

RADIO

Episode 8B

"The Unsounding"

Written by

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## **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**

**B-SIDE**

**Scene Ten: K Street, Lincoln, NE**

1. GENTLE WIND.

**JESSE (Narration)**

Waited for a good few minutes. No bear. Nothin'. Wouldn't have had the fire for it, anyways. Can't run from 'em. Can't shoot 'em down with any ol' pistol. But that made one gunshot. One bear. [beat] Hearin' things on that dead street. All around.

**JESSE (to himself)**

Ain't right. [beat] Ain't none of this.

2. BOOTS WALKING ON DIRT.

**JESSE (Narration)**

Shit, things been off since ol' barefoot and the dandy first showed up. But ever since that *Starlight Leisure*, [beat] I knew it'd been too easy. Tower showin' up like a free gammon.

3. BOOTS WALKING ON DIRT.

4. FAR OFF, GROWN ELK CRIES OUT.

5. BOOTS WALKING ON DIRT.

**JESSE (Narration)**

Now that elk wasn't coming. It was callin'. You learn to sort 'em out. The matin' call. Cry of fear. [beat] And a death call.

6. BOOTS WALKING ON DIRT.

7. CLOSER, BUT STILL FAR, GROWN ELK CRIES OUT.

**JESSE (Narration)**

Walked all of K Street. Trailin' that elk's cry, took until I was right there, right up on the steps of Lincoln's general store. Not until then did I realize where I was and remembered. [beat] That store has long been torn down. So what was I doin', standin' there, readin' that same ol' sign?

**JESSE (to himself)**

Drugs, medicine ... paints, oils ... station -

8. VERY CLOSE, GROWN ELK CRIES OUT.

**JESSE (Narration)**

[I] could see it from the front steps. Somehow. Feels like the word been followin' me. *Somehow*. Somehow that elk got inside the general store, tore the door wide open, but it wasn't standin'.

9. BOOTS WALKING UP STEPS.

10. HEAVY ELK BREATHING.

**JESSE**

They got you, huh? [beat] Don't mean no harm. No harm.

**JESSE (Narration)**

Middle of the general store. Down on its side. Had wet blood all across its white spots. Couldn't tell what got 'em. But it'd got him good. [beat] Somethin' about seein' a big beast like that. Tossin' his horns to and fro. Wonderin' why me. Starin' back at me with those big honey-colored eyes. Just hard to take.

11. HEAVY ELK BREATHING.

**JESSE**

Must've got you in the gut. [beat] Only gonna get worse.

12. KNIFE UNSHEATHED.

13. GROWN ELK CRIES OUT.

**JESSE (whispering)**

*Sshhh.* [beat] You did what you came to do.

14. HEAVY ELK BREATHING.

15. KNIFE INTO FLESH.

16. FADE OUT: ELK BREATHING.

**JESSE (whispering)**

Go on. Go on.

**JESSE (Narration)**

Pa taught me to dispatch. Knife under the throat. Didn't even twitch his legs. Honey eyes lookin' out the open door behind me, 'til they turned dark and his breath went.

17. MASSIVE THUMPS ON GROUND.

18. DEMONIC DEEP BEAR GROWL.

**JESSE (Narration)**

Turned 'round, and there at the door, some massive black bear.  
Blood at his lips. But I knew better. I knew much better. [beat]  
This buildin' was destroyed long ago. [This] wasn't but a dream.

**Scene Eleven: In the salt marshes outside of Lincoln**

19. <<EARTH OUAKING>>.

**HELIX**

C'mon, Spectra! Cut the shit! [beat] I know this is all a -

20. FAR OFF, BIG BOOM AGAINST EARTH. ANOTHER. ANOTHER.

**HELIX (mumbled to herself)**

Oh. [beat] My. Gods.

**HELIX (Narration)**

Alright. So a handful of weird lookin' salt people? With big empty eyeholes oozing salt? Sure, I can handle that. I mean, they're not *ideal*. But I can blast them to smithereens. Now, a fucking *goliath* made of salt? [beat] Look, if I wasn't human, I wouldn't have ran. I mean, I *knew* better. I knew it was one of Spectra's illusions. It could do no actual harm, *right*? [beat] Didn't matter. Like I said, humans have adrenaline. That fight-or-flight button. And for a moment, I was all *fight*. But when I turned around and the sun was blocked by a - a giant of salt? [beat] Mom, your daughter ran like she was Carl Lewis.

21. A BIT CLOSER, BIG BOOM AGAINST EARTH.

22. FEET ON DIRT, FAST.

**HELIX (panicked)**

Don't look. [breath] Oh Gods. [breath] Don't look.

23. HIGH ABOVE, SPECTRA'S CRUEL LAUGHTER.

24. CLOSER, BIG BOOM AGAINST EARTH.

**HELIX (Narration)**



That salt desert never seemed to end. Just on and on, the spongy earth against my feet. I hated my body, how it ached, screaming at me to give up. But I had to outrun the goliath's shadow.

25. EVEN CLOSER, BIG BOOM AGAINST EARTH.

26. HELIX GASPING FOR BREATH.

27. HELIX OOFING ONTO THE GROUND. THUD.

**HELIX (panicked)**

Get up, Helix. [breath, breath] Oh Gods, I can't move my -

**SPECTRA (from above, reverb)**

*Tisk tisk, sister! You're usually good at running from things.*

28. VERY CLOSE, BIG BOOM AGAINST EARTH.

**SPECTRA (from above, reverb)**

Like your *duties* ...

29. OH MY GOD IT'S GETTING CLOSE, BIG BOOM AGAINST EARTH.

**SPECTRA (from above, reverb)**

And your *unions* ... [beat] No worry, Helix. Just let it *all* go.

30. HOLY SHIT IT'S SO CLOSE, BIG BOOM AGAINST EARTH.

**HELIX (Narration)**

Spectra. *Why?* I couldn't understand it. [beat] Well, Mom. I hope you forgive me someday for what *I* had to do.

**Scene Twelve: K Street, Lincoln, NE**

31. BEAR GROWLS VIOLENTLY.

**JESSE (Narration)**

Seein' the danger so clear but the dream even clearer, [I] grabbed the gun from its holster, spun it in my hand, pointed high, and pulled the trigger.

32. GUNSHOT.

33. JESSE GASPS AWAKE.

**JESSE**

Jesus. (*sighs in relief*) Lucky.

34. HOLSTERS GUN AWAY.

**JESSE (Narration)**

In the dream there wasn't no safety on the gun when I'd pressed the barrel to my chin, but in the waking world it was a bit different. To my relief. Wasn't tryin' to die and come back again unless I needed to.

**JESSE**

How'd I - ?

**JESSE (Narration)**

There I was, in the back alley between two buildings, K Street, downtown Lincoln, leaned up against the wall like a drunk after a long night. I'd gotten outta that hell-dream, or whatever that was, that fake Lincoln, Nebraska, with that bear and the note in my gun. One helluva dream. [beat] 'cept it wasn't a dream.

35. QUARTER NEIGHS.

**JESSE (surprised, softly)**

Quarter. Hey, girl. You followed me all this way?

36. QUARTER NEIGHS.

**JESSE**

Any clue where the other two wandered to?

37. BOOTS ON DIRT.

38. PASSERBY CHATTING.

**JESSE (Narration)**

Things got usual again. Folks on the road, birds chitterin' up in the trees, no elks stormin' up and around. All usual 'cept for the two missin' folks at my left and right. [beat] Guess I oughta admit. Thought maybe Helix and Charles just went on without.

**JESSE**

'scuse me, ma'am, you seen a woman with no shoes on 'round here?

39. PASSERBY CHATTING.

**JESSE**

Ay, you. Seen a man with a powder blue suit, looks sorta smug?

40. PASSERBY CHATTING.

**JESSE (to a crowd)**

Folks, I got a couple missin'! Goes by Helix and Charles Osgood!

**JESSE (Narration)**

Passerby looked at me like I'd crawled out the ditch. [beat]  
Well, [I] suppose I just did. Nobody'd heard of no *Helix* or  
*Charles Osgood*. But after a few minutes of shoutin' up and down  
K Street, a kind stranger gave me a couple tips: If someone goes  
missin' up in Lincoln, Nebraska, and they weren't *intendin'* to  
go missin', then they're prolly gonna be in one of three places.  
[beat] The prison. The asylum. Or dead.

**JESSE**

*Shit*. Okay, which sounds best?

41. QUARTER NEIGHS.

**JESSE**

Right. Asylum first.

**JESSE (Narration)**

Down this road, down that road, on and on, 'til that big gray buildin' came into view. The Asylum. Took the last stretch by foot.

42. DOOR KICKED OPEN.

43. PEOPLE GASPING.

**JESSE**

I'm lookin' for a dandy sportin' a powder blue suit, maybe a big ol' fur coat. You seen 'im? [beat] How 'bout you, you seen 'im? What about a woman with no shoes on, probably talks a little -

**NURSE (annoyed, firm)**

Excuse me, sir. I need you to not kick doors or shout in the reception room.

**JESSE**

No one's shoutin'. I just need help. I'm looking for -

**NURSE (firm)**

And I am happy to assist you. But there is a proper way to do things. Without disturbing our patients or their families.

**JESSE**

*(annoyed, to himself)* Proper way. *(to nurse)* Alright. Fine.

**NURSE (softer)**

Now, what is the name? For whom you're visiting?

**JESSE**

Helix. No family name. [beat] Or uh, Charles. Charles Osgood.

**NURSE (annoyed, firm)**

Oh, *you* are responsible for Mr. Osgood? [beat] Very well. We found the gentleman on the front steps, talking to himself in his sleep. He wasn't on our dossier sent from the penitentiary, so we placed Mr. Osgood in a holding room. Yes, please follow.

44. HEELS CLACK DOWN A HALL.

**Scene Thirteen: In the labyrinth, Lincoln, NE**

45. FLICKERING FLAME.

46. CHARLES COUGHING, ECHO-ECHO-ECHO.

**CHARLES (Narration)**

I made down into the dark, torch-in-hand. With each footstep came another cough, and with each cough, the flickering torch winked with brightness. As if the curse inside me were feeding the fire. [beat] There comes this point, the moment in a dream when one recognizes the dream. The elements of this vision were far too mercurial and [beat] condemning. [beat] So how, I wondered, could I feel the flame’s heat? Why was the pain, the burn in my chest, ever-so present?

47. CHARLES COUGHING, ECHO-ECHO-ECHO.

**NURSE (distant, through static fuzz)**

Do you ~~wish~~ to be relieved [static fuzz] ~~of~~ the rot?

**CHARLES (hoarse from coughing)**



You intuit me well, sir. [cough, cough] And a way with words.

48. RADIO STATIC BUZZING.

49. FOOTSTEPS ON TILE, ECHO-ECHO-ECHO.

50. CHARLES COUGHING, ECHOES.

51. FLICKERING FLAME.

**CHARLES (Narration)**

I walked for some days, some many weeks, alone with the flame, and my feet, and the cough rising through me. The machine’s purr, looming in the dark. Charles Osgood, man of many words, drawn into silence. The humid breath I’d felt before seemed so distant. An era of peace, so long I was silent.

52. FOOTSTEPS ON TILE, ECHO-ECHO-ECHO.

53. FLICKERING FLAME.

**CHARLES (Narration)**

*"Why should you care about what's whispered here? Come, follow me, and let these people talk."* [beat] Then his voice returned.

**NURSE (distant, through static fuzz)**

You must ~~finish this~~ long journey [static fuzz] ~~before you can~~  
come to rest ~~body and soul.~~

54. CHARLES COUGHING, ECHOES.

**CHARLES (hoarse from coughing)**

Rest? [cough, cough] But I've fate to outrun, no?

55. RADIO STATIC BUZZING.

**NURSE (distant, through static fuzz, repeating)**

You must ~~finish this~~ long journey [static fuzz] ~~before you can~~  
come to rest ~~body and soul.~~

**CHARLES**

Indeed, I heard you bef - [beat] sir, am I not resting now?

56. RADIO STATIC BUZZING.

57. <<HUGE BREATHING>>.

**CHARLES (Narration)**

I felt its return. The heat upon my neck, the breathing beast.  
But I felt not fear. No, I felt - [beat] it seemed inevitable.

58. RADIO STATIC BUZZING.

**NURSE (distant, through static fuzz, repeating)**

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

[static fuzz]

59. <<HUGE BREATHING>>.

**CHARLES**

No. [long beat] [cough, cough] It is not.

60. FLICKERING FLAME.

**NURSE (distant, through static fuzz, but much clearer)**

Then ~~you~~ [static fuzz] ~~will~~ speak the name, ~~go on~~ speak the  
name.

61. <<HUGE BREATHING>>.

**CHARLES (gentler than ever)**

Conrad. [long beat] I am Conrad Mansfield.

62. FADE OUT: RADIO STATIC BUZZING.

63. FAR OFF: AN ELEVATOR DINGS.

**CHARLES (Narration)**

I felt the heat fall from my neck, and with it, the machine's purr. For a moment it was the flickering glow, and my own heart, and nothing more. [beat] Then a sound. The ring of a machine, somewhere down the corridor or perhaps within my mind. As the ring faded, as the torch faded, as the pain in my chest faded, as my own vision seemed to fade - [beat] a hand touched my shoulder. And at last, I turned to see.

64. FADE OUT: <<PULSATING BASS>> (1X).

**Scene Fourteen: In the salt marshes outside of Lincoln**

65. FADE IN: <<SHEPARD'S TONE>>.

**HELIX (Narration)**

You told us, Mom, to never become blinded by rage. We were the First Sisters, the Five Senses. And sisters fight. You warned us as if you *knew*. [beat] You know what rage can see through, when pushed. When built silently for years and years. [beat] A hundred million years ago, that salt marsh was nothing but a sea. Dinosaurs swam there. It took millions and millions of years for the water to recede, for each grain of salt to form. [beat] Through all those years. Spectra has hated me. Rage at my competency. Rage because she wanted all of your love. [beat] Fuck. We really created humans in our own image, didn't we, Mom?

66. BIG BOOM, RIGHT NEXT TO OUR EARS.

**HELIX (to herself)**

It's not real. It's not real. It's an illusion. It's a dream.

**SPECTRA (from above, reverb)**

Go on, sister! Call for Mother. She can't save your *friends*.

67. BIG BOOM, RIGHT NEXT TO OUR EARS.

**HELIX (to herself)**

My - my friends? [beat] *Spectra*. What did you fucking - *why* -

**HELIX (Narration)**

Jesse. Charles. They wouldn't know better. What if they didn't escape? Oh Gods. How long had she been following us? How long had she been spinning her webs? [beat] That's what I get. For watching her all those years, pulling painful images from people's minds. Spinning them into the subconscious, giving them nightmares. All she wanted was to torture them. See when they would wake up. *If* they would. [beat] I was too afraid of her.

68. HIGH ABOVE, SPECTRA'S CRUEL LAUGHTER.

**HELIX (desperate, shouted to the heavens)**

Fine! *Spectra*, I - I lose! I *lose*! Just please, please let go of my friends! They don't deserve this! [long beat] Do you hear me!? I said I *lose*, *Spectra*!

69. <<EARTH QUAKING>>.

**HELIX (Narration)**

I was nothing. Nothing in the shadow of that salt goliath. It blocked out the sun. It looked down at me, its expressionless head the size of a blimp. Arms and legs as long as towers. If it wanted to, it could smash me to pieces. Little dream pieces, but my human heart couldn't tell the difference. Death was death, and I wanted to survive, but more than that, I just wanted my Jesse and Charles to survive. [beat] This was all my fault.

70. FADE OUT: <<EARTH QUAKING>>.

71. HEAVY WIND.

**SPECTRA (near)**

Turn and face me, *Helix*.

72. A PAUSE, HEAVY WIND.

**HELIX (Narration)**

Always that fire-red hair. And her Godly familiar, that eternal cigarette, perched from her mouth. It's been the same cigarette since humans invented them. It just never seems to burn out.

**HELIX**

You have me. Now what do you want? What could you *possibly* -

**SPECTRA**

Spare me the appraisal, darling. You never had a way with words. I mean, isn't that why humans turned to writing? [beat, then laughing:] Oh, Helix.

73. A PAUSE, HEAVY WIND.

**HELIX (hushed, defeated)**

Is it Emi? Did she send -

**SPECTRA**

*Gods*, no. You think I heed the barking of *that* dog? [laughter] No-no, my dear. See, I've been *watching* you. Yes, I've been closer than you think. Maybe I was helping Emi, for a time. But she's too *cowardly* to make the tough choice.

**HELIX (hushed, defeated)**

The tough choice?

74. SPECTRA INHALES ON CIGARETTE. EXHALES.



**HELIX (hushed, defeated)**

All these years, Spectra. [beat] *Millions* of years, and you -

**SPECTRA**

On your knees, darling.

**HELIX**

What?

**SPECTRA**

If you're going to beg like a *human* then at least *look* like one.

75. A PAUSE, HEAVY WIND.

**HELIX (Narration)**

Spectra never thought I deserved my station, Goddess of Sound.

But now I was human. Now? Now Spectra had her chance.

**HELIX**

Wasn't the trial enough for you? You proved your point already.

I'm bad at being a Goddess. [long beat] No? So, what? You're

gonna become the Messenger Goddess of Sight *and* Sound?

76. SPECTRA INHALES ON CIGARETTE. EXHALES.

**SPECTRA**

Who says I’ll stop there, doll? Ridding myself of you is only step one.

**HELIX (shocked)**

What?

**SPECTRA (delighted)**

(*laughter*) Now close your eyes, Helix. Just pretend it’s all one, long, never-ending -

**HELIX (Narration)**

To protect myself. To protect Jesse, who always watches out for me even when it’s hard. To protect Charles, who always keeps me on my path. And to protect you, Mother, and all of my other sisters who despite everything I love. I did what I had to do.

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

**SPECTRA (laughing)**

Oh, that’s *rich*. You think you can harm me in my own creation?

**HELIX**

No, not harm.

**SPECTRA**

And by *that* you mean - [beat, yawn] *Goddess*. Why am I suddenly -

**HELIX**

If I am going down, Spectra. Then we are going down together.

**HELIX (Narration)**

Two expressions moved across her face. First, it was rage. That same rage I'd seen in Spectra since our conception. The way her eyebrows folded inward, her jaw tightening, how the cigarette stiffened between her lips. [beat] But then it was the *knowing*. The almost curl of a smile, the smoke calmly exhaling from her nose. At last, it was like she'd had her revenge. But just as well, she'd been freed of it. This was the irreversible day. For both of us. Sight and Sound.

**SPECTRA**

Your little lullaby? If I go comatic, darling - [beat, yawn]  
then you'll *truly* never break from this spell. Besides, I'm -  
[beat, yawn] I'm only a figment. Helix, did you *really* think -

**HELIX**

No, Spectra. *I'm* the one with a material form to return to. *You?*  
You're nothing but an entity. You *need* that familiar to have a  
corporeal form. It and you are inside *my mind*, Spectra. You're  
never getting rid of me now. I'm putting you to sleep here.  
Forever. [beat] If I'm going down, you're coming with.

**Scene Fifteen: K Street, Lincoln, NE**

**CHARLES (Narration)**

I confess, it took some time for the fog to lift from my mind.  
The vestiges of dream. I only know that I suddenly woke to -

78. DOOR KICKED OPEN.

79. HEELS CHASING AFTER.

**NURSE (annoyed, firm)**

*Sir*, I need you to identify yourself. You cannot simply *remove* -

**JESSE (muttered to himself)**

Identify, my ass. The man comes with me. [beat] C'mon. Up, up.

**CHARLES (delirious)**

Have I, the string? Have I? Oh, confounding - not the minotaur -

**NURSE (annoyed, firm)**

This gentleman *clearly* needs evaluation. I demand you put him -

**JESSE**

Naw. Just how he talks. [beat] C'mon, Osgood. Right 'round here.

**CHARLES (Narration)**

A hand on my shoulder. Not moments before, I'd turned in the corridor to face - I don't know what. As soon as I met eyes with the long dark, a blast of light came unto me, and I was soon transported to another white room, and there stood Rogers and a nurse with his hands clenched so tightly, his knuckles glowed.

80. DOOR KICKED OPEN.

81. FOUR BOOTS DOWN HALL.

**CHARLES (Narration)**

The cowboy has presence, I'll give him that. Jesse though certainly not a friend, do not worry mistress, he certainly was a comfort. Rough and hurried, but a comfort nonetheless. Soon I was out and amidst Lincoln's avenues. Perhaps, for the second time? Truly I've no memory of entering the city. In time I found my own strength. Jesse removed his arm from around my shoulder and guided us down toward the main thoroughfare. He sought direction to the penitentiary.

**CHARLES**

For what intent?

82. STREET CHATTER.

**JESSE**

Gossip said Asylum. So there I went. And there you were. Gossip *also* said Penitentiary. Might need to get crafty, get her out.

**CHARLES**

And by *her*, you mean the barefoot one might be - *interned*?

**JESSE**

Dunno. Just gossip.

**CHARLES**

Ah. Well, the *spine* of society, they say.

**JESSE**

What?

**CHARLES**

Gossip. They say it's the backbone of society.

83. CROWD GASP.

**CHARLES (Narration)**

Before I could summarize, in lush detail, the history of gossip, a disturbed crowd drew our attention. They seemed transfixed on an entryway. Something moving through the entryway. A gentleman in court wear, with his high upstanding collar, carried within his arms a lifeless woman. Well, I say *carried*. Truly the lawyer was dragging her from the building, then dropped her onto the dirt as though she were a burlap sack. Alas, she fell like one.

84. CROWD GASP, AGAIN.

**JESSE (angry)**

*Damnit.* Who the hell does - ?

**CHARLES**

Do not engage with a *judge* right now.

**CHARLES (Narration)**

The ruckus was a distance away. You could not tell from down the street. But as the crowd scattered from the body, her bare feet gave us the indication. [beat] Still in the fog, my mind. Or perhaps I could not bear the idea. As Jesse sprung forward, my eyes lifted upon the building. Following up the Capitol’s spire, I squinted into its cupola and spotted a familiar black frame.

### **Scene Sixteen: Lincoln Capitol Building**

85. CROWD CHATTER.

**JESSE**

Move. [beat] *Outta* my way.



**JESSE (Narration)**

[The] moment I heard those folks gasp, I had the feelin' in my gut. One I didn't want to be true. Osgood was still sortin' out his mind, so I left him. Took off into the crowd, pushin' folks aside 'till I was standin' right next to her. Lookin' down at Helix. Dropped like she wasn't but a rug, her arms and legs rolled out, face in the dirt. [beat] I went to my knees.

**JESSE**

Hey, Helix. [beat] Helix. [long beat] Breathing. Barely.

**JESSE (Narration)**

No way a person keeps asleep after gettin' dropped like that.

**JESSE**

Folks, y'all got a doctor? [beat] Anybody know what the *hell* -

**JESSE (Narration)**

Felt myself gettin' hot. [It] was easier, in the dream, helpin' that elk move on. [I've] seen all sorts of livin' things die. Shit, sometimes I was responsible for it. But stuck in the *between*, breathin' but not alive ... [beat] Helix should've long been awake. Gettin' tossed out like that. Didn't make no sense.

Noticed Coda curled up, just barely under her dress's neckline with its beak to its chest - feathers more gray than their typical vibrant blue - eyes half open.

86. CHARLES CLEARS HIS THROAT.

**CHARLES (softly)**

I wouldn't consider myself a *doctor*, but a solution? I might.

**JESSE**

Not now, Osgood.

**CHARLES**

Oh, not? And you are *not* the Goddess's warden, Jesse Rogers.

[beat] I know you place little faith in me. But this *moment*.

87. CROWD CHATTER.

**JESSE (then, hesitant)**

No. Your mind's still not alert. Woke myself up and then you, on my own. I can figure this out too. There's -- Maybe with Helix it'll -- *Fuck*.

**CHARLES (softly)**

Please. Allow me this opportunity to help.

**JESSE**

*(long beat)* Alright.

**CHARLES (softly)**

Very well. It seems word through Nebraska was *true*, and that our *monument*, so to say, lies therein. I glimpsed it from across -

**JESSE (hesitant)**

So you think Helix got the tower already. But that don't help -

**CHARLES (softly)**

No. I merely recall, long ago, on the day I first met her - met *both* of you - that the tower seemed a [beat] *reparative* role?

**Jesse**

That was different. (Beat.) Wasn't it?

**Charles**

You were dead before you were immortal. It may be our best hope.

**JESSE (Narration)**

Dandy-man had a point. Maybe the tower inside the Capitol Building [beat] maybe.

**JESSE**

Get her right arm. I got left.

88. CROWD GASPS.

**JESSE**

Move. [beat] *Outta* our way.

89. DOOR KICKED OPEN.

**JESSE (Narration)**

Just as I figured. Inside the Capitol building, weren't nothin' but a bunch of men with pinched faces. Papers shufflin' all across the floor, secretaries runnin' about, but everythin' came to a stop soon as me, Osgood, and ol' barefoot walked inside.

**CHARLES (loud, echo)**

Yes, excuse me, we only need counsel with that *monument* for a -

**JESSE (loud, echo)**

Nobody move or I'll drop you like y'all dropped my friend here.

**JESSE (Narration)**

Seemed to do the trick. Government folks ain't nothin' but mice hidin' behind paperwork. They watched us, all wide-eyed and open-mouthed, as me and Osgood carried Helix across the Capitol floor toward the center of the building, where the black tower rose high into the domed cupola.

**CHARLES (carrying heavy body)**

How do you suppose - [breath] she found her way - [breath] here?

**JESSE (carrying heavy body)**

Same way we - [breath] found our ways - [breath] where we were.

**JESSE (Narration)**

Took just about all we had to bring her over to the tower. Folks all shakin' as we passed their fancy little desks. Upsettin' their perfect little world. Shit, if only they knew. [beat] Once we got to the *monument*, Osgood took her hand and lifted it up so that I could press a knife's edge to the heel of her palm, he pressed it against the tower. Then -

90. HELIX GASPS AND COUGHS.

91. CODA FLUTTERS RAPIDLY AND TWEETS ANXIOUSLY.

**HELIX**

*Fuck.* [beat] *Extrajudicial execution?* HA! Well, now she *really* lost. Did Spectra really think - *oh* my gods. Coda! Coda, you're here. (*sighs*) Gods, I missed you.

**JESSE (Narration)**

Well, from the look on folks' faces, Helix standin' right up and goin' into her tirade, it seemed things were back to normal.

**HELIX**

Oh, you guys. You wouldn't *believe*. I mean, Spectra always thought she was the *First Sense*, or whatever. But like - *oh*.  
[beat] Oh shit. You two. You're here. I thought, she said -

**CHARLES**

This name. [beat] *Spectra*, you say?

**JESSE**

You alright?

**HELIX**

Yeah Spectra, my murderous older sister. I'm - [beat] honestly, I feel on top of the *fucking* world. Did - oh, we're at the tower. How much did I miss?

**JESSE (Narration)**

Seemed we were puttin' the fear of Satan in folks' souls, them listenin' to us go on, eyes poppin' outta their skulls. We went on ahead and cleared out, the three of us of-mind and of-body.

**HELIX**

The power of healing this time. Sorta came at the perfect time, huh? Healed my mind and apparently my body too. Unless I *peacefully* rolled in mud and ripped my dress in my sleep.

**CHARLES**

No, in fact you were thrown. But do not worry, Jesse dashed over to you before any more judges could appear to finish the job.

**HELIX**

That bad?

**JESSE**

Yeah. It was. You should thank Charles. He's the one who thought of the tower. Otherwise you and Coda...

**HELIX**

It's okay. Spectra won't be coming back to do that to any of us again. I made sure of it. [beat] Thank you guys.

**JESSE (Narration)**

Helix looped her arms with each of ours and smiled proudly. Charles and I glanced at her, then each other. Don't know if those two felt it too, then.

**HELIX**

Before I forget, let me heal you guys too.

**JESSE (Narration)**

When she used the power on me, didn't feel a thing. [beat] No less invincible.