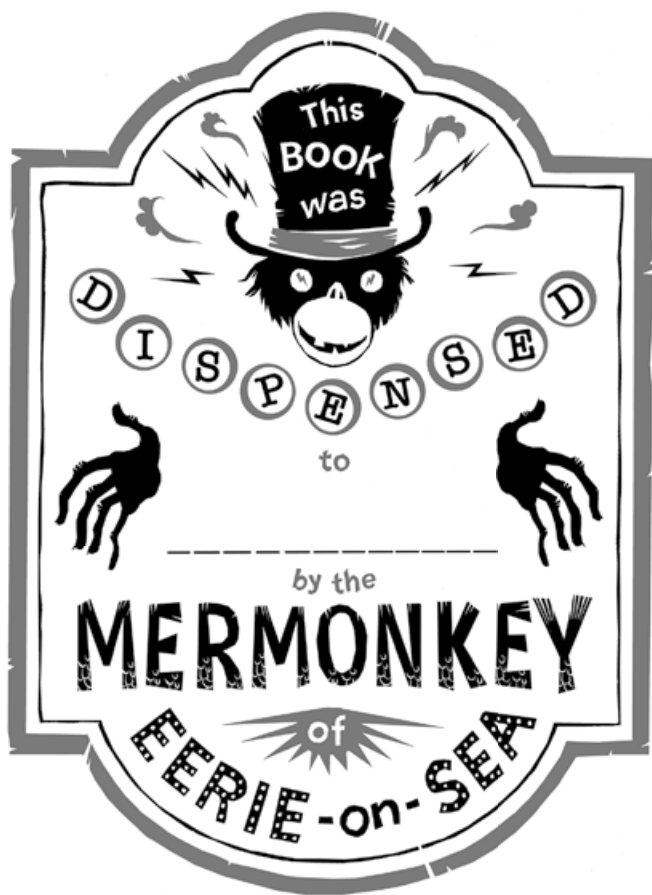


AN EERIE-ON-SEA MYSTERY

FESTERGRIMM

THOMAS
TAYLOR



The Eerie-on-Sea Mysteries:

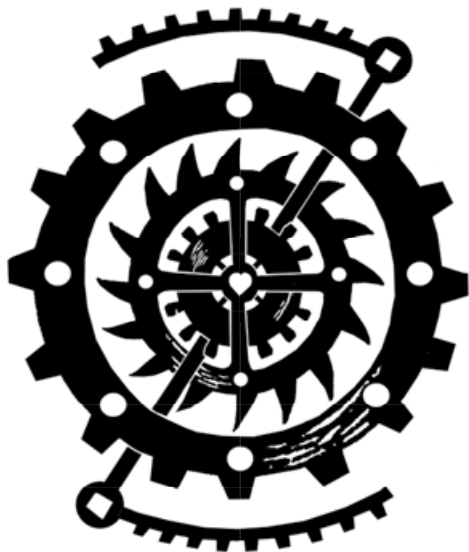
Malamander

Gargantis

Shadowghast

Festergrimm

FESTERGRIMM



THOMAS
TAYLOR

WITH ILLUSTRATIONS BY THE AUTHOR



WALKER
BOOKS

This is a work of fiction. Names, characters, places and incidents are either the product of the author's imagination or, if real, are used fictitiously. All statements, activities, stunts, descriptions, information and material of any other kind contained herein are included for entertainment purposes only and should not be relied on for accuracy or replicated as they may result in injury.

First published 2022 by Walker Books Ltd
87 Vauxhall Walk, London SE11 5HJ

2 4 6 8 10 9 7 5 3 1

Text and interior illustrations © 2022 Thomas Taylor
Cover illustrations © 2022 George Ermos

The right of Thomas Taylor to be identified as author of this work has been asserted in accordance with the Copyright, Designs and Patents Act 1988

This book has been typeset in Stempel Schneider

Printed and bound in Great Britain by
CPI Group (UK) Ltd, Croydon CR0 4YY

All rights reserved. No part of this book may be reproduced, transmitted or stored in an information retrieval system in any form or by any means, graphic, electronic or mechanical, including photocopying, taping and recording, without prior written permission from the publisher.

British Library Cataloguing in Publication Data:
a catalogue record for this book is available from the British Library

ISBN 978-1-5295-0212-1

www.walker.co.uk



For William, Aimee, Emily and Tobias
T.T.



No seagulls were harmed
in the making of this book.



MAP
of
EERIE-on-SEA

The map is a hand-drawn illustration with a decorative border. It features a harbor wall in the top left, a pier in the center, and a shipwreck in the bottom right. The title 'MAP of EERIE-on-SEA' is prominently displayed at the top. The word 'AMIST' is written in large, spaced-out letters across the middle. Other labels include 'Seegol's Diner', 'Theatre at the End of the Pier', 'THE PIER', 'MAW ROCKS', and 'The Wreck of the LEVIATHAN'. The map is filled with intricate line work and shading, giving it a detailed and atmospheric appearance.

S

E

A

M

I

S

T

Seegol's Diner

Theatre at the
End of the Pier

THE PIER

MAW
ROCKS

The Wreck of the
LEVIATHAN



CONTENTS



Ghost Train	11
Bethuselah	16
Menace and Mischief	24
Meriam	31
To Scare Little Children	39
Bagfoot	46
Trial by Mermonkey	54
Humbug	60
Festergrimm's Eerie Waxworks	66
Robot	73
Advancing Crabwise	81
A Fishy Finger and Chips	88
Ups and Downs	95
Tritons and Merrows and Blue Men from Legend	101
Things in Jars	108
Eels the Impaler	116
Creepy Books and Cat Clues	123
Pandora Lost	130
Peter Parma	135
Eerie Winter Fair	142
Festergrimm's Giant	149

Exquisitely Crafted	156
Most Powerful Thing	163
Cakes and Curses	170
Grubby Little Secrets	177
Lord Kraken’s Assistant	185
Felix Fossil Fesses Up	192
The Treasure Chest of Purple Pimm	198
Lemon Herbie	205
More Secret Buttons	213
The Clockwork Laboratory	218
Pirate Treasure	223
Blunderbuss	230
On the Count of Three	236
The Catch	244
Festergrimm Awakes	251
Cogzilla!	257
Fire Escape	264
The Heart of the Matter	272
“Death to Festergrimm!”	279
A Hole in the Ground	286
Lost	292
The King of Eerie-on-Sea	300





GHOST TRAIN

IT WAS A COLD AND BLUSTERY DAY at the wrong end of November when trouble returned to Eerie-on-Sea. Violet spotted it first, of course, but it was I, Herbert Lemon – Lost-and-Founder at the Grand Nautilus Hotel – who had the queasy feeling from the start. The queasy feeling that began when we were sent to meet a surprise hotel guest at the town’s tumbledown railway station.

“I didn’t even know there was a railway station in Eerie-on-Sea,” says Vi as we walk through the draughty ticket office and out onto the platform. The rusty old rail track beside it disappears into the gaping mouth of a tunnel hewn long ago into Eerie Rock. “It looks more like the entrance to a ghost train.”

“Pah!” Mr Mollusc replies, with a scowl at the dead leaves that drift along the platform and the one flickering

Victorian lamp that illuminates them. The WELCOME TO CHEERIE-on-SEA station sign creaks like a broken promise – the letters “C” and “H” obscured by a sooty cobweb that no one will wipe away now till spring. The wind moans around the wrought-iron columns that hold up the station canopy, and from somewhere there comes a persistent thumping sound that I can’t explain.

“No wonder we get so few guests in winter,” the hotel manager adds with a shudder.

I glance at my two companions, and my mouth twitches between a smile and a frown. It’s not every day I’m out and about with my best friend, Violet Parma, *and* the miserable old manager of the Grand Nautilus Hotel. It’s a strange feeling having to deal with both of them at the same time.

“It’s not a proper railway service any more,” I explain to Violet. “More a tourist attraction these days.”

The train – an antique steam locomotive called *Bethuselah* – wheezes back and forth along the old clifftop line during the summer months, stopping at a few half-forgotten villages on the way. I expect the bucket-and-spade tourists who ride it in August think it’s quaint. But *quaint* is one of those words that can tip easily into *eerie* once the weather turns and the dark of winter closes in. And yet, the train does still sometimes run in the off-season – cliff collapses and bonkers weather permitting. You’d have to be pretty bonkers yourself to use it then, though, which is

why I'm huddling beside Violet, wrapped up against the icy wind in a coat and scarf, and muttering, "I've got a queasy feeling about this," as we wait for old *Bethuselah* to bring her mysterious visitor to town.

"And you really don't have any idea who it is?" Violet demands of the hotel manager, ignoring my quease and taking a crumpled bag of Mrs Fossil's rum fudge from her pocket. "This special guest?"

"No, I do not," Mr Mollusc snaps, turning to Violet to bristle his moustache directly at her. "And quite what business it is of *yours*, I don't know. I am here as an emissary of the Grand Nautilus Hotel, at the behest of Lady Kraken herself. Herbert Lemon is here to carry the bags and do as he's told. Remind me again, girl, why *you* are here."

Violet shrugs.

"Maybe I'm a trainspotter," she replies, with a sweet look of innocence that hardly suits her. "Here to spot ... a train."

"Pffft!" goes Mr Mollusc. "Hardly! You're here to rubberneck at our VIP and stop the Lemon boy from doing his work, as usual. But I'm warning you, Violet Parma – Her Ladyship has commanded a Grand Nautilus welcome for this very special person, and you will *not* get in the way."

And he tries to look important as he wipes the remains of the *pffft!* off his moustache with a hanky.

“So, it really could be anyone?” says Violet, her eyes wondering. “Could be a film star! Or a sports champion, or –” and she excitedly pops a piece of fudge in her mouth before offering the bag to me – “or a mysterious person with a dark past, whose arrival will spark a whole new adventure!”

The hotel manager frowns in annoyance as he slaps my hand away from the bag.

“No sweets on duty! And no dark pasts or adventures, thank you very much. If I had my way— Oh, what *is* that noise?”

The thumping sound, the one we noticed earlier, has been growing louder.

“It...” I start to say, with a definite uptick of the queasy feeling. “It sounds like footsteps. On the roof!”

“Nonsense!” Mr Mollusc snorts, looking up at the creaky wooden canopy that covers the platform. “Why would anyone be up there? Above us? Walking towards that ... that hole over there? Thumping and lumping along with the slow, uncertain, *awful* shuffle of a ... of a...”

He gulps.

“Of a zombie?” I suggest, and the Mollusc stiffens with fright.

Slowly, the three of us look up at the windy gap in the platform roof as the ... whatever-it-is ... approaches.

Thump ... thump...

Thump!

The sound comes to an abrupt halt right by the hole.

And nothing happens.

“Perhaps this *is* a ghost train, after all,” Violet declares brightly, before chomping on another cube of fudge. “How exciting!”

“Oh, really!” Mr Mollusc pulls himself together. “I’m sure there’s a perfectly rational explanation for—”

And that’s when, with a terrifying shriek of despair, the ghost appears!





BETHUSELAH

OR RATHER, THE GHOST FALLS through the hole in the roof and lands on the platform with a thud. And we see that it's not a ghost at all, but...

"A seagull!" I cry, trying to sound like I knew that all along.

Sure enough, a scruffy white-and-grey seagull is flopping around in the leaves on the platform. It gives another piercing shriek and pecks ferociously at something blue wrapped tightly around its legs and one wing.

"Disgusting!" Mr Mollusc cries, backing away. "Filthy thing!"

"It's not disgusting," Violet says. "It's *tangled*. Tangled up in an old carrier bag."

Without hesitation Violet pushes the bag of fudge into my hand and stoops down beside the stricken bird. I'm reminded,

as it writhes around beside Violet, of just how enormous seagulls can be. Vi tries to grab the plastic but has to pull her hands back to avoid a vicious peck. Then, as the gull struggles once more – its one free wing thumping uselessly on the ground – Violet pounces, pinning the bird firmly but gently onto the platform. The seagull pecks at her furiously, but the sleeves of her too-big coat – borrowed once from my Lost-and-Foundery and not yet returned – protect her.

“Don’t just stand there, Herbie!” Violet gasps, struggling to hold the bird. “We’ve got to help it. Do you have something to cut the plastic off?”

“Cut it off?” Mr Mollusc seems to be having as much trouble believing what he’s seeing as if an actual ghost had appeared. “*Help* it? Don’t be absurd, child! Seagulls are a nuisance. No more than vermin. Just kick it onto the railway line and let the train put it out of its misery. It’ll be one fewer flying rat to deal with.”

I rummage deep in my pockets as Violet glares daggers at the hotel manager. I wish I could use one of those daggers to free the bird. Instead, all I have to give Violet is the key to my toolbox.

“It’s okay, it’s okay,” Vi whispers softly to the panicky gull as she saws at the twisted blue plastic bag with my key. “Ignore the horrible man. You’ll soon be free.”

I say nothing. I hate to agree with Mr Mollusc, but seagulls *are* a nuisance and thieves, every one of them!

And Eerie-on-Seagulls are the worst of all. I've lost more chips and doughnuts than I can remember to these pesky birds over the years. But, at the same time, I know Violet is right. We can't leave the poor thing to die a slow and plasticky death.

"Pah!" Mr Mollusc says. "That's the problem with you goody-two-shoes types – you're always trying to be kind, even when it doesn't count. But that creature won't thank you, girl. When it's free, you're more likely to end up with a bleeding hand, to go with your bleeding heart."

The bag finally comes away, and the bird struggles harder now that its other wing is loose. Violet cries, "Stand back!" before lifting her hands to release the gull. It springs into the air, flapping furiously as it rushes across the platform and out into the sky.

"Being kind always counts," Violet says as she gets to her feet and faces the hotel manager. "One day it might be *you* who needs help from a stranger, and—"

But before Violet can finish, and without warning, the seagull reappears! It swoops straight at her, jabbing viciously with its beak, forcing her to cover her eyes with her hands. The bird hovers over her head, beating its wings and jabbing again and again as Violet cries in pain. Then, just as I'm finally getting my legs into gear so I can help, the great white bird flaps straight at *me*! With a final pterodactyl cry right in my face, it snatches the paper bag of fudge from

my hand, beats its strong wings out into the sky above the station, and flies away towards the sea, a small scrap of blue plastic still caught around one leg.

“Violet!” I rush over to her. “Vi, are you okay?”

Violet lowers her hands. She has a nasty cut on her cheek and a look of shock on her face.

And that’s when we hear a new sound – a horrible, wheezy, rasping sound that, on investigation, turns out to be the noise Mr Mollusc makes when he is laughing uncontrollably.

“Ah, *ack ack!*” he cackles. “Oh, dearie me ... *ack!* This is just *too good...*”

He has to gulp in some air before he can continue.

“Maybe you’ve learned your lesson now, girl. You might think the universe dishes out rewards to do-gooders, but the seagull says otherwise. Ha! I hope you enjoy your dose of reality. Now, get yourself cleaned up – the train is arriving, and I don’t want our special guest to arrive to a pool of blood. Eerie-on-Sea has a bad enough reputation as it is.”

All I can do is pass Violet a cleanish tissue – and give her a grin of encouragement – as a distant light grows in the tunnel and the echoing clamour of the approaching locomotive fills the air.

“Straighten your cap, Lemon!” Mr Mollusc says to me, fiddling with his tie. “And try to look useful for once. Remember, there’s no impression like a first impression.”

“Even if the first impression is the worst impression,” I mutter under my breath, but the Mollusc is too busy arranging his hair to notice.

“That looks nasty,” I add to Vi, as she dabs her cheek.

She manages a small smile.

“I’ve had worse,” she says. “And it was *still* the right thing to do.”

“I know,” I reply. “But it feels like a sign of bad things to come. Ever since I heard about this special guest, I’ve been having a...”

“A queasy feeling?” Violet finishes for me. “Yes, you said. But, Herbie, this could actually *be* the start of a new adventure. Aren’t you at least a little bit excited?”

“Nope.”

“Really? You aren’t at all curious about who is on that train?”

“Nope,” I say again.

“But...” Violet is clearly building up to a big argument to persuade me.

“I’m going to stop you right there, Vi,” I say firmly, straightening my cap and giving my friend one of my most determined looks. “I’m doing NOPE-ember this year. I’ve been saying ‘nope’ to everything remotely adventurous all month, and I’ve still got two days to go. I’m here to carry bags and keep my head down, thanks. And after your nasty run-in with that seagull, I suggest you do the same.”

“Herbie!” Violet cries, making her cheek bleed again.

“Nope!” I declare, passing her another tissue. “The sooner we get back to the warm fire in my Lost-and-Foundery, the better I will be, and that’s that. Besides, here’s the train.”

With a rush of sooty smoke and a blast of steam whistle, *Bethuselah* eases into the station. The enormous train puffs to a standstill, wheezing like an old iron dragon with a chesty cough. I’ve never seen the locomotive up close before, and the black-and-red paintwork of its immense bulk looms over us. Great clouds of steam and smoke – as thick as any sea mist – engulf the platform, making Mr Mollusc splutter into his handkerchief.

“Eerie-on-Sea!” calls a voice, and we dimly see the conductor, dressed in an old-fashioned uniform, step onto the platform and ring a handbell. “Eerie-on-Sea, and the end of the line!”

“Honestly!” gasps Mr Mollusc, waving smoke from his face. “Only in this ridiculous town would I have to put up with such nonsense. A *steam* train, indeed! This infernal contraption belongs in a museum.”

“Less of that, thank you.” The conductor glares at the hotel manager, giving *Bethuselah*’s flank an affectionate pat. “Old Beth has years of life left in her yet, don’t you, girl?”

The train emits a mighty *POOT!* from her whistle, as if in reply.

“Now, all aboard if you’re coming aboard,” the conductor

continues. “They’re forecasting snow, and the last place you want to get stuck in is Eerie-on-Sea. All aboard!”

“We’re not getting *on*,” Mr Mollusc snaps in reply. “We’re getting someone *off*. A very important someone. Don’t you have any passengers?”

The conductor looks back down the platform. No one emerges from the smoke and darkness.

“Funny, I thought there *was* someone,” he says, with a shrug, “but I must have been mistaken.”

Then he signals to the train driver, climbs back on board, and slams the door behind him. With great deliberation, the mighty locomotive gasps out a vast puff of steam, and then another and another, as it begins to ease backwards towards the tunnel.

“Stop!” Mr Mollusc cries, starting after it. “What about my VIP?”

But the train gives a final, echoing whistle of farewell and is gone, leaving behind nothing but swirling clouds and an empty platform.

Except, wait – it’s not entirely empty.

As the sea wind begins to clear the smoke, it seems that something might be there after all. A shape is becoming visible in the gloom – the shape of a solitary man, standing beside two suitcases.

“Oh!” Mr Mollusc stops and straightens his tie again. “I *do* beg your pardon, sir. Are you expecting us? We are

from the Grand Nautilus Hotel, sent to receive a special guest. Is it ... is it you?"

"Well, well, well," comes a voice from the shape-of-a-man, "that's Godfrey Mollusc, unless I am very much mistaken. Ah, it is *so* good to be home."

Then the man steps forward into the uncertain light and raises his hat. I'm so shocked that I cry out an involuntary "NOPE!" before I can stop myself. Violet stiffens beside me, letting out a sharp gasp of her own.

Because, it seems, *we are* going to see a ghost today.

"Perhaps you remember me?" the man suggests, stepping further into the light so that there can be no doubt at all. "I feel sure that you do. My name is Eels. Sebastian Eels."



AN EERIE-ON-SEA MYSTERY

*Welcome to Eerie-on-Sea,
where nothing is as it seems.*

A steam train wheezes along the clifftop
bearing a passenger with a murky past.

A dismembered waxwork finger is discovered
in the corridors of the Grand Nautilus Hotel.

And a giant clockwork robot looms in a
long-forgotten basement, waiting.

Herbie and Violet don't believe the new manager
of Festergrimm's Eerie Waxworks has the town's
interests at heart. In fact, they are sure his
schemes will threaten the very foundations of
Eerie-on-Sea. But will anyone believe them?

"Fantastical storytelling at its best."

M. G. Leonard



www.eerie-on-sea.com • www.walker.co.uk

ISBN 978-1-5295-0212-1



9 781529 502121



eBook
Audiobook
available



FSC

£7.99

UK ONLY