

RADIO

Episode 8

"The Unsounding"

Written by

JT Lachausse

NARRATORS

Jesse Rogers

Black, 19, a young but thoughtful cowboy on the search for his father’s killers with a strict moral code. Keeps a written journal of each day.

Helix

Messenger God of Sound, 370 million-years-old, a party gal whose recent banishment has sent her 100 years back in time. Prays to her mother, the God of Mass Communication, each night.

Charles Osgood (An alias)

White, 20s, a master of disguise and conman contracted by the God of Time. Desperate to live despite a mysterious illness.

OTHER PLAYERS

Coda

Charles’s magical guide. “Voiced” by sound clips edited together for meaning.

- **Spectra**

- **Young Jesse**

- **Nurse**

RADIO: Outcast is a hair raising, gunslinging podcast for mature audiences. Content warning: this episode contains depictions of horror, gunshots, hospitalization, animals in distress, monstrous creatures, and interrogations throughout the episode which may be upsetting for some listeners. We encourage our listeners to prioritize their safety before venturing ahead. Thank you.

Scene One: Nebraska State Capitol Building, Lincoln, NE

1. FADE IN: <<PULSATING BASS>> (1X).

JESSE (mumbled to himself)

Drugs, medicine ... paints, oils ... stationary, hardware ... [beat] ...
drugs, medicine ... paints, oils ... stationary, hardware ... [beat] ...
drugs, medicine ... paints, oils ... stationary, hardware ...

JESSE

Drugs, medicine ... paints,
oils ... stationary, hardware ...
drugs, medicine ...

YOUNG JESSE (reverb)

Drugs, medicine ... paints,
oils ... stationary, hardware ...
drugs, medicine ...

YOUNG JESSE (reverb, mumbled to himself)

Paints, oils ... stationary, hardware ...

2. FADE OUT: PULSATING BASS (1X).

JESSE (Narration)

Weren't a soul.

3. JESSE WRITING ON PAPER.

JESSE (Narration)

Not two moments before, [I] was pushing inside the Nebraska Capitol. Sweat on my forehead. Sunshine's ache on my shoulders. Had Helix at one side and Charles at the other. On our journey from that damned hell-boat, that *Starlight Leisure*, now sunken in the Missouri, we heard word of Lincoln's rotunda. Another tower. Another big ol' obelisk showing up. And as we strode on through Columbus, [I] grabbed a print of the State Journal. Had a sketch of the tower back on page fifteen.

Seemed folks in Omaha figured Lincoln was bragging 'bout becoming the state's capital. They'd erected a monument. Nebraska weren't but twenty years old state-wise yet they had a

monument. But a pretty sad monument [if] you ask me. Plain ol' black rectangle. So common I'd seen somethin' just like it 7 times before already. Well, I'd no complaints. A tower in plain sight was a tower without trouble. [beat] So I thought.

4. BOOTS ON WOODEN FLOOR. ECHOING.

JESSE (with chamber hall reverb)

Ain't no tower in here. [beat] You think -

JESSE (Narration)

Empty room. Not two moments before, Helix and Charles were at my side. Then no one. Weren't a soul. Me in that abandoned Capitol.

JESSE (with chamber reverb)

Hello.

5. MOMENTS OF SILENCE.

6. BOOTS ON WOODEN FLOOR.

JESSE (Narration)

High arches. Windows above bleedin' light. A room too big for the kinda men who were always too small. A couple secretary desks here and there. Oil lamps on the walls, on the tables. But no tower. I was in the State Capitol Building. Looked straight up into the Capitol's high cupola, squinting at the sunlight coming down on me. [beat] Strange. Couldn't feel the warmth. Couldn't hear a thing. Except for my boots on the Capitol floor. And my voice, calling out for 'em.

JESSE (with chamber reverb)

Helix. [beat] Alright then. [beat] Charles?

7. BOOTS ON WOODEN FLOOR.

JESSE (Narration)

They'd been walking in front of me. So it didn't make no sense.

8. BOOTS ON WOODEN FLOOR.

9. DOOR CREAKING OPEN.

JESSE (Narration)

Out the front entrance, Capitol Square. Starved trees. Not a leaf in sight. Not on the grass nor paths. [beat] When we came into town, coulda swore ... [beat] coulda swore it was autumn. [beat] Not a person in sight. Pa always said, when in doubt, listen for birds. They're the first line. They'll tell.

10. GENTLE WIND.

JESSE (Narration)

Nothin. Not a peep. Not a wing. [beat] Dreams don't make sense. You think you see things. You think you hear things. But it's all somethin' else. Each step I took, the sound of my boots came late. [beat] But this weren't no dream. This was somethin' --

11. AFAR, A BABY ELK CRIES OUT.

JESSE (to himself)

The hell?

Scene Two: In the salt marshes outside of Lincoln

12. FADE IN: WATER LAPPING THE SHORE.

13. SEAGULLS LAUGHING.

HELIX (Narration, somber)

Even before I lost my powers, I felt it. Glimpses of it. On the dance floor, feigning ecstasy. A rush of blood to the head. Feigning exhaustion after dancing my ass off for hours. Humans sweat, humans stumble. I used to pretend to sweat. Dabbed water across my face. And after I took a few shots, I pretended to stumble. I just wanted to feel human. These beings we *lord* over. I wanted to understand them, Mom. [beat] My great crime.

14. WATER SPLASHED.

15. CHILDREN LAUGHING AFAR.

HELIX (Narration)

Orchard Beach. The Bronx. Humans everywhere. Kids running up and down the promenade. Girls with their boomboxes. Guys playing volleyball. Sand between my toes. I could almost feel it again.

16. DISTANT CHEERS.

HELIX (Narration)

I've stood at the edge of the universe. I've looked out across the big sparkling Everything. Everything that those two Greater Gods - Chaos and Order - all that they made. And I just - I couldn't be bothered. [beat] But for some reason: *Orchard Beach*. *New York*. Earth.

17. FADE OUT: WATER LAPPING THE SHORE.

HELIX (Narration)

But I wasn't on the beach. [beat] I was nowhere near the Bronx.

18. HELIX INHALES. EXHALES.

HELIX (Narration, softly, heart-broken)

How can I forgive you? You must've seen what happened. To me. To Jesse and Charles. You must've watched us walk into Lincoln and just - just - [beat] I mean, where the hell were you?

19. HELIX INHALES. EXHALES.

HELIX (Narration)

One moment Charles was going on and on about some near-death story. How he met the President, and some crazy guy with a gun, or whatever. I got bored. I started daydreaming. I closed my eyes and let the horse carry me across the Platte River. [beat] Y’know, it must’ve been the sound of the river’s water. It reminded me of the beach. Weekend trips with Dre. But when I opened my eyes, it was just [beat] sand. Nothing but sand for miles around me. [beat] No, *not* sand. The ground was too spongy beneath my feet. It was - *salt*? [beat] A salt marsh. Endless.

20. HEAVY WIND BLOWING.

HELIX (panicked)

What? Where am I? [beat, softer:] Where the hell is my *horse*?
Coda, do you see any - Coda?

21. HEAVY WIND BLOWING.

22. CRUNCH, CRUNCH, WALKING ACROSS SALT MARSH.

HELIX (then)

Coda! Jesse! Charles! [beat, softly:] *Shit*. This is bad. I need to find - [beat] Coda!?! [long beat] Charles!?! Jesse!?!?

23. CRUNCH, CRUNCH, WALKING ACROSS SALT MARSH.

Scene Three: State Lunatic Asylum, Lincoln, NE

24. HEELS CLACK DOWN A HALL. A PAIR OF BOOTS FOLLOW.

25. VOICEMAIL BEEP.

26. CHARLES COUGHS.

CHARLES (Narration)

Helix tells me the Heavens must be shuffling themselves into a fit. In that case, perhaps today’s unfoldings come as no surprise. [beat] Perhaps I would’ve had less restraint than my barefoot friend. [beat] Did I say *friend*? Of course, I mean my *target*.

27. HEELS CLACK DOWN A HALL. A PAIR OF BOOTS FOLLOW.

CHARLES (Narration)

The cowboy and I, the Goddess and I, we had been spirited apart.
Divide and conquer, no? To be torn asunder by the agent unaware.

NURSE (reverb, distant, eerie)

Right this way. Right through these doors. Mr. *Osgood*, you said?

28. DOORS PUSHED OPEN.

NURSE (reverb, distant, eerie)

It's been quite some time. [beat] How did you choose the name -

CHARLES (Narration)

After the river tower, I charted out some several estimates for our next destination. Following the cowboy's circle theory, we would land somewhere in eastern Nebraska. [beat] Oh, *Nebraska*. There I was, configuring my soul for a dull journey through her tired rolling hills. Mounting the prairie vastness, scanning for hearsay about a strange tower that might've emerged. [beat] Well, we received word. We received such immediate confirmation that it seemed almost *too* comforting. [beat] Alas, we craved such fortune. "*An obelisk? In the Lincoln Capitol? Plain as day? Well, I'll be a wristman's watch!*" [beat] No, no. Far too plain.

NURSE (reverb, distant, eerie)

Here. A room just for you. I'd have your name on the door, but -

29. DOOR CREAKS OPEN.

CHARLES (Narration)

I came to consciousness inside a long hallway. An older man, he wore a powder-white nurse's outfit, with the mandarin collar and white shoes that were the only thing that distinguished a male nurse from a waiter. Well, these and the setting. With a lamp in his hand, he guided me down into the maw. [beat] It occurs to me now that the nurse never once turned to face me. I heard - well, I clearly heard a voice speaking. But I never saw his lips move.

NURSE (reverb, distant, eerie)

Go on inside, Mr. Osgood. [beat] No worry. You won't be alone.

30. DOOR CREAKS SHUT.

CHARLES (Narration)

What compelled me to follow this nurse? I cannot say. [beat] One instant you are amidst the bustling K Street, downtown Lincoln, marching toward the Capitol's gleaming white spire. And in the

next moment, you are transported into some starched dimension. What would you do? [beat] Besides, this place felt familiar. It felt - well, I suppose it felt *pulled* from myself. From a few uncertain truths. [beat] In any case, the nurse had fibbed me. I was alone. Utterly alone in a small white room with one table. And on that table, a strange metal device. Buzzing like a fly.

31. RADIO STATIC BUZZING.

Scene Four: K Street, Lincoln, NE

32. GENTLE WIND.

JESSE (Narration)

All my life, I've known quiet. Been up and down the West. Ain't nothin' but a yawnin' stretch once you're west of the Mississippi. And I know the quiet of early morning. That's a good quiet. But even then, you hear the bugs whisperin'. Even in the quiet morning, you hear the birds stretching. No matter where you are, you're never the only breath. And that place, that Lincoln. [beat] All it had was wind. That dead breath of wind. And the sound of my boots.

33. BOOTS WALKING ON DIRT.

JESSE (Narration)

But I'd heard something cry out before. Some sort of animal. Couldn't tell by the call. But I thought to find it. Seemed the only other life in Lincoln. At least, in that Lincoln I had.

34. BOOTS WALKING ON DIRT.

35. CLOSER, A BABY ELK CRIES OUT.

JESSE (to himself)

C'mon now. [beat] C'mon ... [beat] Where are -

36. HOOVES CLOMPING THE DIRT.

JESSE (Narration)

Middle of the dirt road. Out on K Street, the main thoroughfare. Not a soul in sight. Then that little thing. Wasn't but a babe. Wide-eyed elk came rushin' out, 'bout a stone's throw off. Brown fur with white spots all across its belly. Threw its head around

until it spotted me, settled on me, stared right at me. Had my hand on my gun. Just instinct, was all. Pulled away from it.

37. GENTLE WIND.

JESSE (slowly)

You, uh - you lookin' for your -

38. GUNSHOT.

39. HOOVES CLOMPING THE DIRT.

JESSE (Narration)

Wasn't me. Seemed the shot came outta nowhere. But it missed.

JESSE (riled up)

The *hell?* [beat] *Hey!* [beat] *Hello!?*

40. GENTLE WIND.

JESSE (Narration)

No one called back. That elk went storming off between a couple buildings. And me still standin' there. Couldn't tell which way

the bullet came. That dead wind seemed to twist everything. But the grass wasn't moving. Branches on the trees, entirely stiff.

41. HOLSTER UNLATCHED.

JESSE (Narration)

Now I grabbed my revolver. Folks shootin' in the middle of downtown Lincoln? Who knew what. Town could've been raided. Didn't matter. Soon as I pulled the gun out, saw a scrap of paper was stuffed in the barrel. [beat] Well, I didn't put it there.

42. UNCURLING PAPER.

JESSE (then, reading aloud)

Drugs ... medicine ... paints ... oils ... stationary ... hardware ... ?

Scene Five: In the salt marshes outside of Lincoln

43. CRUNCH, CRUNCH, WALKING ACROSS SALT MARSH.

HELIX (Narration)

Fine. Not everything about mortality is easy and beautiful.
Could we not have skipped headaches in the design process [beat]
however millions of years ago that was? I mean, was I not there
for that creation-of-mankind meeting? Oh, and then there’s
sweating. And the feet cramping? And what about period cramps? I
just - [beat] nevermind. I’m just saying, Mom. Out in that salt
marsh desert? Walking for hours and hours?

44. CRUNCH, CRUNCH, WALKING ACROSS SALT MARSH.

45. HELIX INHALES. EXHALES.

HELIX (tired)

Jesse ... Charles ... [beat] Jesse ... Charles ... [beat] Um, Coda ... ?

46. HEAVY WIND.

HELIX (Narration)

And then there’s dreaming. [beat] Dreaming is new to me. For
better or worse, Gods don’t dream. We have *ambition*, or
whatever. But we don’t have that repression, subconscious [beat]
stuff. The weird wirings of the human mind. So don’t blame *me*
for not knowing the difference. Of *course* I thought it was a

dream. I mean, Coda was gone. Everything seemed just a little too bright. Slightly *off*.

47. CRUNCH, CRUNCH, WALKING ACROSS SALT MARSH.

48. HELIX EXHAUSTED INHALES. EXHALES.

HELIX (really tired)

Hey ... [beat] You guys ... [beat] Coda ... [beat] Wake me up ... [beat]

49. SLOWER CRUNCH, CRUNCH, WALKING ACROSS SALT MARSH.

HELIX (Narration)

Or maybe it wasn't a dream, I thought. [beat] Maybe I was abandoned in Nebraska. Out in some huge salt desert. Maybe the guys got sick of me. Sick of looking after me. And Coda, too.

50. SLOWEST CRUNCH, CRUNCH, WALKING ACROSS SALT MARSH.

HELIX (singing, exhausted)

Here I go again ... on my own ... [beat] Goin' down the only road ...

51. SNAKE RATTLE.

HELIX (to herself)

Oh ... [beat] *Oh shit. Oh* - [beat] Just keep walking, Helix.

52. QUICKENED CRUNCH, CRUNCH, ACROSS SALT MARSH.

53. MANY SNAKES RATTLE.

HELIX (panicked)

Oh shit!

54. RUNNING CRUNCH, CRUNCH, ACROSS SALT MARSH.

HELIX (Narration)

To my left. To my right. Those *things* beneath the salt, swelling up like cream-colored veins of the earth. Slithering after me. More than I could count. They started to circle around my feet.

55. MANY SNAKES RATTLE.

HELIX (panicked)

Um, Coda!?! [beat] Go away! [beat] I said, go - the fuck - AWAY!

56. <<SHOCKWAVE EFFECT>> (2X).

57. MANY SNAKES HISS. FADE AWAY.

HELIX (Narration)

Sonic push. I got the power back when we were in Deadwood. But I never needed to use it. [beat] In my existence, I've probably used it ... [beat] four times. Including now. The first was when I got it, just to test it out. Then twice on assholes back in New York. Men who wouldn't leave my friends alone. [beat] Audio is meant to communicate. To share things. Not *harm*. But I felt less guilty this time. Pulsing those shits into a salty powder. It filled the air. A fog of hazy salt raining around me.

58. GENTLY RAINING SALT.

59. HELIX COUGHS.

HELIX (coughing)

That's right ... stay away ...

HELIX (Narration)

As if the sweat wasn't already burning into my eyes, the salt clung to my face and arms. Itched like hell. [beat] It was distracting. I didn't notice the salt shifting around again. Taking a new shape. Not until it reached up and grabbed my ankle. A whole hand, made of salt, wrist and fingers and all. Something out of a fucking John Carpenter movie. Tightening its grip. And then, another hand forming from the salt, rising from the earth.

HELIX (horrified)

Wh - what the *fu* -

60. <<SHOCKWAVE EFFECT>> (2X).

Scene Six: State Lunatic Asylum, Lincoln, NE

61. RADIO STATIC BUZZING.

CHARLES (Narration)

I do prefer a room to have doors. Yes, I'll hazard the theory that *most* rooms have doors. Some even have windows. And yet, to my misfortune, the room I'd been shepherded into had ... neither.

[beat] Moments prior, of course, the nurse had opened a door.
And certainly I'd passed across its threshold. [beat] And yet.

62. KNOCKING ON THE WALL.

CHARLES (a bit of echo)

Excuse me? [beat] Mister nurse?

63. RADIO STATIC BUZZING.

CHARLES (Narration)

I do *terribly* when left to my own. Charles Osgood is not meant to suffer immense boredom. In fact, I reject it. Boredom leads to reflection, and reflection becomes an ugly little purgatory. [beat] Dear, no. I'd much rather be the mural than the mirror.

64. RADIO STATIC SHIFTS.

NURSE (through static fuzz)

Take a [static fuzz] ~~look at~~ the table, Mr. Osgood.

CHARLES (Narration)

A voice from the machine. It seemed a familiar metal anatomy,
much like the departed Sonny Machine.

CHARLES (a bit of echo)

Is that you, mister nurse?

65. RADIO STATIC SHIFTS.

NURSE (through static fuzz)

~~We will~~ begin [static fuzz] ~~once you take~~ a seat.

CHARLES (Narration)

An unseen voice was preferable to none. Ever the man of company,
Charles Osgood! Yes, my sole motivators. [beat] I might confess
now, dear Mistress, that I am not unfamiliar to such places.
[beat] I suppose she knew this.

66. CHAIR SLIDES ON GROUND.

CHARLES (annoyed)

Very well. A chair, a seat, I've taken.

67. RADIO STATIC SHIFTS.

NURSE (through static fuzz)

I ~~will ask~~ a question [static fuzz] ~~Please~~ answer truthfully.
Please ~~speak honestly~~ [static fuzz] ~~throughout this~~ evaluation,
so that we ~~may assess you~~ properly. [static fuzz]

CHARLES

I see. [beat] Perhaps a drink? It makes the difference between
scrutiny and a game, you know. [beat] No? That is ... a shame.

68. RADIO STATIC SHIFTS.

NURSE (through static fuzz)

Your name ~~is~~ [static fuzz] ~~Charles Osgood~~. Is that ~~correct~~?
[static fuzz]

CHARLES

Is that [beat] my *name*? [beat] Well, of course. We haven't come
this far only to take our horse back to the bottle, now have we?

69. RADIO STATIC SHIFTS.

NURSE (through static fuzz, clearer than before)

If the patient insists ~~on not answering here~~ [static fuzz] ~~we~~
~~will try something else,~~ look behind you.

CHARLES (Narration)

In what circumstance do you hear such a phrase, *look behind you*,
and it's meant for anything plain? [beat] I draped my arm around
the back of the chair, then twisted 'round to face the - what
once was a plain wall. That very wall that once had a door. Now
it had abandoned itself once more. Not even a wall stood there.
It had become some dark corridor, void of light, the white room
naught but a landing to its throat. I perceived it and knew it.

70. CHARLES CLEARS HIS THROAT.

CHARLES

Indeed. [beat] You wish for me to ... leave this room, then?

71. RADIO STATIC SHIFTS.

NURSE (through static fuzz, clearer than before)

I will be ~~with you~~ [static fuzz] ~~along the way~~ even in the dark,
Charles.

Scene Seven: K Street, Lincoln, NE

72. BOOTS WALKING ON DIRT.

JESSE (Narration)

K Street. Been years. Must've been [beat] 'bout thirteen years. But I'd been there before. On the way up Kansas and through to Wyoming. Lincoln ain't but due-north of Abilene, [the] place I was raised. Nine, maybe eight years old. Goin' up alongside Big Blue until that fork at Turkey Creek. Lost a few of the stock crossin' that one. Give another forty miles north, north-east, and we were in Lincoln. Me and my old man. [beat] But there was K Street. Main thoroughfare of Lincoln, Nebraska. Nearly forgot 'bout that trip so long ago. [beat] And that one general store.

73. GENTLE WIND.

JESSE (to himself)

Drugs ... medicine ... paints ... oils ...

74. BOOTS WALKING ON DIRT.

JESSE (Narration)

All my boyhood, [I] was right beside Jacob Rogers. Since I was six years old, takin' off on cow hauls. Leavin' Ma back in Abilene, Kansas, for weeks on end. Never a thing I learned, nothin' that counts, that I didn't learn from him or Ma. Never left my Pa's sight. [beat] Then came Lincoln. K Street. Nine, eight years old. Me and Pa at the inn, settlin' down after a long one. Before I could kick my boots he snapped me.

JESSE (deeper, as Jacob Rogers)

C'mere, boy. Take this.

YOUNG JESSE

A piece of paper? [beat] What're you giving me this for?

JESSE (deeper, as Jacob Rogers)

Go on out there. Find the store with these words on it. I'd been there before, I know the sign. [I] want you to get some grease.

YOUNG JESSE (saying the words slowly, reading)

Dr-ug-s ... med-ick-in ...

JESSE (deeper, as Jacob Rogers)

[I] thought your momma taught you to read. Never mind, give -

YOUNG JESSE

No, I can *do* it! [beat] You, uhm, want me to go ... by myself?

JESSE (Narration)

My first time leavin' his sight. Went right down K Street until I found the general store. Had a big sign above the door, bright cegreen letters with each of the words on that scrap of paper. Went in, got the grease, and walked back to the inn. Pa was asleep when I got back. [beat] After that, he started sendin' me off on more and more lil' missions. But that was the first. Never forget the first. [beat] But that note, inside my gun? Made not one sense. Why then?

75. BOOTS WALKING ON DIRT.

JESSE (to himself)

This don't feel right. [beat] Naw, none of this feels right.

76. FADE IN: HOOVES CLOMPING THE DIRT.

77. GROWN ELK CRIES OUT.

JESSE (Narration)

Another elk. Sounded bigger. I went on and got down in a crouch.

78. LOUDER: HOOVES CLOMPING THE DIRT.

JESSE (Narration)

Earlier was nothin' but a babe. But this one had the same white spots. All the same places on his belly. Couldn't have been the same one, right? Didn't make no sense. But the spots were all the same. Had the beginnings of antlers on his head, now. Eight nubs on his head. Didn't take a moment for pause, though. He went stormin' on across the dirt road like he'd seen the devil. [beat] I waited for another rifle shot. And got somethin' else.

79. DEMONIC DEEP BEAR GROWL.

JESSE (to himself)

Now that - [beat] there ain't - [beat] no *bears* in Nebraska ... ?

80. MASSIVE THUMPS ON GROUND.

Scene Eight: In the salt marshes outside of Lincoln

81. FEET ON DIRT, FAST.

82. HELIX INHALE, EXHALE, PANICKED.

HELIX (frantic)

No! [beat] Oh sh - NO!

83. <<SHOCKWAVE EFFECT>> (2X).

HELIX (Narration)

I hauled ass. My body moved quicker than my brain. Bare feet all cut up from the earth, blasting the salt hands to powdery bits. But when one exploded, another crawled out from the ground. Humans have adrenaline. They have fear. The Goddess in me knew that something was majorly *fucked* about the reality - or I guess, *non-reality* - of everything around me. But death. Death moves you. When you're human, it's just, *don't die*.

HELIX (frantic)

Help! [beat] Coda! [beat] Coda where are -

84. <<SHOCKWAVE EFFECT>> (2X).

85. HELIX INHALE, EXHALE, PANICKED.

HELIX (Narration)

It's sort of ironic, isn't it? Millions of years ago, when the Gods first convened to create living forms, *survival* wasn't even a concept. [beat] But you, the *All-Mother* of Communication, gave life-forms a chance. You gave them consciousness. [beat] But with consciousness comes risk. Perception. Impulse. Death. [beat] In order to survive, all life forms needed tools. [beat] They needed senses. And so, you formed me. Me [beat] and my sisters.

86. HELIX INHALE, EXHALE, CALMING DOWN.

HELIX (catching breath)

Is it - is it over?

87. <<EARTH CRACKING>> SOUND EFFECT (X0.75).

HELIX (catching breath)

Oh. [beat] Oh, what the f -

HELIX (Narration)

The salt shifted. First like a bubble, a dome rising from the earth. Then two hands crawling out on either side. I wanted to run, but my blood went cold. I always laughed with Dre at those girls in horror movies who just stood there, staring at the monster like an idiot. But there I was. Idiot of the millenium. Watching the dome of salt rise up and form two vacant eye holes, two ears, a nose, and an open mouth filled with salty seepage.

88. <<EARTH CRACKING>> SOUND EFFECT (X0.75).

HELIX (Narration)

Salt being. Salt human. [beat] No, not human. *Almost* human. It pushed itself out from the salt. But its head was too big and its neck too thin, like a bobblehead stuck to a car dashboard. [beat] What gave it away was the eye sockets. Huge, baseball-sized gaping holes where the eyes should be. But instead, salt oozing out, like it was crying. [beat] I'd seen this before. You were there, Mom, when she presented her very first prototype.

HELIX (under her breath)

Spectra?

89. <<EARTH CRACKING>> SOUND EFFECT (X0.75).

HELIX (revelation, then fury)

Spectra!?

90. MULTIPLE <<EARTH CRACKING>> SOUND EFFECTS (X0.75).

HELIX (Narration)

Millions of years ago, when me and my sisters presented our prototypes for human beings to the Pantheon. [beat] I remember how cold Spectra was, after they applauded my design for the sound of a human heartbeat. [beat] But they hated her first iteration of human form. Spectra made the eyes too wide. I mean, of course she did. [beat] And when they told her to scale it down, she never forgave them.

HELIX (then, shouting)

Spectra! Come out! Stop hiding behind your fucking illusions!

91. HIGH ABOVE, SPECTRA'S CRUEL LAUGHTER.

Scene Nine: In the labyrinth, Lincoln, NE

92. FOOTSTEPS ON TILE, ECHO.

CHARLES (Narration)

Each step into the sudden corridor brought me farther into darkness. Oh, I've never been a fan of *corridors*. Why make such a walk of things? No doubt because they lead to dismal places, and they wish for you to become numbed on the journey. But there seemed little else to do, than to follow the disembodied nurse's voice. On and onward, until I became wrapped in utter darkness.

93. FOOTSTEPS ON TILE, ECHO-ECHO-ECHO.

CHARLES (hollering, much echo)

Mister nurse? Perhaps a light, of some degree?

94. HOLLOW ROOM SILENCE.

95. CHARLES COUGHING, ECHOES.

NURSE (distant, through static fuzz)

~~After this~~ question [static fuzz] ~~should you~~ answer truthfully.
Please ~~be honest.~~

CHARLES (much echo)

Indeed. [beat] I pledge myself to truth. So let's be with it.

96. RADIO STATIC BUZZING.

CHARLES (Narration)

I had left the buzzing machine at its station, on the table. Curiously, however, the device seemed present even in the corridor's depths. As if its transmissions carried down from that taxidermic white room. [beat] Alas, company was company.

NURSE (distant, through static fuzz)

~~You are listed~~ as a ~~citizen of~~ Salt Lake [static fuzz] ~~City~~
~~until you were~~ excommunicated ~~is that true?~~

CHARLES (much echo)

Salt Lake? [beat] Seems a serviceable place. I know nothing of -

97. <<HUGE BREATHING>>.

CHARLES (Narration)

Before I'd heard it, I'd felt it. A certain warmth against my neck, as if the oven had been pulled wide behind me. [beat] I could discern nothing of its nature. Only that it was near me.

NURSE (distant, through static fuzz)

The patient ~~promised~~ [static fuzz] ~~to be honest~~ now please ~~answer~~ the question.

CHARLES (terrified, much echo)

The question? [beat] Indeed. Of Salt Lake, a place one might -

98. <<HUGE BREATHING>>.

CHARLES (Narration)

The rush of heat upon my neck had a certain humidity. The taunt of some lurking thing in the dark? Well, I wished not to invite it closer. Be it a beast or some figment. [beat] Perhaps you will not take offense, Mistress. But there in the catacomb, corridor, what-have-you, I became supremely aware that *this* was not your touch. You have a much more [beat] *direct* approach, might I say. [beat] No, this seemed merely a dream. Or perhaps I'd died and descended. For I am so, so wont to descend.

NURSE (distant, through static fuzz)

The patient ~~agreed to~~ [static fuzz] ~~be honest~~ now please ~~answer~~
the question.

CHARLES (terrified, much echo)

Yes, yes, of course. [beat] Salt Lake. I - it was once my home.

99. HOLLOW ROOM SILENCE.

100. TORCH LIT.

CHARLES (Narration)

Suddenly, there upon the ground, not a few feet before me, a
torch emerged. Lit at its own behest. And at last the corridor
became illuminated, if not only for an arm's stretch. Hard white
walls, hard white floors. And nothing of a beast behind me. Only
the long, trailing dark.

NURSE (distant, through static fuzz)

The patient ~~may now~~ [static fuzz] ~~continue to progress in this~~
~~evaluation~~ and next step.

RADIO: Outcast was created by María Fernanda Vidaurrazaga and JT Lachausse. Starring Ivory Amor D’Francisca as Jesse Rogers, Jade Duong as Helix, Daniel A. Stevens as Charles Osgood, Griffin Otto Deniger as the Nurse, and Maria Fernanda Vidaurrazaga as Spectra. This episode was written by JT and directed by Fernanda with support from our assistant director Sebastian Sotelo. Produced by Eloise Bernier and Kevin Hsieh. Dialogue editing by Miles Crenwelge, sound design by Rye Dorsey, with music by Samuel Kinsella.

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month you too could get a special shout-out at the end of our episodes like...

1. Alan L and his clever tunes.
2. The lady of many a cowboy's dreams, Miss Thalia W.
3. Patricia D who no lawman can prove to have seen in the salt marshes.
4. Lisbeth S who is currently awaiting a beautiful sourdough starter to arrive all the way from Lincoln.
5. Val V who once gambled her way out of a potential hospital trip.
6. Susan D who legend says has never once had a bad dream, lucky Susan.
7. Lover of nature and shopping alike, the notorious Fearless Lila.
8. Just a tad more mysterious than the bear Jesse found in Lincoln, Nebraska, it's Chelsea S.
9. Bunny Hop who has been known to quickly and safely traverse many a labyrinth.
10. And last but not least, Paul R who once shopped at the Lincoln General Store during its last year of operation.

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