

RADIO

Episode 10

"Someone to Ride the River With"

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. Keeps notes on a tape recorder as part of his mission.

## **OTHER PLAYERS**

### **Coda and the Sonny Machine**

Helix's familiar and Charles's magical guide. Both are "voiced" by sound clips edited together for meaning.

- **Bill**
- **Marion, Bill's wife**
- **Salvandar**
- **Ern**

RADIO: Outcast is a rural, city living podcast for mature audiences. Content warning: this episode contains depictions of coughing that could trigger misophonia, terminal illness, mentions of death throughout the episode and depictions of hospitalization and mentions of abusive relationships near the end of the episode which may be upsetting for some listeners. We encourage our listeners to prioritize their safety before venturing ahead. Thank you.

**B-Side**

**Scene Eight: Times Square, New Abilene, KS**

1. ELEVATOR DOOR ELECTRONIC DING.

**Helix (struggling to carry Charles)**

The station should be this way. Just a couple blocks.

**Helix (narration)**

We left the horses at the hotel and I offered to help Jesse carry Charles again. After Marion gave Charles the opium

injection, his wheezing went away. It was also much, *much* easier to carry him. His feet were more stable. He seemed to understand people talking to him. But he still slung his head around like a drunk. Marion said the effects would last a few hours.

2. CROWD CHATTERING.

**Helix (struggling to carry Charles)**

Thank the Gods for Bill and Marion.

**Jesse**

Mhm.

**Helix (struggling to carry Charles)**

It was nice of them to watch after the horses for us, too.

**Jesse**

Yup.

**Helix (narration)**

Jesse wasn't up for much conversation. Or he was giving me the cold shoulder.

**Helix (annoyed)**

Okay, whatever. I have zero time for the pity party you're throwing.

**Jesse (suddenly angry and cold)**

The hell do you know? You don't know what I came home to. You've got no clue. None. So shut your mouth about it. I came back. I'm helpin', ain't I? (beat) *Ain't I?*

**Helix**

So what? I should just let you take your issues out on me because you came back?

**Jesse**

All I did was keep my mouth shut! You wanna chit-chat 'bout those two strangers who are nothin' like the people I knew? Huh? Wait to talk to Osgood 'bout that nonsense. Cause I ain't playin' that game.

**Helix**

(beat) Fine! Fine. But *stop* ignoring me.

**Helix (narration)**

We found the 42nd street subway station and carried Charles down the stairs, until we met the gates.

3. SUBWAY STATION AMBIANCE.

**Helix**

*Aw shit.* We're gonna have to hop the gates.

**Jesse**

Do what?

**Helix**

Those metal things over there. It's the ticket gate. We can't pass through without a ticket. And I don't have money from 1987, do you?

4. SUBWAY STATION AMBIANCE.

**Helix**

*Exactly.* You're stronger, so take his arms and I'll get his legs. When I say *go*, that's when you hop. After that get Charles and -

**Jesse**

You've done this before?

**Helix**

Oh, I've never paid.

5. SUBWAY STATION AMBIANCE.

**Helix (whispered)**

*Go. Go go.*

**Helix (narration)**

Seamless. Jesse hopped the gate, turned and grabbed Charles beneath the arms. Then I lifted and tossed his legs over the gates, hopped over myself, and tried to play it off cool. (beat) Well, people of course around us noticed. But it's *New York*. Literally no one cares.

6. SUBWAY STATION DING.

**Helix**

*Shit. That's it. That's the one train. Hurry.*

7. SUBWAY STATION AMBIANCE.

8. DOORS SLIDE SHUT.

**Scene Nine: On the 1 Train, New Abilene, KS**

9. TRAIN TRACKS CLICKING.

**Jesse (narration)**

Seems trains don't change much in a hundred years. Can't go fixin' what ain't broken. Tell you what's broken, though. Everything else. *New Abilene*. These gray roads. Gray buildings. Dandy with his cough. Bill and Marion. These elevators and *taxis* and whatnot. All broken. Whole world got jumbled and broke up.

**Jesse**

This, New Abilene, it's all from your world, right? The future. New York. The Heavens. All that, right?

**Helix**

Yeah. [beat] What are you getting at?

**Jesse**

Everyone's actin' like this is how it's always been. Bill, Marion, Ern, all these new strangers in town. Not one is actin' like it's strange. Everywhere we've been. Never question this stuff. Feel like maybe I *should've*.



**Helix**

If it's so bad then why even come back? What were you expecting?

**Jesse**

I don't know! *I don't*. I just -- I had to come back.

**Helix**

If this is about Charles, he's not one of those Sam Vogel guys. I already asked. If this is about me, because you feel like you owe me, then save it.

**Jesse**

It's not that.

**Helix**

Then what?

**Charles (mumbling, incoherent)**

From there ... saw them ... uh-huh ... *(laugh)* *(cough)* *(sigh)* ... the stars ...

**Helix**

We're on the way, Charles.

**Jesse**

I died the day we met. Blood pourin' out my chest, hole goin' straight through me, *dead*. Then not. Since Lone Flats I've followed you two around. No guarantee that things would get right. Didn't expect *none* of this. I didn't ask for none of this.

**Helix**

None of us did, Jesse.

**Jesse**

You came into *my* world. Busted right through. Before, everything made some sense. Now it's all antigoglin. Everythin'.

10. TRAIN TRACKS CLICKING.

**Helix**

Okay fine. Mount Sinai. And then go.

**Jesse**

No. [beat, with emotion and intention] No.

**Charles (mumbling, incoherent)**

We were ... [cough] ... become trees ... [laugh]

**Helix (sad)**

It isn't the same anymore.

**Jesse (almost to himself)**

No. It isn't.

11. TRAIN TRACKS CLICKING.

**Helix**

*Fuck.*

12. SONG "THE HEAVENS" PLAYS.

**Scene Ten: On the 1 Train, New Abilene, KS**

13. RADIO STATIC FUZZ, FADE IN.

**Charles (narration?)**

Delight. Delight in all that you have been given. Relish the opportunities you have had, though they may have been scant. Delight in the wisdom you've been granted. Celebrate the moments both painful and fulfilling. Do this all. But before you go, Charles Osgood, Conrad Mansfield, Monsieur Laurent, Daniel

Plainsview, Roy Matthews, the Cannon boy, whoever you may claim to be, before you go – make right what is wrong. Delight in knowing you left this world a nugget. May the nugget be gold. May the nugget be a song. An apology.

14. RADIO STATIC FUZZ, FADE OUT.

**Scene Eleven: On the 1 Train, New Abilene, KS**

15. TRAIN TRACKS CLICKING.

**Helix (narration)**

At first, it was all familiar. The damp subway walls. The long flickering lights. And then we burst from the underground, into a wide open prairie.

16. TRAIN TRACKS CLICKING.

17. SONG "ONE LAST MOMENT" PLAYS.

18. FARM LIFE, COWS, SHEEP, OFF IN THE DISTANCE.

**Helix (narration)**

Not a New York building in sight. Out the window, cows munching on the grass and farmer girls chasing after their brothers. It's a weird combination, my human world and Jesse's world. They don't belong together. But they do here, somehow. Maybe everything is broken because of me. Maybe I've been too hard on Jesse. If my world got punched by the God of Time, maybe I'd want to walk away, too? [sigh] Damnit, Helix.

**Helix**

Jesse, I - i want to -

**Charles (raspy)**

*Here.*

**Helix (narration)**

Before I could say anything, Charles spoke his first intelligible word. *Here.* He reached down to his belt and tapped the brick phone. He was too weak to grab it.

**Helix**

You want the phone? Is that what you're saying, Charles?

**Helix (narration)**

He nodded, eyes still shut. I unlatched the phone from his belt and set it in his hand. Then we waited. Charles flickered his eyes at the phone, lifted his other hand, and pressed a finger against the phone. Only one number. Then he pressed the *call* button.

19. THE SOUND OF A BUTTON BEING PRESSED ON THE PHONE.

20. WE HEAR A DIAL TONE.

**Helix (narration)**

I looked at Jesse, Jesse looked at me with a raised brow. I didn't know what to think. I didn't know the damn thing actually *worked*. I thought it was another weird artifact dropped from the future. I figured nothing could be deliberate. That everything was chaotic, and just the collateral damage of Emi's punishment. Well. (beat) (*sigh*)

21. PHONE RINGING. RINGING.

**Jesse**

What -

**Helix**

I don't know.

22. PHONE RINGING. RINGING.

23. VOICEMAIL BEEP.

**MALE RECORDING MESSAGE**

Hello, --

**EMI**

-- Emi --

**MALE RECORDING MESSAGE**

-- isn't available to take your call. Please leave a message  
after the tone.

24. VOICEMAIL BEEP AGAIN.

25. TRAIN TRACKS CLICKING.

**Helix (horrified)**

Emi? (long beat) *Charles?*

**Scene Twelve: On the 1 Train, New Abilene, KS**

26. SUBWAY STATION DING.

27. DOORS SLIDE OPEN.

**Jesse (narration)**

Look, I've been sayin' Charles is a snake since day one. So when the snake's been rattlin' his tail for months on end, I ain't gonna be surprised when it reveals his fangs. Not at all. [beat] Seems we were in the same spot, me and ol' Barefoot. At the moment of discovery, decidin' to let the dandy live or die.

**Helix**

I - I don't know what to do.

**Jesse**

Finish the job.

**Helix**

Excuse me?

**Jesse**



Get him up these stairs, to that hospital, and then part ways with him. That was my plan. Now it can be your plan, too.

**Helix**

*Help* him? He's been working with *Emi* this whole fucking time! My evil ex. The one who has been torturing me this entire time. Don't you see it? It all makes sense, why he showed up out of nowhere with that fucking demented Walkman. Who *knows* what else he's got planned? I should push him in front of the fucking -

28. TRAIN RUSHES AWAY.

**Jesse**

You done? You got the whole station starin' at us.

**Helix**

Fuck it. *You* bring him. Go on, *cowboy*. And when he betrays you again, don't cry about it. *I'm* going to go search for the tower. I don't need you. Either of you. I have me, and I have Coda!

29. CODA TWEET-TWEET.

**Jesse**

Y'know, I've had time to think this over. So listen, barefoot. He could've not helped us in Salt Lake. But he did. Went against his own family, matter of fact. Back in that fort, he could've let you get captured by the cult. Instead he used that power he won in the skating rink. And when we found you in Lincoln, passed out like a spent rag, he helped me carry you. Just like we're carrying him now. Without him, you might've never left that nightmare. You see?

**Helix**

Yeah, I see! Because that's exactly what I told you before you left me! And I - I don't care anymore. Everything he did was a part of some big plan.

**Jesse**

I warned you! At the start and even today. You got in front of my gun for him and got him this far. You're okay with leavin' him now?

**Helix**

He's been on her side this whole time!

1. SHE GRABS CHARLES BY HIS SHIRT.

**Helix**

Charles, you're a fucking asshole. You hear me? You dying sack of shit?

**Jesse**

I'm with you there. But we're all he has, right?

**Helix (annoyed but breaking)**

*I know.* I know. Stop throwing my words back at me.

**Jesse**

Yeah well you threw 'em at me first. [beat] They're good words.

3. SUBWAY STATION AMBIANCE.

**Helix**

Fine. *Fine.* We'll take him. But *you're* carrying him up any stairs we hit because I *will* drop him the first chance I get.

**Scene Thirteen: Mount Sinai Hospital, New Abilene, KS**

30. BOOTS ON HARD FLOOR.

**Helix (narration)**

Mount Sinai. I brought Dre here. They couldn't do anything for him. He said it wasn't pain he was feeling, just vertigo. Dre just kept bleeding and holding my hand until they took him away. It felt like it would never stop. [beat] Well, *this* Mount Sinai was the same. Except it was in the middle of the prairie. A giant fucking hospital in the middle of rural Kansas. The station let out right in front of it, so we carried Charles inside. Even touching him made me want to throw up and scream. But if Jesse could do it, after everything, then I could too. And it's like he said, once this is done, we're done. We go our separate ways.

31. WHEELS ROLLING ON GROUND.

**Helix**

E.R. wing. Go this way.

**Helix (narration)**

The opium effects were waning. Charles was starting to fall back into his full-blown delirium. At least he was easier to bear this way, without the cognitive ability to lie and deceive me. *Gods*. How long had he been working for Emi? (*sighs*) We got Charles registered and waited for an available room. A TV in the

corner was playing the *Wizard of Oz*. After a while a nurse came up with a gurney. We put Charles onto the stretcher and then she rolled him down the hall. Back in 1987, they wouldn't let me into the E.R. room when Dre was admitted. But the nurse said the doctor *insisted* I accompany Charles to the room. Though I wanted to leave *right then*, to be done with these two, I thought of Dre, of lost opportunity. That convinced me. I would take the chance.

**Helix**

You can go now. The doctor asked for me to come, specifically.

**Jesse**

Naw. We'll see the end of it together.

**Helix**

Whatever. [*beat, then softly*] Thanks.

**Helix (narration)**

I hate hospitals. They remind me too much of the Heavens. Nobody *really* wants to be there. There's a *too clean* atmosphere about it. I was just startin' to fantasize about New York again, the frayed edges, the city so alive and wild, when the nurse stopped at a room and pushed the gurney inside. So we followed her in.

32. JAZZY MUSIC PLAYS.

**Salvandar (cool as a cucumber)**

Thank you, nurse. You're dismissed. And might I say, you're one hell of a babe. Not appropriate? Apologies. I can't help myself.

**Helix**

What the fuck? *Salvandar*?

**Salvandar**

The one and only. Look at you, Helix, all 1880'd-up. Has the time grown on you? *(LAUGHS)* Oh, of course not. Well do you like being back? It's almost New York.

**Helix**

It's not quite home.

**Salvandar**

*(laughs)* Careful. Don't wanna give Emi the satisfaction, do we?

33. SONG "A LITTLE PRESTO" PLAYS.

**Helix (narration)**

Salvandar, the God of Medicine. One of the babies of the pantheon, I guess, though he’s still five thousand years old. Dude is straight out of an 80s metal magazine. Long black hair down to his shoulder blades, black leather jacket, ripped blue jeans. *Trend-setter* of the Heavens, alongside Spectra. But where she went couture, he goes rugged. And his familiar, a drooling old bulldog he calls Duke, was sitting on the ground beside him. He had a cassette player in the room, blaring whatever is *en vogue* to him. I guess this season, it’s jazz music. Sure, if I was into that sorta thing, maybe I’d find him attractive. Don’t get any ideas, Mom. But what was Salvandar doing *here - now?* And most importantly, after everything recent, on *whose* behalf?

**Scene Fourteen: Mount Sinai Hospital, New Abilene, KS**

34. HEART MONITOR BEEPING SLOWLY.

**Jesse (narration)**

Dunno. Guy seemed annoying. While he got Charles strapped up to some sort of future machine, Helix hounded him with all sorts of questions. Things took an interesting turn.

**Helix**

Why are you here? What’s going on?

**Salvandar**

Oh, you know my mom. God of Healing has *bigger* fish to fry. Heal nature. Heal the comets. Heal the *soul*. Blah blah. Concept Gods are always a little nebulous with their work, yeah? Uh, no offense.

**Helix**

None taken?

**Salvandar**

Right. Well, a little birdy told me - oh! You got Coda around?

35. CODA TWEET-TWEETS IN EXCITEMENT.

**Salvandar**

Hey, fella. How you doin'? Well, anyways, a little birdy told me you might need some help. So I hopped on the Salvandar express and sussed out where you'd be. On a bit of an expedition, huh?

**Helix**

Not by choice.

**Salvandar**



Yeah. Hey, look, if I was at the trial, I would've -

**Helix**

You would've played cool and neutral, as always, Salvandar.

**Salvandar (laughing)**

*(chuckles)* Yeah, maybe so. We're Gods, Helix, we all need a *shtick*, right? Gotta stand out somehow. Anyways, a bigger God gave me, littler God, some instructions, so here I am, doing what Salvandar does. *(snaps his finger)*

**Helix**

Which is?

**Salvandar**

A little *presto*.

36. HEART MONITOR BEEPING QUICKER. QUICKER.

37. FANTASY SOUNDS AS SALVANDAR DOES HIS WORK.

**Jesse (narration)**

It was a lot at once. This god shit. Helix's ex, Emi, having some sort o' deal with Charles. This guy with the dog and a

weird way with words. It all did one's head in. And then the guy with the shitty jeans put his palms on Charles's chest.

38. FANTASY SOUNDS AS SALVANDAR DOES HIS WORK.

**Salvandar**

Mmmmm. The bronchioles are noodlin' and we've got a nasty sight riiiiight *there*. (*tsk-tsk-tsk*) Should be able to fix it. Need a few. You can pet Duke while you wait.

39. DUKE THE OLD BULLDOG BORFS.

**Helix**

We don't need to stick around.

**Jesse**

But we will wait. (*To Helix*) We should wait.

**Helix**

You said we'd drop him off and then part ways. I already told you he's not with that gang and I don't want to wait around just to hear him lie to me again. It's fine, okay? I'll find you after everything is done and take back my power when it's time. Then that'll be it. Right? Finish the job, go our separate ways.

**Jesse**

*(regretful)* Is that what you want?

**Helix**

I *hate* him. And I can't know you won't leave again.

**Jesse**

That was a mistake. I was hurt. I was angry.

**Helix**

Exactly. We're all angry. So this should be it.

**Jesse**

Last few months have taught me that things aren't always what they *should be*! (he groans, annoyed) Oh, listen, you do my damn head in. *All the time.*

**Helix**

If that's how you feel then fine! Go. We don't need to talk ever again!

**Jesse**

*I can't! I don't want to? For fuck's sake, I had the perfect out but I rode back. You're so thick headed and Charles (makes a noise of frustration) Charles. Charles, he's a liar, a cheat, a traitor, a yellow scumbag, so incredibly annoyin', but if I'm being honest, didn't come back just to finish a job. Or for you. Or because my Ma is dead -- shit. Can't believe I'm saying this and meanin' it but it's all of that and 'cause of him too. So maybe we can be angry and hate each other and...*

**Helix**

And?

**Jesse**

Come back? Hear each other out? Try not to be assholes?

**Helix**

...Stick together? You want that? Even though we all suck?

**Jesse**

Don't you? Ain't that why we've been fightin'? Of course, it all depends on what he's got to say to us. Even if I don't *shoot him*, I might still deck him. (sighs) So? What do you say?

40. CHARLES GASPS FOR AIR. COUGHING.

**Jesse (narration)**

All of a sudden, as if the last few months weren't a damn struggle for the dandy, Charles coughed out fresh air for the first time in a long time. His eyes popped wide-open, bloodshot.

41. FANTASY SOUNDS AS SALVANDAR FINISHES.

**Charles**

Oh. Oh dear. I *do* think the point of a *dying* concession is that you *die* afterward, so you mustn't suffer the penalties.

**Jesse**

*(Sighs in relief)* Try being grateful.

42. HEART MONITOR BEEPING NORMALIZING.

**Charles (to Salvandar, flirting)**

Oh, hello. You're a new face. We must be acquainted post-haste.

**Salvandar**

*Those eyes* were hiding behind all that dying? Good thing I fixed him up, Helix. Can't let beauty like his go to waste.

**Helix**

*Salvandar.* Charles, I should - I should -!

**Salvandar**

*Ooh.* What is this? Blue eyes carries a Heavenly artifact.

**Charles**

Hmm?

**Helix**

He means the phone. Yeah. It's from Emi.

**Charles**

Oh no. Should I destroy it?

**Jesse (narration)**

Charles picked up that machine of his. He pulled his arm back, gearin' up to toss it into a wall. But Helix stopped him, said something about Messages being her thing. She reached over to take it from him. Then, before she even touched it, it shone bright and transformed. What was square became round, gray became clear. The machine became something new, simpler.

44. SONG “NOT ONE TO FORGET” PLAYS.

**Helix**

A message in a bottle?

**Charles (in awe)**

Did you do that or did I?

**Helix**

I -- I’m not sure. It felt like we both...

**Salvandar**

*(clears his throat)* Well, you’re cured now. The veil of death is stowed away in the backrooms. Oh, and if I’m correct, you’re looking for some sort of tower?

**Helix**

Yes!

**Charles**

Yes?

**Jesse**

Yes.

**Salvandar**

Cool, cool. When you’re done with all of this, whatever this is, you might want to try Sinai’s rooftop. You dig that?

**Jesse (narration)**

Helix had more to ask the guy in the shitty jeans. Another God responsible for punchin' up my world. No doubt, she had more to yell at Charles and more to woe against the ol' fling of hers. But instead she did somethin' I didn't expect. She bucked-up.

**Helix**

Salvandar, I want you to do me a favor, when you get back home.

**Salvandar**

What's that?

**Helix**

Tell Emi that I'm coming.

45. SALVANDAR LAUGHS.

**Salvandar**

Helix, you don't even know, the things goin' on up there. Behind the *scenes*, you dig? Behind the big curtain. It's a supermassive *revolution*, sister. And you're the molotov cocktail, yeah?

**Helix**

Revolution? Lead by who?



**Jesse (narration)**

He tapped his nose twice and winked. Then him, and his shitty blue jeans, were gone. In a cloud.

46. FANTASY SOUND AND POOF!

**Scene Fifteen: Mount Sinai Rooftop, New Abilene, KS**

47. ELEVATOR MOVING UP.

48. SONG "REMEMBER THAT BULLET" PLAYS.

**Helix (narration)**

The elevator ride to the top of Mount Sinai Hospital was hell. Stuck with my indecision. Stuck in a small room with the lying Charles, self-righteous Jesse, and myself, my frustrated self. *(sigh)* Well, it seemed Charles was suddenly able to walk again. Talk and walk and all of it. All he needed was Salvandar's touch. Perfect timing. Almost too perfect. Emi and the Gods above pulling strings this way and that, warring us against each other. [beat] Against each other. We're so against each other.

49. ELEVATOR ARRIVES.

50. INCREDIBLY HEAVY WINDS. LIKE UNBELIEVABLY.

**Helix (shouting)**

Holy shit, it's windy up here!

**Jesse (shouting)**

It's Kansas! We've got big winds!

**Charles (shouting)**

There's the tower, across the roof!

51. BIRDS TWEETING.

**Helix (narration)**

Birds were being ripped away by the wind. Their hatchlings hid behind the rooftop air conditioning units, sheltered for cover. We'd need to crawl on our hands and knees across the roof, or -

**Jesse (shouting)**

Link arms!

**Helix (shouting)**

What!?

**Jesse (shouting)**

[We] need to link arms! To get across!

**Helix (shouting)**

I'm - I'm not doing that with -

**Helix (narration)**

I didn't trust him. I didn't want to touch him. But then Charles wrapped his arm around mine, Jesse linked up with his other arm, and then they stepped out onto the windy roof. And I followed.

52. SONG "SAFE TRAVELS (SEASON 1 THEME)" PLAYS.

**Charles (shouting)**

I loathe the midwest entirely!

**Jesse (shouting)**

I'm sure it loathes you!

**Helix (narration)**

We teetered across Sinai's rooftop, losing our balance every few steps. Jesse almost collapsed against an air unit. But the

moment Jesse lost his footing, Charles thrust his arm up and kept him stable. The little hatchlings watched us, no doubt thinking to themselves, *what a bunch of fucking idiots.*

**Charles (shouting)**

Almost there!

**Helix (narration)**

I kept thinking, please Gods, please Mom, don't let me fall to a mortal death from a rooftop. Not after saving my enemy's life. Please don't let me be so stupid and gullible, all at once.

**Jesse (shouting)**

Behind the tower! For cover!

**Helix (narration)**

With one last push we reached the tower. I nicked my finger, pressed my hand against the cold hard surface, and waited for the power to sink into me. It's always a strange feeling, like a specific worm crawling through your stomach. Jesse and Charles pressed their backs against the tower and slid down to the ground. I slid between them. Then I recognized the new power within me. I brushed the tangled hair from my face and screamed.

**Helix (shouting)**

Coda! Mute the fucking wind!

53. INCREDIBLY HEAVY WINDS. AND THEN THEY STOP.

54. CODA TWEET-TWEETS. IT ECHOES AS ALL OTHER SOUND  
DISAPPEARS.

**Charles (panting for breath)**

What in heavens was *that*?

**Helix (panting for breath)**

Something I should start using on you. A mute power.

55. CHARLES CHUCKLES.

**Helix (narration)**

The wind kept ripping around us. But we were safe from the sound. For a moment, we had peace. Time to collect ourselves. Hear our own breaths. Hear each other. On a rooftop in the middle of Kansas, sat between this arrogant cowboy and the lying conman of the ages.

**Helix**

Why, Charles?

**Charles**

Ahh. Yes. I do imagine you'd want answers after everything.

*(losing all affect)* For the life of me I cannot fathom why you two have chosen to save me. Especially after the farce is so evident. I've never been good to either of you.

**Helix**

That's not true! If it was, this wouldn't feel so awful. It would be easy. It wouldn't feel wrong to hate you. It would hurt a hell of a lot less.

**Charles**

I know. I want you to know that I'm sorry. I -- I've been playing this part in that woman's ploy all along. My Mistress, Emi, promised me salvation? Uh, god, how do you tell this story? Uuum, before we met I was impersonating a man, a brute. Before Charles Osgood. And...he caught me. And then he shot me. *(laughs bitterly)*. And she came to me with a deal. Follow a woman out of time, report back, and she would save me not only from the bullet but from the...*disease*. *(sighs)*

(beat) Uh, Jesse. Um, Jesse, I - I uh - I should explain. You were a wrench in her plot. A spanner in the works. She was growing impatient with me! With how long it was taking me for me to gain your trust... And so I stole the map thinking that I - that I could use it as leverage if I continued to fail in winning you both over, and I should have told you! I shouldn't have kept that damned map!

The stakes were so high. So I hurt you, and I told myself that this was just another con, that I was being cruel because the world is cruel, and that you were just two more marks of - among many, and that I... That my life was worth... I never thought either of you could come to care about me. That I could come to...

If it means anything, I've never had a more difficult time with a con. Charles Osgood is a remarkable mask, so. I just wanted it to be true. And, and you tricked me (*laughs*) into wondering what it would be like to let you know me. (beat) It's been nice. It's been...good. It's been very good to feel a part of something, dysfunctional as it's been. Noone's ever wanted me dead and then saved my life before! (*laughs, sniffles*) So...I'm sorry. That I only got to meet you because I was sent on a mission to betray you. I'm sorry for all of it. Truly.

**Helix (narration)**

I didn't want to believe him. It's easier to know what I already felt. That he was pure evil, filled with rot and bitterness. But I used the truth detecting power. And when I looked into his mind, I saw that Charles was just a man. A man trying to stay alive, caught up in a hidden world bigger than he could've ever imagined. But for him to show me that voicemail, it meant his doom. Letting me know that he's been working for Emi, that voids the contract she *no-doubt* gave him. That does mean something. I'm still filled with rage and disgust. But for a human to turn against a God, one of the most ancient, powerful Gods of them all, that does mean something.

**Helix**

This *sucks*. All of this sucks so damn much. Like, I just want to be mad. (*screams*)

**Jesse**

I get that. I ain't gonna try to shoot you again, Osgood, but damn if I don't still wanna hit you in the head at least once.

**Helix**



We can't. Cause it's a fucking distraction, isn't it? Being mad at him, being mad at you, it's all a distraction at the end of this. I'm right to be mad, and I can be mad, but I still care about you both and being mad at you doesn't fix *shit*.

**Jesse**

Things can never just be plain, can they?

**Helix**

I mean, look at where we're at. It's all a mess. Us, New Abilene, all of it. All I ever wanted was to just do my own thing, have fun, not have to worry about people lying, or dying, or being *used* to hurt me. But what happens to this place when I leave? What happens to you two? To me? Salvandar said something about a revolution, and the last thing I want is more responsibility but... What am I supposed to do? *Nothing?*

**Jesse**

It's your call.

**Helix**

I don't - [sigh] I don't know. I don't know what's going on now, or yesterday, or tomorrow. But I know we've come this far. I've got *almost* all my powers back. Jesse, you have the Vogel Gang

map. And Charles, now you're healed. [beat] I - I don't know. I just think we're so close to something.

**Charles**

A Goddess believes in providence? Shocking.

**Helix**

Don't push it, Charles.

**Jesse**

*(sighs)* Oh, fuck. Sounds like what we each thought we could ignore yesterday we're stuck with after today, huh?

**Helix**

Yep.

**Charles**

Indeed.

**Jesse**

We've gotta stop wrongin' each other, then. And we need to speak honestly. Starting with this Emi character. Feel like I'm the only one who doesn't know anythin'.

**Charles**

She *does not* like you. That was very evident.

**Jesse**

*What did I do?*

**Helix**

She hates my friends. And humans. And people generally. Take your pick. (beat) Is there anything else I should know, Charles?

**Charles**

You, particularly? No. I assume Emi's vengeance quest has been made clear. But [beat] if you are referring to my name and -

**Helix**

I know your name. It's Charles.

**Charles**

Thank you.

**Jesse**

Looks like everyone's made up their mind. Right?

**Helix**

No matter how nice New Abilene is, it isn't home. But I don't know if it's New York anymore either. And the Heavens are...I don't want to go forward without you guys.

**Charles**

You're sure?

**Jesse**

You heard her, Charles. Let's go get our horses then.

**Helix**

But first! A hotel with a hot shower and AC. That would really hit the spot right now.

56. CODA TWEET-TWEETS.

57. THE OUTCAST TRIO TEASES EACH OTHER, JOKE AROUND, AND LAUGHS TOGETHER.

58. SONG "SAFE TRAVELS REMIX" PLAYS.

**Helix**

Hey Jesse, I never really wanted to tell you this, but Coda and I think your hat is *really* tacky. Like, how is that thing?

59. CHARLES LAUGHS.

**Jesse**

Oh, alright, alright. Well maybe, maybe, uh, maybe two or three. But this is - this is a family heirloom. You think you got an heirloom for some damn shoes? *(he joins Charles in laughter)*

**Helix**

You know what? Charles! Charles, stop it.

60. WE HEAR A DOOR OPEN, CLOSE. THEN THE SOUND OF THE WINDS RUSHING BACK IN.

Well, okay! *(laughs)* So that's the end of Season 2. Thank you so much to everyone who's been listening, sticking by us since season 1, season 2, and now we're moving on to season 3! We cannot do this without your support and it means the world that you've been listening to this story for however long you've been with us. So. Final credits of the season...

RADIO: Outcast was

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

**Starring:**

- Jade Duong as Helix
- Ivory Amor D'Francisca as Jesse Rogers
- Daniel A. Stevens as Charles Osgood
- Griffin Otto Deniger as Salvandar
- And Brandi Robinson as Emi

This episode was **Written by:** JT

**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

If you've been enjoying this season and love what you hear. Please, 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 today! 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 help make all of this possible! And you can join the Coda tier and get a special shout-out at the end of each episode like...

1. **Alan L** we hope every train you ever board is on time
2. **Miss Thalia W** we wish you always find moments of rest in nature.

3. **Patricia D** we pray that you delight, delight in all that you have been given.
4. **Lisbeth S** we hope that your world is filled with song.
5. **Val V** we wish that no matter the weather or the place your phone has excellent service.
6. **Susan S** we pray that in city or countryside you feel loved.
7. **Fearless Lila** we hope that you can leap over any obstacle ahead of you.
8. **Chelsea S** we wish that even in chaos you always have a friend.
9. **Bunny Hop** we pray that the world around you feels vibrant and technicolor.
10. **Paul R** we wish you good health.
11. And **Crystal S** we hope you have enjoyed the journey all the way here to the end of season 2.

To all of our patrons, thank you again. Your support means the world! You listening means everything to us! And we are so looking forward to bringing season 3 to you. To everyone listening, safe travels.

61. SONG "MAIN THEME (SEASON 2)" PLAYS.

### **Charles**

Y'know, it's funny that you should be talking about how you're dressed, because I've been meaning to tell you both something. For a long time. And I do say this in the absolute utmost of affection and respect, if you need someone to go shopping with you, *I'm available*. You know I have free time, I'm always available -

**Helix (laughing)**

Shut up! Shut. Up. (giggles)

**Charles**

- To help you put together an ensemble.

62. JESSE CACKLES CHEERFULLY.

**Helix**

Fine, fine. Coda, some people don't have a sense of fashion.

**Jesse (disbelief)**

Sense of fashion?!

**Helix**

A lot of people choose not to wear shoes, okay?

**Charles**

I'm not saying we have a lot of money at our disposal,  
but...considering the presentation that both of you are bringing  
to your fashion accessories -

**Jesse**

*Please.*



**Charles**

- I would think that any money spent would be better than...what it is that you in fact are wearing. I'm not saying that you have to spend a *lot* of money.

**Helix (laughing)**

Shut up, Charles. You can't say anything. Go cough.

63. THEY ALL LAUGH.

**Charles**

Ooooooh, I thought I hated riding horses because of the jostling. I hate - (*groans in discomfort*) the laughter because of the jostling.

End of Season 2.