So, yeah. So then I kind of… I tabled it, and then it was gonna become a Lovecraft adaptation and then it eventually became “Bread and Salt.” So… [QUIETLY, SING-SONG.] Which was brought to the table, the buffet. [BACK TO NORMAL, OVER A HIGH-PITCHED LAUGH FROM DAVID.] Anyway…

**DAVID:** Sorry.

**MARK:** Ho-ho. So, yeah.

**DAVID:** And if you bring bread and salt to a buffet table, I think people are gonna look at you and say, ‘Where's the Victoria sponge?’

**MARK:** That's true. Yeah. And I kind of… And I tabled it. I thought, ‘What have I got to do with this?’ And I was doing what many writers do, is, I was talking to another writer about it. And I was talking to Caitlin Marceau. And I said, ‘You know, what can I do differently about this?’ You know, and I explained the problem that I had and Caitlin had suggested setting it in the modern time. And we were talking about what would be like if it came back and then Caitlin had dabbled in a podcast where they basically read messages from incels to people on air.

**DAVID:** Ooh, that sounds…

**MARK:** And then we kind of got thinking about an incel or, like, the way that some people–typically male, masc–behave online. And Caitlin did what she often does. She was like, ‘Hey, do you wanna go write this?’ And I was like, ‘Oh, okay.’ But I've not actually cowritten something before, other than with people who are dead and cannot argue. That's right Monty, gays!

**DAVID:** [IN A VERY SNOBBISH ACCENT.] What no, They can't be open about this sort of thing. One must have it all repressed.

**MARK:** Yes. [AFFECTING A SIMILAR ACCENT.] Women at Cambridge? [BACK TO NORMAL.] Yes. So then we start cowriting it. And then when we decided on some characters, I said I cannot write the incel character. I don't want to explore that too much. I don't wanna try and channel that because, not to be too dramatic about it, but when you write something, you channel that character. And, I don't know. I just feel like I would rather channel a murderer then I would something that is far more realistic. You know? It's like I have never gone on… I'm not worried that if I go to Flat Earth Society page that I will be tempted. But I just don't like spending time in that space, you know? And then I think sometimes when you see opinions that people have that are abhorrent, it is the frustration that you cannot affect it.

**DAVID:** Oh, yes. Yes.

**MARK:** So Caitlin wrote all of Rhys's dialogue and Ava’s dialogue and Maxine’s dialogue. And I wrote all of the Narrator’s dialogue and Cohen’s dialogue, and it was my job to also find a way to fit it all together. So we kind of treated this, like, in a strange way, I had to channel Callum. You know, I just said to Caitlin, ‘Please write me some text message exchanges. You know, please write some rants from, you know, because all fucking incels are on YouTube. And stuff like that. So, like, please write me some rant like, with Maxine, we've really planned out that scene together.’ And then it was like, how do I put this all together? And then it was quite… That was really difficult. Was finding, like, where this all goes. Yeah, it was like putting together this weird podcast episode. And then it was like, we had so much then I had to start trimming some of it down. There is stuff that didn't make the script. And well, it did make the script. It got recorded, but it just didn't go into the episode. So… And I think when Caitlin sent me the script with the rants from Rhys, I wasn't that keen. Because I thought it was a little over the top. Yeah. And I thought, ‘Oh, do people really talk like this?’ And unfortunately, they do. Because every now and again, like a viral post on Twitter of, like, someone confronting someone… Because I'm a masochistic little shit. I will watch these, like, very painful, cringey things. And I'm like, ‘Jesus Christ, people.’ Like, I hadn't said this to Caitlin. I thought, I'm gonna to sit on this and think about it. And then I was like, ‘Holy shit, people do.’ Like, you surround yourself with good people that it almost becomes an echo chamber, and you forget that people are horrible. And I'm just so glad I didn't write any of it. And I can only apologise to Caitlin that the world has given her the knowledge of being able to write this. So…

**DAVID:** Yes. Yeah. There's so much to be said about echo chambers that… Yeah. It is always a surprise when you look out from beyond the bubble to see what else is out there. That is where the true horror lies.

**MARK:** And, you know, this is why it's good to listen to other podcasts–[QUIETLY ENTICING.] once you've listened to *Shadows at the Door–*because–[MARK HAS LOST TRACK OF WHERE THIS STARTED AND JUST STAYED IN THE PARENTHETICAL.]twice. Thrice. On different apps, so we get to, you know… Does it work like that? Is it, like…

**DAVID:** Just leave it running for the dog. I hope you still got that dog who is still listening to all of *Shadows*.

**MARK:** Indeed. When I saw that–

**DAVID:** [IN THE VOICE ONE USES TO TALK TO A VERY GOOD BOY.] You’re a good boy. You good boy! Super good boy. Yes, you are. Yes, you are.

**MARK:** I read the transcript for that episode that Emory wrote up. I was, like, ‘What, the fuck is this podcast.’ Like, this is a weird show.

[[*MUSIC: STRONG PIANO PLAYING THE SHADOWS AT THE DOOR THEME TO TRANSITION.*]]

**MARK:** But as I say, if you've enjoyed this episode, please do let Caitlin know because this was… It wouldn't exist without her; she really helped guide it into the place where it is, and she brought such toxicity to Rhys that may not have existed. I mean if it had been me I would have been, like, [IN AN UNCONVINCINGLY ANGRY TONE.] ‘Oh, bloody women. Won’t go out with me when I ask them out on a date. Oh, women.’

**DAVID:** I love women. M.R. James complains about women. It would be hilarious. But no. It was a very, very well written episode. And it really… It really… I love the way that it brought the character, or the story of Spring-Heeled Jack into modern times. A little bit like “Tell-Tale” in season two where we brought that into the modern era and gave it a twist that, yeah, it really gave it something else… To me, I think it keeps people guessing until the whole… the idea of Spring-Heeled Jack is brought in. So it retains that mystery and it is just that username, JACK1837, and then it becomes, ‘Ah! This is something else.’ Though one thing I do have to complain about…

**MARK:** Okay. I'm ready.

**DAVID:** Is the treatment of mathematics.

**MARK:** [INTRIGUED.] Oh, okay. Go ahead.

**DAVID:** Because I think mathematics is good. And fun and is a whole different language in and of itself. To perpetuate myths that it's a very male dominated course and is, you know, something worth dropping out of, I think is wrong.

**MARK:** Okay, so. Thanks, David Ault, the Science Vault. But two things I'll say to this is, so we actually–Caitlin and I talked about this. And we had decided that it needed to be a course that was perceived to be difficult. Remember, you heard that it was a male-filled course from a misogynist, who may have forgotten the other genders in the room. Echo chambers, David. And I think the language that I got Callum to say was, ‘A topic he perceived to be easier.’ ‘Cause he had that massive jump. So, yeah, But we we went for maths because we thought, well, it's, you know, it's difficult. And–

**DAVID:** No, it’s not. It's not. It's not. It's not. It's not! Maths is not hard!

**MARK:** David, give me a maths problem right now.

**DAVID:** Why–This is a perennial issue I have that people say that maths is hard. And what I always find is one of two things: either they had a bad maths teacher or they had people in their lives, slash on the media, saying maths is hard. I mean, when you had that Barbie saying, [IN A HIGH-PITCHED VOICE.] ‘Math is hard.’ [HIS NORMAL VOICE.] It's, like, why are you giving that to children? Because that is just perpetuating…

**MARK:** I don’t remember this Barbie doll.

**DAVID:** There is a Barbie doll that said, ‘Math is hard.’ This is the trouble. You get this kind of negative idea, you give it to children, and then you give them bad maths teachers. And of course, they're going to feel that maths isn't for them, And it's something I run up against all the time as a maths tutor.

**MARK:** Do you think, David, that Rhys Harrison was able to capture the beauty of what you just said, or to feel it? ‘Cause this guy was more concerned about bloody women.

**DAVID:** Yes. Well, you did say in the script that he was expected by his parents to go and do something sciencey. So it was obviously not his choice.

**MARK:** Yeah. I mean, we kinda–And again, a lot of thought went into this because we thought… If we're gonna create such a horrible, toxic character, I think we need to really have a good reason, you know, and the implication was is that Rhys has just not had the best start. He's been pushed along. You know, like I am a creative person. I am here to write and tell stories and entertain with my brilliant range of accents.

**DAVID:** They are very entertaining.

**MARK:** Yeah. And I'm, you know, I am neurodiverse, so my brain is perhaps not wired to best facilitate numbers and things like that. So if you force me into that, I'm not going to flourish. And there is that argument that, you know, people should not be forced into the areas when they're not, you know, we all don't have maths teachers as wonderful as David Ault, the Maths Vault. That's it. David Ault, the Maths Vault. That's your new thing. And so there was that and then also, you know, the whole point of Rhys is that a lot of his opinions of women have come from, not even just, like, niche people, like, you know, horrible podcasters, but like, just… How we as a society look at non-male people. At one point in the script we see what Rhys thought of non-binary people, as well, so it's, like… Yeah. So it's trying to have that. And I do… It's genuinely interesting to hear that, because a lot of my experience learning maths has to do with anxiety, being made to stand up in the middle of class and recite the seven times table.

**DAVID:** Exactly!

**MARK:** And I would spend a week worrying about that.

**DAVID:** Yeah. And then that, for a lot of people, is what they remember of maths and what they think of maths as being. It's a tragedy, and it's actually a crime. That people have that as their experience of maths.

**MARK:** Mm-hm. If you really think about it, David, this story is… if this story has one message, it’s stick to maths, because the minute he started studying history, he encountered a spooky golem. Like, a spooky ghost and used it to assault people. So kids: stick to maths!

**DAVID:** But also coming back to the fact that we had our big name star. Tell me, I've never seen *Farscape*, I'm sorry to Lani, I'm sorry to anyone who's listening because we got *Farscape* actor Lani Tupu in. But what's it all about? I was already mentioning *Battlestar Galactica* and it's like, okay.

**MARK:** That's the thing, David [BIT OF INAUDIBLE OVERLAP BETWEEN MARK AND DAVID.]… Because this season, I only intended for one or two guest stars and then things kept happening. Things just went well.

**DAVID:** They did. Very well.

**MARK:** Yeah. So, *Farscape* was this show that started in the late nineties and it was about a American astronaut who is trying to test out a slingshot manoeuvre around the planet Earth. And what I fucking loved this, because I remember my GCSEs physics exam. I was asked to explain a slingshot. It's, like, why does a satellite move faster when it gets around the globe? I was like, ‘Slingshot baby. *Farscape* one!’ So, he tries to do a slingshot and he gets sucked into a wormhole and he ends up in another part of the galaxy. Well, they say universe in the show, but I don't think they realize how big the universe is, considering stuff that happens later in the show. Yeah. And it's like, oh, he meets all these cool aliens and all the aliens were done by the Jim Henson Creature Workshop.

**DAVID:** I think that's why I didn't watch it. It looked like science fiction with Muppets.

**MARK:** Oh, I forgot! Your hatred of the Muppets. You get harassed for this on Twitter.

**DAVID:** I know I do!

**MARK:** You've really touched on something in people like… Yeah. But it's just full of all these amazing creatures, which means you get, like, these really alien looking aliens. Like, that might appear for two minutes. And then you feel bad for the puppeteers who had to disassemble that puppet minutes later to get all the gyros back out of it so they can stick it in something else later. And Lani, he played, like, Peacekeeper Commander. And he was also the voice of Pilot, which was the alien who helped pilot the ship. I didn't know that Lani was voicing this character until, like, two seasons in.

**DAVID:** Okay.

**MARK:** And it's, like, Crais is not dissimilar to the voice that he uses in the show that you've just heard. But Pilot is this very soft, very gentle voice, and I think I've heard Lani in an interview say that it's like the cadence of John Hurt.

**DAVID:** Okay.

**MARK:** And it’s just wonderful. And all of these emotions that you get out of the puppet being puppeteered by three or four puppeteers. At the same time, it's incredible and like, one of the main cast is a puppet, like Rygel. And you just can't believe the feelings that come into it and what I always love about actors when they talk about working with the Jim Henson Company, like, particularly the Muppets, is that they say, ‘You forget they’re puppets.’ Because even when the cameras aren't rolling, the puppeteers are still making them, like, talk and stuff like that. And it’s just lovely. Which begs the question. Why aren't the Muppets now making more stories with public realm stuff. People want *Pride and Prejudice* with Muppets. David mentions this to me weekly.

**DAVID:** It's true. Yeah. I just have to. I've gotta have it.

**MARK:** But, no, it's… And then it's weird and and then right towards the end, like, one of the villains was a guy in kink. Like, he just had, like, a full-on leather suit and it worked and he was one of the best villains that I've ever seen in the show.

**DAVID:** Called Kink.

**MARK:** No. It wasn't called kink. He was called Scorpius.

**DAVID:** Alright, okay.

**MARK:** Which I believe is named after a constellation or a star…?

**DAVID:** It is indeed. Yes, the constellation of Scorpius, which gives you the zodiac constellation of Scorpio.

**MARK:** Is… I don't know a thing about zodiac, but are Scorpios kinky? Is that like a thing? Is Scorpius a very kink–Do people watch that constellation, like, ‘Ooh, yeah.’

**DAVID:** Uhhh… I don't know. Is the honest answer. Scorpius, interestingly, is a difficult constellation to see from this country because it is below the celestial horizon. However, if you go to continental Europe, so certainly south, then you'll get to see the whole of it.

**MARK:** [SUGGESTIVELY.] The hole?

**DAVID:** The whole of it. Yes. I finally got to saw it in Taiwan when I was over there because that's in the tropics and I got to see it… Really, it's beautifully… Basically, it looks like a gigantic fish hook.

**MARK:** I will suggest that if people are interested in insight into *Farscape*, the *So Farscape* podcast, where we actually previewed a clip for this show on there, is really fun. It is a favourite fan and a frankly fascinated first timer watching *Farscape*. So, like, one of them is, he's guiding his friend through *Farscape* while the other one’s like, ‘What the fuck is going on. This show is weird.’ And then it's lovely to see–Kay is his name–to, like, to really kind of enjoy the show and get in it. So… Yeah. And it's fun. I would really… It's like a good wine. I would pair *Farscape* with *So Farscape*. For anyone who may be interested. If David's, you know, perhaps in his fifth rewatch of *Battlestar Galactica*, if we could convince him. I swear to god, the only time Kermit ever appears in *Farscape* is on a television screen.

[SFX: *FARSCAPE* CLIP. KERMIT SINGING THE ALPHABET CAN BE HEARD IN THE BACKGROUND.]

**CLAUDIA BLACK AS AERYN SUN:** D’Argo, you should study this. [ALMOST SINGING.] L, M, N, O, P. Q. Just a few of their words, just in case.

**ANTHONY SIMCOE AS D’ARGO:** Chiana has already told me a few words. Yes. No. Bite me. That's all I need to know.

[SFX: NOW A YOUNG GIRL IS STRUGGLING TO SING ALONG WITH KERMIT.]

**CLAUDIA BLACK:** R. S. S! This girl is slow.

[SFX: CLIP ENDS]

[[*MUSIC: PERCUSSIVE CLIP OF THE SHADOWS AT THE DOOR THEME AS A TRANSITION.*]]

**DAVID:** The fact that… I'd just like to know a little bit more about the process of writing when it comes to the theme, not just the Spring-Heeled Jack. But the theme of the sex work. ‘Cause what made you decide to… You said about the incel, but what made you decide to to bring sex work into this?

**MARK:** Well, this was not a decision that we took lightly, because Spring-Heeled Jack did target women, and a lot of women who would have been out on the streets alone at that period in the, I believe it was the early eighteen hundreds, would have been sex workers. And then if, as a writer, your instinct is to have some sex workers be attacked, I think you have to really kind of, like, look at that. Because it's a harmful trope. And, you know, sex work is work and it is perhaps an industry that I would say most people enjoy that would be very quick to…

**DAVID:** Denounce it.

**MARK:** Denounce it. Thank you, yeah. And it's, like, ‘Hey, that's someone's daughter.’ I’m like, ‘That is a person. I don't give a shit if they’re someone's daughter,’ you know.

**DAVID:** Absolutely, yeah.

**MARK:** So we were very aware of that. We spoke to some sex workers who read the script first for us, for sensitivity. And we were very pleased to get encouraging notes from that. So, yeah, that was quite reassuring to get. And it was like, you know, if we're gonna tell this story, what is the purpose of it? I don't just wanna have sex workers just be a victim. Which is why Maxine is so proactive in her own investigation. It was interesting writing a police officer because that's an institution that I think, no matter where you… [THINKS FOR A MOMENT.]

**DAVID:** I think there are a lot of, certainly, institutions, public institutions that require a bit of an overhaul.

**MARK:** That's a very tactful way to… Yeah. So, yeah. Definitely.

**DAVID:** Yes.

**MARK:** You know, I've been watching *Happy Valley* recently ‘cause I've been hearing good things about it and now I'm enjoying it and I'm like… It is propa–it is copaganda as they call it. And I didn't want the police officer to be the hero of the story. I wanted to address a lot of the feelings that I have around, you know, the institution of the police. One thing that I really liked that I wrote into Grant: when he is looking for answers because he's dealing with a ghost. He says, ‘The next point is you look at, is anyone lying? Is anyone misremembering?’ You know, effectively, he almost gaslit the victims. And I really loved it when… And especially in Lani’s performance where he just drops and goes, ‘That was the wrong thing to do.’ I wanted Grant to have made mistakes and learned from them. And Maxine forces his hand by going to the press and we hear his press…

**DAVID:** Conference, yeah.

**MARK:** Yeah. Which was one of the hardest things to write. I didn't know how police would normally speak on these things, so I did do some research. So, yeah, so that was it. It was wanting to represent both things in a way that represented my feelings, which, you know, and feelings that I thought were fair. And I think that was very important to Caitlin as well. I think she shares a lot of my opinions on these two industries, shall we say. And I kind of like that Grant is only able to do as much as he is because he's now retired. I love your delivery, David. Oh, god! We didn't talk about your performance! But, like, that line, ‘When asked when Grant was worried about releasing this footage, he said, “fuck it.”’ But David, I… Oh, my god. We were, you know… I get the sense that we’re wrapping up, but let's just quickly: David, you were great!

**DAVID:** Oh, thank you. The afterthought.

**MARK:** [STRUGGLES FOR A BIT TO PUT SENTENCES TOGETHER THROUGH LAUGHTER.] This was at the forefront of my mind today. But, you know, I think you and I should be complimenting our work more, because sometimes I send you a script and you say, ‘Got it.’ And I'm like, ‘What do you mean it's not the greatest thing you've ever read.’ Like, I expect that every time. It's like I saw a TikTok and it's like, it had a guy crying and throwing himself in his bed. And it's like, ‘When you tell your girlfriend you're going to the gym and she says, “Okay. Have fun.” Rather than “Have fun, my swole king.”’ Or something like that. So no. And thank you for listening to those true crime podcasts that I sent to you.

**DAVID:** Mm, yes, yes. And this isn't one that we're just bullshitting about or bluffing about. I did actually listen to true crime podcasts to get the feel for how that's… How the cadences work.

**MARK:** Yeah. I think true crime podcasts are quite a dangerous area because there are some that are kind of… You wonder how much of it is exploitation. A book about Jack the Ripper–and I'm sorry I can't remember the author's name–it won't surprise you to know that it is a female author–but it's called *Five Women* and it is about the Ripper’s victims rather than the Ripper. And I know that she declines to have this work adapted by any documentary if it's gonna be focusing on the killer rather than the victims. But I do think there're true crime podcast podcasts… Like even, you know, like, the ones that I listen to, that they're not always perfect. They’re not always as respectful as I feel like should–they could be. And for anyone wondering, I sent David *Cold*, which is a very… It was a big inspiration for this. Did I send you *Maddie*? The *Maddie* podcast?

**DAVID:** I can't remember. It was that long ago.

**MARK:** Yeah. I think they're both really interesting podcasts that aren't like, ‘Phwhoa, look what this killer did. Look at these bodies.’ On audio. You know, looking at things with respect. And putting… You know, with *Cold*, they put the victim and the reality of this at the forefront of what's going on, so. And, David, I know you were the only English cast member, so I really do appreciate that you wore that hat the whole time.

**DAVID:** It's quite alright.

**MARK:** With the Corks.

**DAVID:** Again, we're going on the old tropes, aren't we. The stereotype.

**MARK:** Yes. [DAVID GROANS.] I watched a lot of *Crocodile Hunter* when I was growing up.

**DAVID:** Yeah, I remember *Round the Twist*. That was one of my favourites growing up.

**MARK:** You sung that in season two!

**DAVID:** I did.

**MARK:** And Ilana was in an episode of *Round the Twist*, you know, which is incredible.

**DAVID:** Yeah, I know! I know, yes! It’s almost as if we've been over these things before.

**MARK:** This is what frustrates me about people not knowing Farscape is; I was just looking up the cast, just to see what they were doing now. And Tammy Macintosh, who played Jool in season three. Like, I looked her up, I was, like, [VERY DRAMATICALLY.] ‘Oh! She was in a show with Ilana!’ And then I DMed her–I got messenger and I was, ‘Ilana! You know that show…’ What was that show called… *Survival[[1]](#footnote-0)*, I think? I said, ‘You were in *Survival* with Tammy Macintosh.’ And she responded and she was like, ‘I don't know who that is, and I don't remember them very well.’ I think she said, ‘I don't remember them at all.’ I was like, ‘But that's exciting.’

**DAVID:** Was Ilana in *The Girl from Tomorrow*? Because that was another Australian show.

**MARK:** I don't know that.

**DAVID:** Oh, yes. *The Girl from Tomorrow*. Basically this girl goes back from the far future to the nineties and obviously, things don't work the way that she expects to and she's trying to get back to the future, which she does manage to do, but–

**MARK:** Spoilers!

**DAVID:** Spoilers. It's all there, available on YouTube.

**MARK:** Right.

**DAVID:** Do check it out.

**MARK:** Just gonna say, but terrific performance, David, and I promise for the remainder of the season not to… I mean, I've been very complimentary of you in this season so far, but…

**DAVID:** I’d like to think you have.

**MARK:** Yeah. Well, we recorded this at the right time. People have heard you do great things this season and they're gonna hear more. And more.

**DAVID:** Thank you, Mark. Thank you. So, I've gone from the entire cast to the afterthought. I love it.

**MARK:** Do you know, I feel genuine guilt when you're not the lead in a story. There's like a story coming up later in the season that you're barely in. And it pains me.

**DAVID:** That was a nice, easy recording session.

**MARK:** It was.

**DAVID:** So easy.

**MARK:** Yeah. Like a page of dialogue. It wounds me, David.

**DAVID:** But I think once again, I will also pay homage to your amazing sound design and your continued dedication to basically providing the best for this podcast.

**MARK:** Thank you. Great. Thanks. Compliments achieved. We've done it, guys. *Shadows at the Door*, a podcast of growth.

**DAVID:** Yes. Indeed so. And it is time to bring those wallabies back to the barbie. I'm gonna head off and say, ‘Good day, mates.’

**MARK:** I'm so sorry Australia and New Zealand. Or mainly just Australia.

**DAVID:** Mainly just Australia. What else from New Zealand… Shortland Street is the only thing I can think of at the moment.

**MARK:** “How Bizarre?” [MARK SINGS A LITTLE OF OMC’S “HOW BIZARRE.” THEN GOES INTO A VERY BAD KIWI ACCENT.] It’s Kiwi, mate! That song.

**DAVID:** [AFTER AN AWKWARDLY LONG PAUSE.] And with that, dearest listeners, thank you very much for joining us. Thank you for sticking with us through season three, we have much more fun stuff on the way.

**MARK:** Incredible things.

**DAVID:** Yes. It won't be quiet. It won't be calm. It won't be safe. But I'll tell you what it will be, the trip of a lifetime.

[SFX: CLOISTER BELL.]

[[*MUSIC: THE SHADOWS AT THE DOOR THEME ON A GENTLE GUITAR WITH SUSTAINED STRINGS PLAYS VERY QUIETLY IN THE BACKGROUND UNTIL THE END.*]]

**MARK:** [IN A NORTHERN ACCENT.] Fantastic.

**DAVID:** And that is eighteen years old now.

**MARK:** Oh my god. And we got the… We nearly did a whole episode without the cloister bell.

**DAVID:** I know.

**MARK:** Jeez, this is gonna be hard when we do Gareth David Lloyd’s episode. I don't know, but we agreed *Torchwood* doesn’t count. So I don't know–but Gareth was in two episodes of *Doctor Who*!

**DAVID:** He was in. Yes, exactly. Yes. And with that thought in mind, dear listeners, thank you very much for joining us, and we will see you very soon.

**MARK:** Good day.

**DAVID:** You've been listening to a Shadows at the Door production. Callum Weld was played by David Ault. Maddison Mackenzie was played by Kristina Benton. Cohen Grant was played by Lani Tupu. Rhys Harrison was played by Liam O’Kane. The Femme Voice Actor was played by Ilana Charnelle and the Masc Voice Actor was played by Tom Heathe. “The Case of Rhys Harrison” was written by Caitlin Marceau and Mark Nixon, produced with sound design, editing and direction by Mark Nixon. The original score was written and performed by Nico Vettese. Copyright held by Shadows at the Door Productions. Join us next month for another pleasing terror.

**DAVID:** He complained at how expensive OnlyFlan–[LAUGHING.] OnlyFlans! Oh, sorry. Oh. Oh, Merry Berry on camshow, OnlyFlans.

CAST

Host: Callum Weld David Ault

*Male, English. Speaks with a slow and deliberate voice, every sentence has been carefully considered. Callum is a pro and has been running the Shelved Podcast for over five years now, he injects emotional inflections when needs be, knowing how to best connect with his audience and engage their feelings.*

Maddison Mackenzie Kristina Benton

*Female, New Zealander. A seasoned and outgoing sex worker, Maddison is outspoken, very comfortable speaking on the podcast and is usually described as charming by most who know her. Maddison stands up for herself when she needs to and nearly always has command of the room. She's keen for people to believe what happened to eight women in 2017, and she’s probably the one to do it.*

Cohen Grant Lani Tupu

*Male, New Zealander. Lifelong police officer and proud of it, he speaks with a deep, authoritative yet friendly voice. His life has slowed down since forced retirement but he’s keen to speak about this open case, maybe then he’ll finally have answers.*

Rhys Harrison/Jack Liam O’Kane

*Male, Australian. A student with a chip on his shoulder, on the path to becoming an incel. Nothing is his fault, he reeks of entitlement and self importance. Soon he will dabble in forces beyond his understanding as a means to his ends.*

Femme Voice Actor Ilana Charnelle

*A professional voice actor in Australia hired by the podcast to represent ‘Ava.’ Speaks with a polished and clear voice, emotes when needed but it’s deliberately clear they are reading script when reading written communication. Speaks more naturally when speaking as ‘Ava’ in interviews.*

Masc Voice Actor Tom Heathe

*A professional voice actor in Australia hired by the podcast, speaks with a polished and clear voice, emotes when needed but it’s deliberately clear he is reading script. Speaking for Rhys’ written communication.*

TRANSCRIPT BY: [EMORY COLVIN](https://twitter.com/nuclearalchemy) (TIPS: [ko-fi.com/emoryc](https://ko-fi.com/emoryc))

1. Transcriber’s Note: It was called *Jeopardy*. [↑](#footnote-ref-0)