

*RADIO: Outcast*

The Good, The Bad, and The Static

Written by

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RADIO: Outcast is a drifting, gunslinging podcast for mature audiences. Content warning: this episode contains depictions of depression and mentions of suicide ideation throughout the episode which may be upsetting for some listeners. We encourage our listeners to prioritize their safety before venturing ahead. Thank you.

### **Recap**

I see...She's finally shut her mouth, Helix that is. It's not all that she deserves, but seeing her so sedated is a nice change of pace. And the two dunces at her right and left side are too busy with their own matters to coddle her. One is proudly going down the righteous path to save a man of no consequence and the other is led by the pleasures of avarice and outwitting those who by some miracle are more foolish than him. These humans are so easily distracted. They have no clue what's waiting for them.

### **Scene Ten: On the Road Into Town**

1. QUARTER TROTting ALONG. THEN STOPS.
2. SILENT STATIC PLAYS IN THE BACKGROUND OF THIS ENTIRE SCENE.

**HELIX (now)**

She ruined us first, you know. Not that it matters now. We were supposed to be different from the other unions, it wasn't supposed to end up like this. I was in love with her. Can you believe that? At one point, I *loved* someone like her. *(beat)* Should've known better.

**Jesse**

Right where I left you. Actually managed to find the guy this time. It's all set. We've got some time until the duel. *(beat)* Hungry?

3. QUARTER MAKES A SOUND, IT'S LOUDER THAN THE STATIC.

**Helix**

You're gonna fight him?

**Jesse**

Don't got much of a choice. Walker doesn't know a yearling colt from a Colt revolver.

**Helix**

What happened to your code?

**Jesse**

Don't have to shoot to kill. But finishing the job is also part of my code and I made a deal with Walker.

**Helix**

So we could stay at his place longer.

**Jesse**

Yeah. So we could slow down for a change. *(beat)* Thought you were startin' to get taken in by the silence.

**Helix (now)**

I didn't like the way he was looking at me. So I turned my head.

4. QUARTER MAKES A SOUND, IT'S HARDER TO HEAR OVER THE STATIC.

**Helix (now)**

I could feel the tower, powerless and yet not, looming over me just a short walk away. Across the street from us there was a

boutique filled with strange things. It might have been a normal place before, but because of whatever Emi's done it wasn't anymore. I saw a hand cranked stereo through the window, a Barbie convertible, MAD magazines, a Karate Kid headband. All this stuff, out of time. It's so fucked up, Mom, but seeing that stuff made me feel a little less crazy. It was like I wasn't wrong, because it was so wrong too.

5. ALL WE HEAR IS THE STATIC FOR A BEAT, TWO.

6. HELIX GASPS. THE STATIC GETS QUIETER AGAIN, BUT IS STILL PRESENT.

**Helix (now)**

Jesse touched my shoulder and snapped me out of it.

**Jesse**

You left.

7. CODA TWEETS ANXIOUSLY.

**Helix**

Sorry. *(beat)* It's my ex. *(beat)* I think she may be the reason my powers are scattered like this. Ever since the last tower I--  
*(beat)* It's like so long as we're by one she's just around the corner too. And I can't handle it. I left the Heavens for New York to get away from her but now it's like I'm not allowed to leave this entire plane of existence without her messing with me every step of the way. Even banished, I can't get away. *(beat)* Maybe it's a good thing you have my immortality.

**Jesse**

Helix.

**Helix**

Can we go? Please. You don't have to fight, we just need to find Charles and get out of this town.

**Jesse**

You know I can't. Not till the duel's settled. Just don't--  
*(beat)* If you would've told me-- *(he sighs)*

8. HELIX WALKS OUT.

**Jesse**

I'm trying to help.

**Scene Eleven: The Store, Deadwood**

9. BELL/CHIME SIGNALLING A CUSTOMER ENTERING.

**Charles**

Hello Miss. I was looking to spend my winnings from the Gem on a bit of luxury before I leave this town. Do you have anything in the way of lighters? I was hoping to find something elegant, gilded perhaps. And while I am here, maybe you would help me find a gift suitable for a young woman. *(Hastily)* Not to court. You see, my friend has been in a mournful state so I - Madame, why are you giving such a gaze? Do we - do I know you from -

**Emi**

*(laughs)* Charles. He-llo? It's me!

**Charles**

*(Shocked)* Mistress.

**Emi**

Oh my gods, how many times do I gotta tell you? Emi. Emi. I swe-ar, you get weirder every time we meet.

**Charles**

Uh. How--How did you find me?

**Emi**

*(She scoffs)* It's like you keep forgetting who I am. I'm a god, Charles? Like one of the best gods too. Like VIP? How do you think I found you? I know when and where everything happens, always and ever and never. Duhh. Also, Spectra's in my pocket and she's been keeping an eye on you for me. *(She laughs again, this time surprised)* I am so funny. Keep an eye, oh my god. Get it? Because she's the Messenger God of Visuals? Like, keep up, guy.

**Charles**

Oh. Right. I suppose I should stop being so surprised. I think your capabilities tend to astound me when compared to Heli--



**Emi**

Of course they do. She's a mid tier god and even then she's mortal and powerless right now. Like think these things through, Charles. If Helix was at her best you wouldn't--hold up. *(She laughs)* I see you eyeing that necklace. Is this for the cowguy? CowMAN? Cowboy? Whatever. I've seen you looking at him. Oh, don't make that face. No? You sure?

**Charles**

Mistress - Emi, is there an insinuation you-

**Emi**

Okay, fine, like, take it easy. So it's for Helix, then? SERIOUSLY? You're, like, getting her an offering? And *that* necklace of all things? Oooh. *(She laughs again, longer)* Oh, wow. I thought all you cared about was yourself. What happened to that guy? Not that this isn't funny.

**Charles**

I do. I mean I don't. It's not so much an offering as it is a way to *(beat, he tries to think of a good way to spin this)*

appease Jesse? Yes, that's it. He's been going on and on about her mood and I thought that a gift might--

**Emi**

Ew. Charles, like that's so sad. She's getting to you, isn't she? I get it, she's like stupid charming and pathetic and adorably simple so it's like, duh, I should try to make her happy. But then it's ugghh, like, you know? She just doesn't stop being all sad and it just gets to be like wayyy too much work. Like, seriously, as the god who's been responsible for her feelings for over 4,000 years now, let me tell you. She's too much. When she feels bad it's like, she wants YOU to feel bad, you know? She just sulks around and doesn't do anything. How am I supposed to be fabulous around that? Right? Besides, your job is to watch her not to make her happy. Mmmm. Yeah. And, like also, if you wanna give a god an offering it should definitely be me. I mean (*she laughs*) who's the one keeping you alive again? Yeah. But like don't bother cause human things are kinda, well, you know.

**Charles**

Emi, if I may ask, you and Helix...

**Emi**

Yeah?

**Charles**

What did she do? I mean, to warrant banishment, I would imagine her crime would have to be unforgivable.

**Emi**

Hmmm. You know I don't have to answer that. Actually, the fact that you would dare question my will could be enough grounds for me to hit fast forward on your whole disease thing, right?

**Charles**

Apologies. I do not mean to overstep. I will keep my questions to myself.

**Emi**

Yeah, how bout you do that. Sooo, anyways. The reason why I'm actually here. You ruined the portable recorder I gave you, super not cool, since it was the only way of reporting to me -- so anyways, here!

10. METAL SLAP.

**Charles**

What is it?

**Emi**

A brick phone. Cell phone? Wait, I've got this, it's a wireless telephone. Yeah. The only number it really calls is mine, which is just the number 1. Because, like, *I'm* number one. *(laughs)*

Hit that whenever you normally would've done the whole reporting thing. It'll ring a bit and then you'll get my voicemail. That's when you do your little thing. Easy enough, right?

**Charles**

Yes.

**Emi**

Awesome! Alright, Charles, I didn't just pull a Sleeping Beauty on the sheriff for nothing. Guy's gonna be out for a while. It's time for you to go watch that dumb cowboy get shot again. The show's about to begin and you need to get back to Helix.

**Charles**

Jesse? Wait, what did you--? *(Beat)* Of course. Thank you, Emi.

*(Short beat)* I will be more careful.

**Emi**

Yeah, you better. Oh, and Charles?

**Charles**

Yes?

**Emi**

Don't forget your place, yeah? Humans can't bring the gods anything other than their submission, mmkay? It's practically as pointless as a crab trying to make the tide laugh. Got it?

**Charles**

I think? *(beat)* Yes, I understand.

11. BELL/CHIME SIGNALLING A CUSTOMER EXITING.

## Scene Twelve: Deadwood

12. THE SOUND OF A BUSY STREET IN DEADWOOD (PEOPLE TALKING, LOTS OF MOVEMENT, HORSES NEIGHING).
13. THE RING OF SPURS AS JESSE WALKS.
14. THE SOUNDS OF A BUSY STREET COME TO AN END, DOORS CLOSE, DOOR CREAK, WE HEAR THE WIND.

### Jesse (now)

High noon. The sun glared down at an empty street. Seemed folks talk fast round here. Half expected the sheriff to show up but no sign of the man. Seth Bullock. Rumors say the man's supposed to be one of the greatest this land has ever seen. Haven't seen hide nor hair of the guy since we got here. Figure the man can't be as respectable as people say he is. Lawmen hardly ever are. Got more respect for gunmen, personally. Or lawmen who showed their colors eventually. Like that Wild Bill Hickock. He's actually one of my fellows. Man's from Abilene, Kansas, was the marshal there for a long time. Best shot to come out of there till I got my hand's on a Colt. He was killed here in Deadwood

when he was runnin' from a warrant in Cheyenne. Guess that's the difference between us. I can't die. Not even a cheap shot through the back will beat me down.

Wonder who's a bigger cheat in this case. The man who shot Wild Bill through the back over cards (*beat*) or the man who can't die enterin' a gentleman's duel.

15. THE RING OF SPURS AS STOCKDALE WALKS.

**Jesse (now)**

Just as I started wonderin' if the man would show, Stockdale came stumblin' drunk out the Gem. Walker watched us from the sidelines where I'd left him to take care of Quarter and Helix. Not that the man is much for protection. Helix's bird became visible for the first time in days. It sat on her shoulder, tryin' to soothe her. She looked even worse than before. Yesterday, her face had an absence to it. Eyes looked like a dead man's. Too shiny, too large, but she was still breathin'. Now she looked like she'd been electrocuted. Jaw clenched, eyes focused on somethin' distant but horrifyin'. Her hands shook in

front of her as she glanced around the empty street. Seemed she was waitin' for some axe to fall. But why?

**Stockdale**

Rather shoot Walker than you, boy. This ain't got nothin' to do with you.

**Jesse**

You backin' out?

**Stockdale**

*(laughs)* You wish. Just tryin' to drive some sense into ya cause you look young but I'll shoot you dead all the same.

**Jesse (now)**

Didn't react to him. Decided I better focus on the job than on what he had to say, but my mind wouldn't keep calm. It was loud and unfocused. Looked over at Helix one last time and saw her stare at her hands, whisperin' at them.

**Stockdale**

If you want to die so bad, I'll help 'ya. On your mark.



**Jesse (now)**

Next thing I knew, Coda came flyin' my way.

**Jesse**

Wait! One minute.

**Stockdale**

Give you long enough for a final prayer, how's that?

16. CODA TWEETS FRANTICALLY, EXTREMELY ANXIOUS.

**Jesse (now)**

Thought about what Charles said, about how she was a god, how she could take care of herself, how she was millions of years older than either of us. Then I looked at her again. She didn't look like a god. She looked like a girl. Afraid and alone. She told me she wanted to leave but I said no. All cause of my code. Damn it. Whatever evil shit her ex put her through didn't excuse my behavior.

**Jesse**

I have to get her out of here.

17. WE HEAR HIM RUN OVER TO WALKER AND HELIX.

**Stockdale**

Coward. Like I figured.

**Jesse**

Walker, here. Take my gun. I'm sorry. I can't do this for you, you have to end this yourself.

**Walker**

What? But you--I can't shoot. I'll die. Do you hear me? I'll - this will be my last day, Jesse.

**Jesse**

You can. Walker. You came back after helping your sister get away. You knew they'd come for you. Think about it. You knew. You could've gone anywhere else in the world. But you came right back here, to Deadwood. There's a reason for that, Walker. You

knew the job wasn't done. So if you were brave enough to do all that, then you have the balls to finish this job yourself.

**Walker**

I-- (*long beat*) Okay. Yes, you're right. Okay.

**Jesse**

Good. Don't be afraid, man's still lookin' drunk so his aim won't be much better than yours. Don't hesitate. You know what this man did. And you know he won't stop. Not until you finish it. (*beat*) So finish it.

### **Scene Thirteen: Deadwood**

**Helix**

(*To Jesse*) What about your code?

**Jesse**

More concerned with you than I am that.

**Helix**

But--

**Jesse**

Gimme your hand. (*Frustrated*) Here. Feel that?

**Helix (now)**

He grabbed my hand and put it on his chest.

**Jesse**

That's you, right? (*Then embarrassed*) I mean, the heat. Your power, that's--You know what I'm saying.

**Helix**

(*She huffs a laugh*) Yeah. I remember.

**Jesse**

Point is you didn't mean to give it to me but you're letting me take care of it for you 'til this whole journey is done. I ain't takin' that lightly anymore, okay?

**Helix**

I can take care of myself. I don't need someone to save me. The last human that tried (*beat*) suffered for it.

**Jesse**

I ain't offerin' to suffer or to save you. You're strong on your own. What I'm tellin' you is until I can return your immortality I've got your back. Okay? It ain't a favor. It's just the right thing.

**Helix (now)**

My hands were clammy. It was a hot day and he was warmer. *(beat)* Jesse was being... *(beat)* I wonder if it's a human thing, this ongoing thing they do where all they know is to fight their circumstances. It's an intoxicating way of being. But I've seen how little fighting matters in the end. It's pointless. As pointless as these prayers. So why do I keep doing this? Why keep going? Why do I still want to try to beat her? *(beat)* Me. Powerless. Against one of the most ancient gods in the universe.

**Stockdale**

*(Laughs cruelly)* Walker. Finally done hiding behind that cowboy?  
*(Spits)* Idiot. You're a dead man, you know that?

**Walker**

*(Working up a nerve)* You-You lied to us.

**Stockdale**

Huh? Speak up! You can't even face me, how you gonna shoot me?

**Walker**

She trusted you. I knew you were an evil man. *(Loudly)* She thought you were her friend *(beat, then softer)* and you used that to steal her. You're evil to the core.

**Stockdale**

Give it a rest, already. Your sister's a little slut, she was foamin' at the mouth when I got her that job with Al.

**Walker**

You tricked her. She had no idea what she was getting into! She trusted you—and you're the coward! You knew I would never let you take her so you got Al to do it for you.

**Stockdale**

Don't be mistaken, Dutchman. I got her for him.

**Walker**

You thought she was weak but she almost escaped you three times before I took her back. She told me everything. She didn't need my help. She would have eventually escaped because you were always too drunk.

**Stockdale**

Shut the hell up already and draw!

**Walker**

You lost! Against two people you call a slut and a coward. Think about that, Stockdale. The evil will always lose. You will never see my sister again. She is far away and -

18. GUN IS WHIPPED OUT OF A HOLSTER. WE HEAR A SECOND BEING FUMBLED.

**Helix (now)**

That Stockdale guy drew first while Walker was still talking.

19. FIRST WE HEAR AN EMPTY CLICK, ONCE, TWICE, AND THEN A GUNSHOT.

20. SILENCE AS THE SHOT ECHOES, A BEAT, THEN A BODY THUDS TO THE GROUND, SPURS RINGING.

**Jesse**

Jesus.

21. A GUN RATTLING IN SOMEONE'S HAND.

**Walker**

I--I did it?

22. DOORS CREAKING OPEN, PEOPLE MURMURING.

**Helix (now)**

Against all odds, there was Walker, still standing. The other guy was facedown, slowly bleeding out through his chest.



**Walker**

But, I--he shot first. I should--I should-- (*He gasps, still shaken*)

**Jesse**

(*To himself*) What kind of idiot shows up to a gunfight with an empty barrel?

**Helix (now)**

Pure, dumb luck. It looked like Stockdale did shoot, or tried to, a few times, before Walker managed to grab the gun with two hands and fire. But only one of the guns had bullets in it.

**Charles**

How embarrassing. Seems he confused the round in his *gun* with his rounds in the *bar*.

**Jesse**

When d'you get here?

**Helix**

(*Surprised*) Shit, Charles. We need to put a bell on you.

**Charles**

You two really must pay more attention. All those lofty ideals must have you -

**Helix**

Wait, something's sticking out of your coat.

**Charles**

Oh? Well, I did win many, *many* hands and -

**Helix**

Oh my gods, it's a cellphone. In mint condish?!

23. BRICKPHONE SOUNDS.

**Helix**

How'd you get one of these?

**Charles**

Oh, you know. Found it on a bench.

**Helix**

Charles.

**Jesse**

[Are you] Sure it didn't come from that weird store over there?

**Helix (now)**

Jesse pointed at the store I had been looking at with all the 1980s stuff.

**Charles (nervous lying)**

Oh, well, actually yes. It seemed a most curious bobble, and with all my winnings, I thought I deserved a little token, yes? Something to remind me of Deadwood.

**Helix (now)**

We ended up not leaving right away because Jesse still needed to get his gun back and Charles needed to get some things he'd left at Walker's house, plus the two other horses. We thanked Walker, wished him well, and Jesse got cried on a bit. Seems Walker found himself in that gun duel. Or realized who he always was:

more than capable, ready to struggle on. It was *(beat)* a bit inspiring, I guess.

Do you remember, Mom? Fall of '87, I'd been in Brooklyn months by then. It was the longest I'd been gone until now. If I had to do it over again, I would have still left Emi, I would have still fallen for Dre, but this time I wouldn't let him love me. When Dre lost his mind, none of you cared. I begged Emi to fix him, I promised her anything in return. No one, not Emi, not my own mother, none of you gave a fuck. He was just another human. And I was the little god playing human. You all abandoned me. My family. You upheld that same old unrealistic idea, that gods should never interfere with humans except when *absolutely* necessary. But you know, no matter how inconvenient it is for them, Jesse and Charles always check in on me. Humans go the extra mile for gods. And for what, Mom?

24. HORSES TROTTING.

**Charles**

Water?

**Helix**

Thanks.

**Jesse**

So where we headed?

**Charles**

Hm? Oh, who? Me? Do you mean to say my directions aren't quite as aimless as you claimed before?

**Jesse**

Jesus, Osgood, shut up and just lead the way.

**Charles**

*(Chuckles)* Then the Missouri River it is. Oh, and Helix? I found this-here necklace (beat) on the floor at the Gem. Seemed it belonged to no one. I figured you might -

**Jesse**

That's one ugly as hell chain.

**Helix**

Good God. *(she laughs)* Maybe there's a reason they dropped it on the floor.

**Charles**

*(taken aback)* Of - of course. Yes, I thought much the same. Tacky old thing. I'll just toss it to the wind.

25. CHAIN CLINKING.

26. CODA CHIRPING. HORSES TROTGING. IT ALL FADES OUT.

**End.**

RADIO: Outcast was created by María Fernanda Vidaurrezaga and JT Lachausse. Starring Jade Duong as Helix, Ivory Amor D'Francisca as Jesse Rogers, Daniel A. Stevens as Charles Osgood, Jaime Hughes as Emi, Griffin Otto Deniger as Walker, and JT Lachausse as Stockdale. This episode was written and directed by Fernanda. Dialogue editing by Miles Crenwelge, sound design by Rye Dorsey, with music by Samuel Kinsella. If you want more RADIO: Outcast, you can find us online at [radiooutcast.com](http://radiooutcast.com), follow us on Instagram at [radioutcastpod](https://www.instagram.com/radioutcastpod) and Twitter at [radio\\_outcast](https://twitter.com/radio_outcast), or join the RADIO: Outcast discord server. If you like what you hear let us know by leaving us a review on Apple podcasts, P

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4. Lisbeth S carrying a Nintendo Zapper in her holster
5. Val V secretseeker of Castle Grayskull
6. Susan D professional Etch-A-Sketch artist
7. Fearless Lila whose Pez Dispenser collection rivals all others
8. Bunny Hop the Pogo Bal champ
9. And Paul R last seen cruising in their own Power Wheels

To all of our patrons, thanks again. We appreciate you. And to everyone listening, safe travels.