

RADIO: Outcast

Abigail

Written by

Maria Fernanda Vidaurrezaga

## **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 Goddess 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 Goddess of Mass Communication, each night.

### **Charles Osgood (An alias)**

White, 20s, a master of disguise and conman contracted by the Goddess of Time desperate to live despite a mysterious illness. Keeps notes on a tape recorder as part of his mission.

## **OTHER PLAYERS**

### **Emi**

Goddess of Time, eternal, a valley girl with a lack of empathy and a huge ego. Helix's resentful ex and Charles's master.

### **Coda and Quarter**

Helix's familiar and Jesse's horse. Both are "voiced" by sound clips edited together for meaning.

- **Abigail Rogers**

## **SETTING**

1887: swan song of the American West. Could be any place where you'd expect cowboys, shoot-outs, and dusty saloons. But what's with that black monolith over there, in the distance?

## **\*NOTES**

All music and key audio cues will be numbered and outlined as follows:

1. CHARACTER A'S THEME.

2. GUNSHOT.

Unless cued in script, music will be added as seen fit during post-production.

- [brackets] are used for implied dialogue: "Mmm. [Yes.]"
- (parentheses) are used for dialogue actions: "Okay. (sigh) Let's move. (beat)"
- (*parentheses + italics*) are used for dialogue direction: "*(disbelieving)* Right."

**Maria Fernanda Vidaurrazaga (showrunner):** Howdy Outcasts! Hope you've been enjoying the show. As season two creeps to a close, we are launching a fundraising campaign for our third and final season! For our trio to reach the end of their quest, we're hoping to raise \$5,000. Visit [igg.me/at/radiooutcastseason3](http://igg.me/at/radiooutcastseason3) to check out our goals, rewards, and a video detailing our vision for Season 3.

**Jade Duong (Helix):** Your contributions help fund the show's production. This includes high quality sound design, excellent performances, and help behind the scenes. Backers will receive exclusive rewards such as phone wallpapers, custom merchandise, or even the first pages of season 3 before airing.

**Griffin Otto Deniger (Mada, Salvandar, and more):** We have several exciting stretch goals! If we reach that \$5,000 goal, we will release a book containing extra story content and a peek behind the curtain for our top donors. If we raise \$6,000 we will produce bonus episodes as voted on by fans.

**Ivory Amor D'Francisca (Jesse Rogers):** On the weekend of each remaining episode's release, we will be streaming on Twitch to promote this fundraiser. Follow us on social media for updates on the fundraiser and season 2 & 3.

**Daniel A. Stevens (Charles Osgood):** Season 2 was only possible thanks to the contributions made on IndieGoGo and Patreon. Your support is the reason RADIO: Outcast continues to exist, a responsibility we do not take lightly. Visit [igg.me/at/radiooutcastseason3](http://igg.me/at/radiooutcastseason3) today. The three is the number three not spelled out, everything else is spelled out. Get ready for an unforgettable ending and for even more strange fun in the

West!

RADIO: Outcast is a haunting, gunslinging podcast for mature audiences. Content warning: this episode contains depictions of coughing that could trigger misophonia at the start and end of the episode as well as depictions of terminal illness, gun violence, and character death throughout the episode which may be upsetting for some listeners. We encourage our listeners to prioritize their safety before venturing ahead. Thank you.

## A-Side

### Scene One: Inside a house in Abilene

1. WE HEAR A FIRE CRACKLING AND WATER BOILING.
2. A WOMAN COUGHING.
3. THE ROILING BOIL OF WATER GETS MORE AND MORE AGGRESSIVE ON TOP OF THE COUGHING, WE HEAR THE LID OF A POT, PRESUMABLY WHERE THE WATER IS BOILING, SHAKE.
4. THE WOMAN CONTINUES TO COUGH AND BEGINS TO LOSE HER BREATH.
5. THE SOUNDS OF THE WATER BOILING, THE LID CLATTERING, AND THE WOMAN COUGHING CONVERGE TOGETHER INTO A CACOPHONOUS CRESCENDO, BECOMING MORE LOUD AND PROMINENT THAT WE ARE LEFT WAITING FOR THE MOMENT WHERE SOMETHING GIVES UNTIL...
6. AN ECHOING THUD.
7. THE PIERCING SHRIEK OF A BIRD CALL CUTS THROUGH THE SCENE.

### Scene Two: Somewhere in Central Kansas

8. A BEAT. PAGES TURNING, THE SOUND OF A PEN TO PAPER.

**Jesse (narration)**

[I] Remember there was this one time that a young, black colt got lose. Me and my Pa went after it, rode nearly a full day 'fore we found it. Back then trackin' a creature was new to me, so I remember bein' all sorts of confused while we scoured through the land that night. Kept lookin' at Pa, wonderin' if he'd give up and knowin' he wouldn't, couldn't afford to return without it. We'd been just about to turn west when we hear this sound.

9. THE PIERCING SHRIEK OF A BIRD CALL.

A bird, must've been an owl that late, shrieking so loud I could feel the sound in the back of my teeth. Next thing I know Pa's pulled out his gun. I ask him what's wrong, he shushes me, and then takes off the way we heard the bird.

10. HORSE GALLOPING.

Turns out we were right on top of the colt all along. He'd fallen into a hole in the ground. Got off my horse to get the rope off my saddle when Pa gave a cry all of a sudden.

A rattler shot up at me! But Pa shot it just in time. When I asked him after we got the colt out of the hole how he knew to pull out his gun he taught me about the Death Bird.

11. FAR ECHO: THE PIERCING SHRIEK OF A BIRD CALL, <<AN OWL>>

He told me it's a thing as dark as night, with a cry that could strike terror in even the heart of a man made o' stone. He told me to always listen to that cry, it's a warning of death around the corner. And when Death is kind enough to offer us a warning, it's best to listen.

Should've listened closer when the day started. Maybe I would've noticed it sooner.

12. CODA TWEET-TWEETS

**Charles**



Uh, uh, uh...Propose! Propose. No, no, no uhhhh. I didn't -- I didn't finish that word. I remember Jesse already...uhhhhhh. Well, I suppose -- Oh! Suppose. Ha ha! Suppose.

**Jesse**

Verbose.

**Helix**

*(laughs)* Uhhhh, brown-nose!

13. CHARLES COUGHS.

**Charles**

Does that count as two syllables? Is it not two words?

**Jesse**

Barefoot's toein' the line, I'd say. It's a compound word.

**Charles**

This is vile favoritism!

14. HELIX LAUGHS.

**Jesse**

Hey, I want her to lose too.

**Helix**

*(she gasps dramatically)* That is vile favoritism. You two 1887 locals are singling me out because I've got a century on ya!

**Jesse**

No, it's cause you're the worst sport whenever you win. Your turn, Osgood. Make it a good one. You've got this.

**Charles**

What? But the rhythm of the game has already been compromised! Should we not carry on with a new word? What does the Crabbo rulebook say?

**Jesse**

I told you it's called *Crambo*.

**Charles**

*Crambooo. (he chuckles)*

**Jesse**

But fine. How 'bout we try with two words now? Only the second one has to rhyme but the phrase should make sense.

**Helix**

Easy!

**Charles**

Two words?

15. CHARLES COUGHS, LONGER.

**Jesse**

That cough is getting worryin'. Drink some water.

**Charles**

No I'm fine, I'm fine. Thank you.

**Jesse**

Alright, two words! Best wishes.

**Helix**

Less switches.

**Charles**

Oh, uh. Wishes? Dishes. Wet dishes!

**Jesse (impressed)**

*Smooth.* Tall witches.

**Helix**

Green pitches.

**Charles**

*(struggles)* This is ridiculous! How am I supposed to compete with you two? You each carry loaded dice when it comes to rhyming. Jesse spends every evening writing words down and he invented the game! And Helix, you invented music!

**Jesse**

Didn't invent the game. My Pa and his friends taught me.

**Helix**

Technically, I *did* invent music, but I had nothing to do with the whole rhyming thing. I just like that it happened. And aren't you Mr. Gift of Gab? Where's the gab?

16. CHARLES COUGHS.

**Helix**

*(sarcastically)* Is that the gab?

**Jesse**

Hey, Osgood, quick question. You sure that map is right?

**Charles**

*(clears his throat)* Our best leads have been rumors, guesses, and the vague circle clue we found. All things considered? Yes, I think I've made a fairly good map.

**Jesse**

Makes no damn sense. Shouldn't we be headed East?

**Charles**

We haven't heard any clues about the next tower's location and we're all exhausted after that *(clears throat)* experience in Nebraska. With my cartography background I am our best shot, and I believe that we need to turn West.

**Jesse**

Maybe experience don't mean squat if we ain't actually moving in a circle. I know these lands, we're near the Queen of Kansas Cowntowns. Got friends and family there that might have heard somethin'.

**Charles**

Rogers, if I am meant to be our designated guide throughout this journey, then I ask you to trust me. Unless you simply wish to visit Abilene (*pronounced Able-lean*) for personal reasons?

**Helix**

Awww, that's so sweet. Jesse's homesick. Man, I wonder what your friends are like. Do they all have codes too?

**Jesse**

What? No. And that's not it. Charles is wrong. Twice over. It's Abilene to start not Able-lean. And West is a parentheses, East is a circle.

**Charles**

I am not wrong. Right, Helix? Perhaps about pronouncing a word I've only ever read on the page but about --

**Helix**

We were having fun and now you guys are being testy! Sort it out without sticking me in the middle, I'm taking a water break.

**Charles**

I was not being "testy". My skill was questioned.

**Jesse**

Oh hush up. Look, just hand over your map then I'll tell you where we might find this thing if we really are goin' West.

**Helix**

*Compromise.* See! Good job guys.

**Charles**

Oh fine. But no matter what you find I stand by what I said, the tower is likely West (*he coughs*) not East.

**Jesse**

How 'bout you quit yappin' and drink water? Now where is it?

**Charles**

In my bag under the No-kiah [*mispronouncing Nokia like Uriah*].

**Helix**

*Nokia.*

17. WE HEAR JESSE JUMP OFF HIS HORSE.

**Jesse (narration)**

Charles and Helix took their canteens and sat together under the shade of a tree. Maybe I was a bit homesick. Maybe we all are. To top it all off my head's been achin' like somethin's been trying to squeeze its way out my eye sockets for days.

Still, I really was starting to think I could trust these two. And maybe that's my fault. The ice cold dread that spread across my body when I pulled out that map.. I've known Charles is a charlatan at best for a long time now. I know that. He lies. He lies well. But I thought those lies had more to do with him than us. So as I lifted the device he'd taken to carryin' lately and opened the leather envelope carryin' two maps, I didn't see it comin' when the first I unfurled bore Sam Vogel's Gang's mark.

**Jesse**

*(Holding back)* How'd you get this?

**Charles**

Hm? (beat) Jesse, it's not what you think.

**Jesse**

Yeah? What am I thinkin'? Huh? *(reading Vogel's note)* "Try not to get lost on the way, boys. The greatest secrets are hidden in



plain sight. See you soon, Sam Vogel." Why the fuck do you got a map to those bastards' hide out?

**Charles**

I promise you it wasn't given to me, I found it.

**Helix**

What? No. A-are you sure? Let me see that.

**Jesse**

*(To Charles)* When?

**Charles**

Jesse, please, can we just be civil about this? Please?

**Jesse**

*(Forcefully)* I said, *when?*

**Charles**

When they took me! I realized who they were to you and I thought... I planned on giving it to you, I swear. My intention was never to keep this hidden for the *entirety* of our journey.

18. WE HEAR THE SWISH OF JESSE'S GUN FLYING OUT OF HIS  
HOLSTER, THE CLICK OF THE BARREL.

**Jesse**

You fuckin' rat.

**Helix**

Whoa! Hey! Stop!

**Jesse (narration)**

Helix ran between us, right where my gun was pointin'.

**Helix**

Slow down, Quickdraw.

**Jesse (fuming)**

You're crackin' jokes? *Right now?* Get out of my way, Helix.

**Helix**

Not until you calm down.

**Jesse**

*Goddamnit.* Move!

**Helix**

Put the gun down.

**Jesse**

He lied to us. He kept the thing I've been looking for from me knowin' full well it's the one thing I'm alive in this world to do. You think he gives a shit about us?

**Helix**

Yeah. I do! We wouldn't have gotten this far without him. He just saved my ass in Nebraska. We never would have found the tower in Salt Lake City, or in the desert, or really most of them. After all this time, after everything we've been through, we all "give a shit" on some level about each other. So I'm not gonna let you hurt him. If you'd slow down for a second you'd realize you'd regret shooting him too.

**Charles**

Helix. I -- He's right to be upset. I -- I'm sorry. Truly. But I can explain. I can.

**Jesee**

Don't wanna hear another word from you. Either you're workin' for 'em or you're a fuckin' snake. Don't matter. You fucked with

the one thing, Charles, the **one thing** you knew you shouldn't with me. (*To Helix*) If he's lied to me he's lyin' to you too.

**Helix**

Jesse, just --

**Jesse**

No. No! I've had your back all this time!

**Helix**

I know, okay? Okay, I know. But right now you're the one pointing the gun. He's...obnoxious yes, but he's not -- Charles isn't -- We won't know what he was actually thinking when he hid that map or the full story of how he got it if you *kill him*. Please.

19. LONG BEAT WHERE ALL WE HEAR IS JESSE'S HEAVY BREATHING.

**Jesse**

I'm out.

**Helix**

You can't. No, what do you mean?

**Jesse**

Don't. *Touch me.* Means what I said, I'm out. I'm. Out.

**Jesse (narration)**

Walked over to Quarter. My head was starting to burn, I could feel the pain behind my eyes. For a moment, Quarter looked as large as an elk till I touched her shoulder.

20. WE HEAR JESSE GET ON HIS HORSE.

**Charles**

Jesse, Jesse. Please allow me to explain, I was -- (*He starts hacking suddenly and violently. He struggles to speak.*)  
Damn it...I...Just please Rogers, give me a minute! I-- I--  
(*coughs, unable to speak*)

21. QUARTER NEIGHS.

**Helix**

Hey! You can't go. Jesse! Jesse, please!

22. CHARLES COUGHS.

23. JESSE RIDES AWAY.

**Helix**

Don't go!

24. WE CONTINUE TO HEAR CHARLES' COUGHING, UNTIL IT FADES INTO THE DISTORTED SOUND OF A RADIO TUNING.

25. THE "RADIO" TRIES TO TUNE INTO A FEW DIFFERENT "STATIONS" A LA SONNY MACHINE.

**Helix**

(Static)...Charles, Charles...(Static) ~~S~~eriously if you're lying... (Static)... ~~W~~hat's wrong? Your face is... (static) Charles! Charles!

**Emi**

(Static) You were supposed to...(Static) Gods, like you really are so totally useless... (Static) Specs, ~~S~~hould've known Helix would be... (Static) ~~o~~ut of your league.

26. CHARLES COUGHING IN AND OUT OF STATIC.

27. A BUTTON CLICKS. IT ALL TURNS OFF.

**Scene Three: Abilene, Kansas**

28. SILENCE. A BEAT, TWO.

29. SLOWLY WE BEGIN TO HEAR A HORSE CLOPPING ALONG.

30. A PAGE TURNING, PEN TO PAPER.

31. THEN HORSES HUFFING, WAGONS, A TRAIN WHISTLE, THE SOUNDS  
OF PEOPLE TALKING AND MOVING THROUGH.

**Jesse (narration)**

Funny how little one's gotta think when they're on a path they've traveled most of their life. But when I saw the rails and the town on the horizon it all looked larger than ever.

**Jesse**

Am I just plumbd or you seein' that too, Quarter?

**Jesse (narration)**

From far away, looked like Abilene had grown buildings taller than even the towers since I'd been gone. Tall enough to touch the sky. Thought my tired mind was playin' tricks, that ache

behind my eyes was still there. But soon as I got closer it all looked the same as usual. Home. Just as I left it. (beat) We kept on and came upon a rusty sign blocking the path into town.

**Jesse**

We're not goin' back.

32. QUARTER NEIGHS.

**Jesse (to Quarter)**

Helix made her choice! (beat) See that big ol' plume, girl? It's the metal devil itself. That train station is why all the cowboy work leaked out of Abilene.

**Jesse (narration)**

Tugged on Quarter's reins to go around through a backstreet past the train and soon after familiar faces were glancing my way. Usually keep my eyes forward and mind my own but I was still fumin'. And I'm different now. It's been months since I've been able to die. No one could do nothin' to me for bein' true. So when they looked, I looked right back at 'em.

**Jesse**



That's Ern's hardware store. The rat still owes me and Bill for fetchin' his goods from Texas last year before the blizzard hit.

33. QUARTER SLOWS DOWN AND COMES TO A STOP.

**Jesse**

Nearly froze in place tryin' to help Mr. Smythe with his horses when his stables caved in during the storm. I was in bed for days. Neither he, nor Dillon, nor anyone ever said a word to Ern when they heard what he did. Folks here *love* callin' themselves upstanding but then steal from us so-called *criminal* cowboys.

**Jesse (narration)**

Ern was watching me from inside. Thought about stompin' in and demandin' he finally made it right. Thought about it some more. But immortal or not, goin' in and demandin' old money just then wouldn't serve me much good. What I needed was to see my Ma.

**Jesse (narration)**

Rode past the store, the bank, couple of ramshackle houses, and finally arrived outside my own doors.

34. WE HEAR THE CALL OF THE DEATH BIRD AGAIN.

## Scene Four: Outside the Rogers' Home

35. QUARTER NEIGHS.

**Jesse**

Alright! Let's set you a nice place to rest. How's that sound?

36. QUARTER HUFFS.

37. A CREAKY DOOR OPENS.

**Jesse (forcefully casual)**

Empty. That's good. Means Ma sold our last horse like I asked.

**Jesse (narration)**

Place was clean, a bit dusty, but loved like ever. Showed Quarter into a spot where there was still plenty of hay. Could've been leftover, but knowin' Ma she'd kept it thinkin' that whenever I came back I'd probably have a horse again.

**Jesse (forcefully cheery)**

See, we've got your own space, food at the ready, and look! Got some farrier tools here, so I'll finally be able to trim and replace those old shoes of yours. Pretty nice, huh?

**Jesse (narration)**

Took the crumpled map I nabbed just before I rode away and folded it into my diary before taking my bag along with the rest of my saddle off Quarter's back.

**Jesse**

Know it ain't what you're used to but...oh this -- this could be a good home for you. Too. My meeting them -- both of us meeting them was Chance. We've got things to do. Our fates are tied to that *gang*, not... Plus, you'll like my Ma, I promise.

38. QUARTER HUFFS.

**Jesse (narration)**

A stray breeze swept into the stable. Brought a chill to the back of my neck. Tried to rub the feeling away but it lingered.

**Jesse**

Eat your fill. Be back in a few to introduce you.

39. A DOOR SHUTS.

**Scene Five: Inside the Rogers' Home**

40. ANOTHER DOOR OPENS, FOOTSTEPS.

**Jesse**

Ma?

**Jesse (narration)**

Found my mind easin' soon as I stepped inside. Set my hat on an old rack by the door and set my bags aside. Crossed through the living room into the kitchen. (beat) Was *strange* being back here after so many months. Last I saw this kitchen it was a whole lot larger on a stage on the Missouri River. That damn Alderman. Still don't know how my kitchen wound up on his stage. Suppose stranger things happened that day.

41. JESSE LIFTS THE LID OFF A POT AND THEN DROPS IT SHUT.

Looked like Ma had been in the middle of readying a meal. A pot of water sat on the cold stove.

**Jesse**

Ma? You home?

42. FOOTSTEPS.

**Jesse (narration)**

Saw her round the corner sitting at the end of her bed, through her cracked door.

43. DOOR CREAKING OPEN.

**Jesse**

There you are! Ma, didn't you hear...me?

**Jesse (narration)**

The room was empty. Just a curtain casting a weird shadow as it moved from the open window. Though I -- Though I coulda sworn...

**Abigail**

This child. What are you hollerin' in my house for?

**Jesse**

Wouldn't be makin' a racket if you'd answer.

**Jesse (narration)**

Turned around and there she was. Abigail Rogers, dressed in her sleeping clothes. She raised an eyebrow at me, shook her head, walked past me into the room, and then stared out the window.

**Abigail**

*(She coughs lightly)* Gettin' cold in here, isn't it?

44. FOOTSTEPS. A WINDOW SLIDING CLOSED.

**Jesse**

Helps if the window's closed.

**Abigail**

Wasn't me who opened it. (Beat) Bill came by.

**Jesse (narration)**

Bill had the habit of watchin' over us like he were family, 'specially since Pa passed. (beat) She didn't look well. Even with my eyes hurtin' I could see she weren't...all-together. She seemed tired, sweat making her whole face glisten an eerie way.

**Jesse**

You feelin' alright? Let me check your forehead.

**Abigail**

*(She clicks her tongue)* I'm fine. *(She scoffs)* Comes home and starts screamin' and lookin' at his Ma like she's some sort of

horse in need of carin'. No hellos, no explanation 'bout where he's gone, *nothin'*.

**Jesse**

Aw c'mon, Ma. I'm sorry, alright? *Hi*.

**Abigail**

Hello.

**Jesse**

Tell you everything you want over lunch, how's that?

**Abigail**

*(She laughs)* You cookin' for me?

**Jesse**

'Course!

45. A CLOCK CHIMES AS THE HOUR CHANGES.

### **Scene Six: Inside the Rogers' Home**

46. THE SOUND OF CUTLERY CLINKING ON PLATES AS THEY EAT.

**Jesse**

Go on and eat. Promise my cooking's gotten better.

**Jesse (narration)**

She smiled at me then stared at her plate. She was definitely sick, her hands shook when she picked up her fork. Only seen her shake like that a few times, bulk of them when she came down with somethin'. Thought the fork was gonna fall right through her hand. Seemed to take all her strength to move it from the plate to her lips. And when she did, even she seemed surprised by the accomplishment. The sweetest smile hugged her face.

**Jesse**

Good?

**Abigail**

Better than every meal I've had all month.

**Jesse**

*(laughs, more comfortably than ever before)* What did I tell you?

**Abigail**

Still don't change the worry you left me with since you ran.



**Jesse**

Promised you I'd be back when I left.

**Abigail**

Yeah, and you promised to get me every book to have ever been written when I taught you words too. I'm your mother. Means I don't need you to promise me any gift, even if that gift is you. Also means I get to worry. (beat) Though I met an old traveler and told him about you not long ago. Said I needn't worry.

**Jesse**

Mmm. Well, he ain't my *parent* so I'd trust your judgment first.

**Abigail**

(*laughs*) Would you now? First a meal and now he's bein' mighty agreeable. Either this day is blessed or you've finally learned.

**Jesse**

Maybe it's both? Who was this old fella, anyway?

**Abigail**

Told you, just some traveler. He passed by the house some time ago. Told me a bit about his travels. Said he was headed to our sister city in Texas. Anyhow, I wound up tellin' 'im about my

son, my reckless and fearsome child who up and left home to find dangerous men despite my beggin'.

**Jesse**

*Ma.*

**Abigail**

I was crazy enough to let you run off, think the least you owe me is ability to speak freely. That old fella told me you'd be home safe and whole soon enough. And here you are!

**Jesse (suspicious)**

Sounds like the old fella had the gift of prophecy. Didn't know I'd be here till this mornin' myself, to be honest. He say who he was? Or why he was so sure?

**Abigail**

He did. Made a very compelling case, in fact.

**Jesse (trying to get her to talk)**

*Yeah?*

**Abigail**

You gonna tell me where you've been?

**Jesse**

(beat) Yeah. Okay.

**Scene Seven: Inside the Rogers' Home**

47. A PAGE TURNING, PEN TO PAPER.

**Jesse (narration)**

I try not to think about it much these days, how we were after we found out Pa was killed by rustlers. But here we were now, sittin' together after bein' apart for months, talkin' about him dyin' without actually talkin' about it.

Remember when we found out she was sat with me on the floor of this very kitchen while I cried. My voice was so raw I wasn't talkin' for a week. Got mad at her for not cryin' with me, for bein' so unshakable while I'd never felt worse in my whole life. Was too tired to go to my room after, so she set up a few blankets and a pillow for me to sleep on by the fire. Then she went to her room. She must've thought I'd fallen asleep but I heard her. Can still hear her now. Those muffled sobs shook the house.

Next day, she told me to talk to the pastor while she found a second job. She'd take care of the Smythe's children durin' the day, then come home and sew dresses at night. Abigail Rogers, now a widow. The hurt I rarely saw in her eyes I saw in her hands and knees. No matter how tired she got, she kept on for us.

**Abigail**

New Mexico! How was it?

**Jesse**

Unhelpful. Wound up bein' strange and troublesome.

**Abigail**

Much of the world is. But you didn't come home after.

**Jesse (relaxed and casual)**

Yeah, well that was the trouble. Missed my shot to get a clue on where to go next all because of this *woman* I met.

**Abigail (excited)**

Ooooooh, a woman?

**Jesse**

And a *man* too. We *all* met at a mayor's party.

**Abigail (disapproving)**

Mmmm. You found trouble at a mayor's party?

**Jesse (narration)**

Told her most of everythin'. Kept the dangerous and weird parts to myself. Like my time on the stage; Lincoln, Nebraska; all the times I'd been shot and not killed; Helix bein' a God. Mostly I didn't want her to fret. It's one thing to go after a gang on my own, another to help a goddess retrieve her powers while several other powerful gods are against her and her friends.

**Abigail**

You and this Charles snuck in dressed as miners?

**Jesse**

That was the *plan*, but no. Helix found the way in when she wandered off to a show, which wound up being a secret Mormon meet-up. Still not sure 'bout that. It was always one thing then another with those two. Couldn't keep half of it straight.

**Abigail**

Sounds lively! That's good. You need people like that.

**Jesse (narration)**

Kept talkin' for ages. Did consider tellin' her 'bout the immortality. Could give her some peace of mind. My own death's never bothered me, last death that probably did was Pa's. Part of bein' alive is dyin'. That's always true, even in a chaotic world, living things die. The end may come difficult, or cruel, or peaceful but it'll come. There are right and wrong things, meeting Helix and Charles can't shake universal truths forever.

Then, out of nowhere,--

48. STATIC, THE TICKING CLOCK SPEEDS UP.

-- felt lightning behind my eyes. Too bright. Like electricity was shining everywhere, like I was somewhere else. And Ma, she was sittin' in front of me one second, then I could see right through her. And then she was gone. Squeezed my eyes shut, blinked over and over, 'til things were back in place. But I felt the chill from the stable return.

49. THE TICKING CLOCK RETURNS TO ITS NORMAL SPEED.

**Jesse**

*(Hisses in pain)* Sorry, Ma, my head's splittin'. We got any tea?

**Abigail**

*(she coughs)* Same cabinet as always.

**Jesse**

You catchin' cold? I'll make enough for the both of us.

**Abigail**

I'll never say no to anythin' you make me, baby. Go on.

### **Scene Eight: Inside the Rogers' Home**

50. A CHAIR SCRAPES THE FLOOR WHEN HE STANDS. BEAT. A CABINET  
OPENS.

**Jesse**

Like I was sayin', don't care what excuse he comes up with. Knew he'd been a liar the moment we met. Osgood ain't even his name, it's Cannon. But this? Nahh. So I took the map and left 'em both on the road. Rather be home than get blindsided again.

**Abigail**

Hmm.

51. MUGS CLINKING.

**Jesse (exasperated but polite)**

*What?*

**Abigail**

Thought the story would end differently.

**Jesse**

Don't worry, I'm still goin' after Vogel and his. Was a bit sidetracked is all, but *now* I can focus on what matters.

**Abigail**

Lord on High, what matters, he says.

**Jesse**

Thought we were past this.

**Abigail**

Past gettin' yourself killed over nothin'?

**Jesse**

What, Pa ain't nothin' now?



52. THE WATER BOILS AND THE POT STARTS CLATTERING.

**Abigail**

A rumor ain't nothin', child. (*she coughs*) 'SpeciFICally not one that'll send you to the grave. (beat) I want *so much* for you.

53. WATER BOILING.

**Jesse**

Death don't scare me, Ma.

**Abigail**

No but surprises do. You think your Pa's happy you're lookin' to get yourself killed? No, baby, no. If I wasn't able to teach you the lesson myself, sure as Heaven he taught you to never pull a trigger with an *angry* heart before he left us.

**Jesse**

Pa didn't leave. He was stolen from us!

54. WATER BOILING GETS MORE INTENSE.

**Abigail**

Life is unkind and unwieldy. Can't control its course, just how we react. Think killin' those men will bring him back?

**Jesse**

It ain't about that! He--

55. ABIGAIL COUGHS AGAIN. THE KETTLE WHISTLES LOUDLY.

**Jesse (softer, fight drained out of him)**

Ma. (*He sighs*) See! I knew you weren't well.

56. A CHAIR SCRAPES AGAINST THE FLOOR. THE KETTLE STOPS WHISTLING.

**Jesse (narration)**

Her skin looked at once as dull as ash and like she'd walked out into a light rain. I went to her side but she raised a hand to stop me, coughing into the shawl across her shoulders. My headache got worse the more I watched her. And the more I watched her the less she seemed to be there. Like lookin' at somethin' with your eyes crossed. Like there were two of her in the room. My Ma and a gray, nearly see-through, imprint of her.

57. COUGHING ENDS. THE HISS OF A FIRE BEING DOUSED.

**Jesse (narration)**

The water boiled over onto the stove, drippin' down toward the burning coals below the kettle.

**Scene Nine: Inside the Rogers' Home**

58. WATER POURING INTO A CUP.

**Jesse**

Here.

**Jesse (narration)**

Again, she struggled to lift the cup to her lips and sipped slowly. Didn't feel right to break the quiet so I waited.

59. LONG BEAT.

**Abigail**

I want you to be happy more than *anything*, and I'd bet before this morning you were.

**Jesse**

How am I meant to trust them? They know what this meant to me.

**ABIGAIL**

Is the story of your life really about vengeance?

**JESSE**

Maybe it's about death.

**ABIGAIL**

All good lives are filled with death, child. Means you had the blessin' to live and love. But life and death aren't tameable.

**JESSE**

You're making this 'bout somethin' else. They're bad men, Ma.

**ABIGAIL**

Who will see their maker someday. By your hand or someone else's. Doesn't change my point. If it's a perfectly written life you're pursuing, this hunt of yours won't change a thing. You don't need to make the world right to grieve.

*(beat, softer)* You know, before you left I thought about tyin' you to the beams of this house. You were fifteen when I realized you'd been savin' some of your money for bullets. Never caught

you practicin' but it must have been a lot to get as good as you are. Where'd you go?

**Jesse**

An old trail Pa used to take me. South, near the river.

**Abigail**

Always wondered. '84 was when you took up those odd jobs, right?

**Jesse**

Yes.

**Abigail**

See *that*, that was when I realized there was no stoppin' you. A boy's father dyin' in the middle of nowhere over cattle of all things. Chalked up all the shootin' practice as just your way to keep yourself safe. But then Della thanked me at church after you tracked down her stolen goat and I knew you never left the kitchen floor after your Pa passed. She thought you were lookin' to protect the community. Which was sweet of her.

You're a *good* man. One I'm proud of. With a code or without.

Even from what you've told me about your time with those two strangers, I know you've helped many. But I also know it's all been shootin' practice for you. One more good deed, one more reckonin', all to prepare for the big one.

I hope the future I see for you won't be the one you get. But if you manage your goal, you kill those monsters and leave their cave alive, I worry you'll open your eyes and see *nothin'* but the kitchen floor! That's all I mean. *(beat)* How's that headache?

**Jesse (narration)**

She'd gone completely gray now. Could see the back of the chair through her torso. Her cup was still full. I -- I don't know what I was thinkin'. But I stretched my hand out to her on the table and turned my palm up to the Heavens. She smiled at me and I could hear the sigh in it that she didn't breathe. The fond and frustrated 'child' she loved to call me. She raised her hand and held her fingertips against mine...but I didn't feel nothin'.

60. MUSIC PLAYS: "One Last Moment" by Samuel Kinsella.

**Jesse**

(Near tears) I'm sorry.

**Abigail**

Shh, shh, shhh. S'alright, baby. No need for none of that.

**Jesse**

When?

**Abigail**

Not long. Few weeks, I reckon. No more than a month.

**Jesse**

I-- How?

**Abigail**

My lungs, I think. Fell sick and couldn't stop coughin', but you know me, kept workin' till I couldn't. Then one day I couldn't leave my *bed* without losin' my breath. The air left me with each cough, then phlegm, then blood, and before I knew it wasn't much left...Bill found me.

**Jesse**

I'm sorry. I'm sorry -- I -- I should've came back *soon* as New Mexico was dead end! I should've left them *long ago*! I -- I should've--

**Abigail**

Shhh, no, stop that. Jesse, I love you. I didn't stay here for an apology.

**Jesse**

But *Ma* --

**Abigail**

(*choked up*) Just wanted one more moment with my son.

**Jesse**

But *Ma* -- I -- I left you all alone.

**Abigail**

No. No, I wasn't! Had Bill, and Della, the church. And remember that traveler I met. He was kind to me too. Waited with me till Bill showed up. The traveler kept me company. Told me you were safe, safer than most people. *Blessed* by the Gods, *impossible* to harm. All I wanted was to say bye to you. And he said he'd let me. Said he felt he owed us both a gift, and that this would be my gift. Seein' you.



61. STATIC.

**Jesse (narration)**

The room became brighter. I began to see lightbulbs in the ceiling where there had never been any before.

**Jesse**

Ma. Ma, I don't -- I don't want you to go. I -- (*Surprised as he says it*) Ma, I'm not ready, Ma.

**Abigail**

Whenever you pick up a pen, I'll be with you in the words I taught you. When you laugh 'til your face is sore and your belly goes firm, you'll find my thumb at the corner of *your* lips holdin' that grin in place a moment longer. So long as there is love in the world, you will never lose me. You understand me?

**Jesse (crying)**

Yes... Yes, Ma.

**Abigail**

I love you.

**Jesse**

I love you too.

**Jesse (narration)**

Suddenly she looked over her shoulder, smiled like I hadn't seen in a long *long* time. (*laughs sadly*) I knew who it was for.

The room grew brighter and brighter, until I just could *barely* see.

62. SOUNDS OF NATURE, SOMETHING ETHEREAL.

**Abigail**

(*to someone else*) *Oh!* There you are.

63. THE MUSIC COMES TO AN END. THEN, QUIET.

**Scene Ten: Abilene**

**Jesse (narration)**

The house was different. Same rickety door, but the walls had changed. Brick stacks stretched high. Houses stacked on houses. I ran to the stables, to Quarter.

64. WE HEAR HIM RUN OUT THE DOOR, ANOTHER RICKETY DOOR OPENS  
AS HE REACHES QUARTER.

65. QUARTER HUFFS.

**Jesse**

*(sweetly but shaken)* Hey! Hey, girl. Sorry. Don't be afraid. I'm alright. It's alright. I just -- Fuck. *(he takes a deep breath, calms himself)* I can't -- I can't stay here. But I - Lord, she probably hates me too, huh?

**Jesse (narration)**

Knew where I needed to be. And this wasn't it. This wasn't home. Even if Helix manages to put everything back the way it was, don't know that I'll know where home will be after.

**Jesse**

*What* -- What am I thinkin'? I can't -- I still can't trust 'em. Even if I *want to go back* I - Nah. No. No, I -- I shouldn't.

66. QUARTER NEIGHS

**Jesse**

*(sighs)* I know. *I know.* I want to but all I can think is that I'm fucking mad. *I want to see 'em.* Even though... I just want to see them. Just -- Just one more time. Just 'til I know *why.*

67. QUARTER NEIGHS. THE SOUND OF A GALLOPING HORSE.

68. MUSIC STARTS: A NEW MORE UPBEAT VERSION OF JESSE'S THEME.

**Jesse (narration)**

Grabbed some airtights, my tools, and then we were burning the breeze. The buildings I thought I saw when I first rode in came into being all around me, high as towers, some higher still. The ground became hard and loud as I steered Quarter through crowds and corners and mechanical carriages.

69. HONKING.

**Jesse**

Hya! C'mon, girl, we gotta go back.

70. A TRAIN WHISTLE SCREAMS.

71. THE SOUNDS OF THIS WEIRD CITY FADE OUT.

**Jesse (narration)**

The sky was orange as I kept riding, could only make out the outlines of things as I rode toward the sun in the west. West to the unknown. West to *them*. Soon, I saw a horse with two figures on its back. And a bird flutterin' by.

72. QUARTER NEIGHS. WE CONTINUE TO HEAR THEM RIDE.

**Jesse**

Helix!

73. THE GALLOPING SOME TO A STOP. HORSES HUFFING.

74. CODA TWEETS ANXIOUSLY.

**Jesse**

*(Relieved)* Good, I thought I'd almost lost you. Look, I'm so--

**Helix**

*(Panicked)* I don't care.

75. CHARLES WHEEZING WEAKLY.

**Jesse**

No! I shouldn't have run off like that. You didn't -- You didn't do --

**Helix**

*Shut up, Jesse.*

76. CHARLES WHEEZING WEAKLY.

**Jesse (narration)**

And then I finally looked at Charles. He was clutchin' onto Helix's shoulder like a dead pelt. Face pale, lips turned blue. Helix's hair had fallen and tangled round her face, the trails of tears on her cheekbones still glistenin'. They'd left Charles's horse behind. And Charles -- Charles who I so wished to kill hours before, who I've distrusted since we met, who could *still* be hiding dark secrets...

77. CHARLES COUGHS, THEN WHEEZES.

78. WE HEAR THE CALL OF THE DEATH BIRD A FINAL TIME.

79. CHARLES BREATHEES DEEPLY, IT FADES OUT.

Terror turned my bones to stone. The Death Bird's cry urged me forward. Its warning clear.

End.

RADIO: Outcast was

**Created by:** María Fernanda Vidaurrazaga and JT Lachausse

**Starring:**

- Ivory Amor D'Francisca as Jesse Rogers
- Daniel A. Stevens as Charles Osgood
- Jade Duong as Helix
- And Brandi Robinson as Abigail Rogers and Emi

This episode was **Written by:** Fernanda

**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

Love what you hear? Your reviews on Apple Podcasts, Podchaser, and Goodpods keep driving us forward and help us reach even more ears. Don't know what to say? Rate the show wherever you're listening to spread the love!

Want more RADIO: Outcast? Dive deeper by visiting [radiooutcast.com](http://radiooutcast.com) and join the community on Instagram, Twitter, Tumblr, and our Discord server (all links in the show notes).

You can now snag yourself exclusive stickers and the full Season 1 Score from our shop! If you'd like to help us continue to grow and would like a backstage pass into the creation of RADIO: Outcast,

consider becoming a Patron at [patreon.com/radio\\_outcast](https://patreon.com/radio_outcast). Unlock behind-the-scenes secrets, original scripts, bonus content, and more. Like Wanted Posters of the Sam Vogel Gang or tickets to the Starlight Leisure and its one-of-a-kind show featuring the Alderman. For as little as a single dollar a month, you can join the Coda tier and get a special shout-out at the end of each episode like..

1. **Alan L** who has been a lovely patron at Abilene's infamous Alamo Saloon.
2. **Miss Thalia W** who has always been a fan of Abilene's dance hallls
3. Friend of the old owner of the Bull's Head Saloon **Patricia D**
4. The delightful dessert designer **Lisbeth S.**
5. Never one to walk past a poker table, **Val V**
6. **Susan S** who has been written about once or twice in the Junction City Union newspaper
7. The ever clever and always **Fearless Lila**, who once went toe to toe in an arm wrestling contest with Wild Bill before he ended his tenure in Abilene
8. **Chelsea S** whose curiosity has led her to see a man and his strange bird one quiet night
9. **Bunny Hop** the talented entertainer who has performed in Abilene's square before
10. And of course **Paul R** who has crossed through Abilene to the Chisholm Trail

To all of our patrons, thanks again. Your support means the world!  
And to everyone listening, safe travels.