

Jim Robbie and the Wanderers - Episode 8: Ticker  
Scarecrow

1 MUSIC: PODCAST INTRO

SCENE ONE - Just the Wanderers

2 SOUND: FOOTSTEPS ON WET GROUND, MUD SLIGHTLY SQUELCHING. CROWS CAWING. THEY ALL FADE OUT WHILE THE GUITAR PLAYING GETS STEADILY LOUDER. IT'S THE LAST FEW BITS OF A SWEET ACOUSTIC RIFF.

3 CHARLIE:  
(SATISFIED)  
Yeah! I did the thing!

4 TANGO:  
(GRUNTING)

5 CHARLIE:  
Oh, jeez, you need help with that? That mud's only gonna get thicker.

6 TANGO:  
(TIREDLY)  
I'm fine.

7 CHARLIE:  
No you're not. C'mon, let me help.

8 SOUND: WAGON RUSTLING, MUD SQUELCHING MORE. CHARLIE PUTTING HER GUITAR IN THE WAGON

9 CHARLIE: (cont'd)  
I'll push, you pull.

10 TANGO:  
(STUBBORNLY)  
I'm fine!

11 CHARLIE:  
(GRUNTING)  
Shut up, just over this hill!

12 SOUND: LOTS OF GRUNTING, HEAVY FOOTSTEPS. MUD SOUNDS.

13 CHARLIE: (cont'd)  
Yeah! We did the thing!  
(BEAT)  
Tango?

- 14 TANGO:  
    (IN WONDERMENT)  
    WHAT IS THAT?
- 15 CHARLIE:  
    A farm? There's lots of cornstalks. Some bean rows.
- 16 TANGO:  
    What are those metal lines? You see those, right?
- 17 CHARLIE:  
    Yeah, they go on for miles. Is it some kind of power  
    distribution station?
- 18 TANGO:  
    (MAKES AN "I DON'T KNOW" SOUND)
- 19 CHARLIE:  
    Sparks, this is amazing. Hang on, I gotta sketch this -  
    this could totally be an amazing blueprint one day.
- 20 TANGO:  
    You think it still might work?
- 21 SOUND: UNDER) RUSTLING FOR THE FIELD NOTEBOOK
- 22 CHARLIE:  
    It's possible. But, if anything, I wanna make it  
    better.
- 23 TANGO:  
    (SMALL CHUCKLE)  
    Nerd.
- 24 CHARLIE:  
    That's Head Engineer Nerd to you.
- 25 SOUND: SCRATCHING PENCIL ON PAPER FOR ABOUT HALF A MINUTE,  
    THEN TANGO HUMMING A BIT FIVE SECONDS LATER AFTER CHARLIE  
    STARTS, GROWING LOUDER, THEN TAPPING OUT ON THE SIDE OF THE  
    WAGON
- 26 CHARLIE: (cont'd)  
    (GRUMBLING)  
    Tango.
- 27 TANGO:  
    Yeah?
- 28 CHARLIE:  
    You're, uh, kinda distracting.

- 29 TANGO:  
Oh, I'm sorry.
- 30 SOUND: BEAT OF SILENCE, THEN SOME MORE SCRATCHING SOUNDS FOR ANOTHER HALF-MINUTE. THEN - IDLE TANGO SOUNDS FOR ABOUT TEN SECONDS.
- 31 CHARLIE:  
(SIGHS)  
Can you go check out the building over there for me?  
See if there's anyone around?
- 32 TANGO:  
Okie doke!
- 33 CHARLIE:  
Hey, be careful, dummingway. Seriously, it could be really dangerous.
- 34 TANGO:  
It looks abandoned.
- 35 CHARLIE:  
(STILL SKETCHING)  
Take a hammer.
- 36 SOUND: WAGON RUSTLING
- 37 TANGO:  
I'm sure I'll be alright.
- 38 CHARLIE:  
Based on our track record, it's always hammer appropriate.
- 39 TANGO:  
Okaaaay.
- 40 SOUND: FOOTSTEPS, TANGO HUMMING
- 41 CHARLIE:  
(STOPS SKETCHING)  
Awh, wait, I shoulda said "it's always hammer time!"  
Wehh, no, wait. That just sounds silly. (starts sketching again)  
Flows nicely though. Hm. Might work as a lyric.
- (END SCENE)

SCENE TWO - The Building

42 SOUND: GRASS RUSTLING, HUMMING

43 TANGO:

Pssh. "it's always hammer appropriate," pffft.

pssshhhh

(SERIES OF DISMISSIVE SOCK PUPPET NOISES, IMITATING CHARLIE)

Myeh, Tango, always bring hammers, use it to beat people's faces in!

(IMITATING JIM ROBBIE)

Yeah, and then we can make fun of their stupid human meat! I am the greatest creation of all, praise me!

(LAUGHS TO HERSELF)

44 SOUND: FOOTSTEPS ON CONCRETE

45 TANGO: (cont'd)

Oh man, this place looks so cool.

(A FEW BEATS, THEN, SOFTLY, WITH SADNESS)

It's so quiet.

46 SOUND: FOOTSTEPS RESUME, HAMMER BANGING LIGHTLY AGAINST A WALL

47 TANGO: (cont'd)

LOTS OF CLOCKS. WHY ARE THEY ALL DIFFERENT TIMES? IT'S JUST A FARM. I THINK.

(BEAT)

Jim Robbie would probably know.

48 SOUND: MORE FOOTSTEPS, THEN, DOORKNOB RATTLING

49 TANGO: (cont'd)

(GRUNTS)

Ergh, it's locked. Wood's probably all weak, though.

Hm. Well, thank you, Head Ended-deer Nerd, this seems hammer appropriate.

50 SOUND: LOUD BANGING AGAINST THE DOOR. WOOD SPLINTERING AND CRACKING.

51 TANGO: (cont'd)

Agh, come on, just one more.

52 SOUND: DOOR FALLING DOWN

53 TANGO: (cont'd)

(TRIUMPHANTLY, THEN TURNING INTO FEAR)

AhaaaaaaAAAAAAAAAAAAH!

(BEAT, RELIEVED)

Oh, they're just scarecrows.

54 SOUND: STARTLED, TERRITORIAL HAY RUSTLING

55 TANGO: (cont'd)  
 (HORRIFIED)  
 DIE SCARECROW. HAHGYEH.

56 SOUND: SMASHING PUMPKIN SOUND

57 TANGO: (cont'd)  
 Oh, jeez, I, I didn't mean to kill ya.

58 SOUND: NOT-DEAD SCARECROW RUSTLES

59 TANGO: (cont'd)  
 AAH!

60 SOUND: RUNNING FOOTSTEPS, LOUD RUSTLING OF HAY

61 TANGO: (cont'd)  
 CHARLIE, CHARLIE! THEY'VE GOT THE HAMMER! THE  
 SCARECROWS TOOK THE HAMMER!

(END SCENE)

Scene Three - Science Time with

Nicoletta

62 SOUND: RUSTLING AND METALLIC CLINKING AS NICOLETTA SORTS  
 THROUGH JIM ROBBIE'S INSIDES.

63 NICOLETTA:  
 If I can just figure out where everything goes I can  
 put it all back together. It shouldn't be that hard  
 I've fixed plenty of machines that were worse off than  
 you Jim Robbie. At least I know what your function is.  
 And I'm not having to bang out dents in metal as thick  
 as my fingers. That's already better than some of the  
 stuff I've seen. And I always got everything working in  
 the end.

64 NICOLETTA: (cont'd)  
 Maybe not in the same way... no. No. Don't say that  
 you'll scare him. Point is I'll get you running again  
 Jim Robbie. You'll be no different than anything else  
 I've worked on. You're in good hands, I'd say the best  
 hands but I don't think the best hands would have  
 dropped you in the first place.

65 NICOLETTA: (cont'd)  
 Sorry about that. Again. But I'll make it right, I'm  
 sure of it. I just have to get my bearings. Once I do  
 it'll be as easy as a summer sky. And hey, maybe that's  
 my destiny. To fix you back up. I mean if I can figure

(MORE)

NICOLETTA: (cont'd)  
out what's going on in your head I can figure out just about anything. Yeah, that's what it must have meant.

66 NICOLETTA: (cont'd)  
You would break, I'd fix you, and in the process I'd have some big epiphany. The universe sure isn't going easy on me, but then if I want to be a famous scientist I guess I can't just do things the easy way. But I'll have it Jim, don't you worry, you'll be as good as new - no, better, you'll be better than new - before you even know it.

67 SOUND: PAUSE. MORE RUSTLING. DISTRACTED.

68 NICOLETTA: (cont'd)  
Half of these wires... Were these even connected to anything? They must have done something, they had to. You wouldn't work if these wires didn't do something, right?

69 SOUND: HALF HOPEFUL PAUSE. SILENCE. NICOLETTA SIGHS.

70 NICOLETTA: (cont'd)  
You'll figure it out, Nicoletta. You can't let yourself get discouraged that easily. This is your biggest project ever. Of course it's not going to be easy. It has to be hard so that you earn your success. Okay, let's look at these wires again.

71 NICOLETTA: (cont'd)  
What are they doing? There's a purpose to everything it's just a matter of finding what that purpose is. Let me know if something suddenly changes. Like, I don't know, your desire to talk to me. It sure would be useful. If you told me that something felt wrong I'd be able to fix it faster.

72 NICOLETTA: (cont'd)  
Not that you've been particularly forthcoming about anything. But if you were going to cooperate now would be the time. It'll only take me longer if you don't. It's best for both of us if you talk as soon as you can. I've worked on a lot of sound equipment before, but you're different. You're special.

73 NICOLETTA: (cont'd)  
I know I keep saying that and you're probably starting to think that I'm just saying that to get you to talk, but I'm not. You're a sentient radio, probably the only one in the world. Believe me I've been everywhere looking for a radio like you. You're one of a kind.

74 NICOLETTA: (cont'd)

Which is great, it really is, except I've never seen anything like you before. So I'm not quite sure how to fix you. I'm having to figure this out as I go along, which means it will probably take me a while to do anything right. And that's if I figure out how to do it at all. So unless you want me to mess something up...

75 NICOLETTA: (cont'd)

No, no, no. It's not his fault. It's not. You're the one who knocked over the chair. Granted you knocked him out of the chair because he wouldn't talk, but that doesn't matter. It doesn't.

76 NICOLETTA: (cont'd)

You know what? I think I have some friends who might be able to help us. At the very least I can get a couple extra parts from them. Maybe if I can replace some of your outdated things. Who knows, maybe it will make big difference.

77 NICOLETTA: (cont'd)

Tango and Charlie obviously weren't doing maintenance on you very regularly if that nest of spiders I found inside of you is anything to go by. I bet a tune-up would be really nice. Clear out all of the dust and cobwebs and replace a couple of old eroded wires that shocked me a little while ago. Frankly I'm amazed that some of the wires are still functional. So what do you say?

78 SOUND: SOUND: PAUSE. NICOLETTA MAKES AN AGGRAVATED GROAN.

79 NICOLETTA: (cont'd)

Nothing. You say nothing. Of course not. Why would you? But we're not going to think about that. We're going to think about happier things, other things. Like you meeting my friends. Or not... maybe I shouldn't parade you around until I have you working again.

80 NICOLETTA: (cont'd)

It's a shame, though. I think you'd like them. They're scrappers. They run an huge excavation site, lots of metal and bits and pieces of old machines. Actually, let me check the map we might not be too far away.

(FOR A BIT OF CLARIFICATION WHEN I SAY SCRAPPERS THESE PEOPLE ARE DIGGING THROUGH DUMPS, SO THEY ARE ARCHAEOLOGISTS EXCEPT THEY SELL WHAT THEY FIND.)

81 SOUND: NICOLETTA TURNS AND OPENS A DRAWER AND STARTS RIFLING THROUGH MAPS. VICTORY NOISE.

- 82 NICOLETTA: (cont'd)  
Here it is. Let's see. We passed Treder not to long ago so we should be somewhere right about here... We could make it over there before tomorrow if I started driving now. You know what? I think we will. We can drop in on Vi, and Izzy, and Tayber and I can see if I can find any wires for you. Here let me just-
- 83 SOUND: NICOLETTA MOVES JIM ROBBIE TO THE FRONT SEAT AND STARTS THE CAR.
- 84 NICOLETTA: (cont'd)  
And maybe if I'm lucky I can find a radio similar to you Jim Robbie and see how that one is wired. So I can figure out how to fix you of course. Anything I can do to increase my knowledge of your workings and help me fix you up again. It's my main priority. And if it helps me to replicate your speech ability well that would just make it even better wouldn't it?
- 85 NICOLETTA: (cont'd)  
Not that that's why I'm trying to help you of course. All I'm trying to do is get you working again. Figuring out how you work would just be a nice little side effect.
- 86 NICOLETTA: (cont'd)  
You'd like the three of them, I think. I'll have to bring you back to meet them if I get you fixed up. If? Did I say 'if'? I meant when. Sorry. I'll bring you back to meet them when I've got you all fixed up.
- 87 NICOLETTA: (cont'd)  
Vi doesn't leave the office much, she's doesn't like getting dirty, but they keep her busy, she's the one who organizes everything in the front while Izzy and Tayber and the rest of the crew dig things up. I'll have to see if I can coax Tayber out of the mounds. He'd probably be useful for something like this.
- 88 NICOLETTA: (cont'd)  
He's pretty good with gadgets. Not anything on your level Jim Robbie, but then again nothing's really on your level is it? You're your own level. But it will be nice to see them again at least. I hope they can help me with you. Even if it isn't much. Vi's got a radio section, so if I was going to find anything helpful it would be there. With all of the radio parts and Tayber to bounce ideas off of.
- 89 NICOLETTA: (cont'd)  
Not that it isn't nice talking to you. It's just that you're not talking back and I'm not even sure anymore  
(MORE)

NICOLETTA: (cont'd)  
 if you can talk. I mean I know you could talk, I just don't know where to start putting you back together. And maybe if I talked to Tayber he'd think of something I haven't thought of. You have to back away to see the bigger picture, right?

90 NICOLETTA: (cont'd)  
 And I'm not sure I'm going to be able to step back. I'm right there. I'm on the edge of the biggest discovery of my life and I messed it up. If I hadn't lost my temper and kicked your chair. If I just waited for you to talk to me when you were ready.

91 NICOLETTA: (cont'd)  
 (INTROSPECTIVE)  
 I hope you don't think I'm crazy. Talking to you even though you're not responding. I'm not crazy. I just think better when I talk out loud and I have a lot of stuff on my mind. A lot of stuff to think through. And I can't help but hope that you can hear me, even though you do think I'm crazy.

92 NICOLETTA: (cont'd)  
 It doesn't matter right now though, does it? If you can hear me you can't talk to me, if you can't hear me I'm just talking to thin air.

93 SOUND: NICOLETTA TAKES A BREATH AND LETS IT OUT SLOWLY. MUCH CHEERIER.

94 NICOLETTA: (cont'd)  
 Not that it's going to a problem much longer. We'll get over there and I'll take a look at what they have and something absolutely brilliant will occur to me and I'll get you all fixed up. I'd be surprised if it took two days. You'll be back to your old self before the week is over.

(END SCENE)

Scene Four - The Scarecrows

95 SOUND: HAY RUSTLING AND SCREAMING TANGO

96 CHARLIE:  
 (OFF-MIC)  
 Hey, Tango, what'd you f- Oh. Okay. Scarecrows.

97 SOUND: TANGO FALLING INTO GRASS.

- 98 TANGO:  
They're gonna eat me!
- 99 CHARLIE:  
Scarecrows don't have mouths. Besides, they eat crows.  
Or scares, I think.
- 100 TANGO:  
(FRIGHTENED, STRAINED TANGO SOUNDS)
- 101 CHARLIE:  
Why are they all just standing there?
- 102 SOUND: HAY RUSTLING
- 103 TANGO:  
Ah! What's it doing?
- 104 CHARLIE:  
Hey, hey, wait. Is it?
- 105 SOUND: IF POSSIBLE, HAND MOVEMENTS, BUT CHARLIE MURMURING SLIGHTLY "DO YOU UNDERSTAND THIS?" MULTIPLE HAY RUSTLES. TANGO GETS UP.
- 106 TANGO:  
How do you - what is this?
- 107 CHARLIE:  
Signing. Some of the techs lost their hearing - especially over in demolitions. Thing is, how do these things know it? Is it just the standard, or are these things from home?
- 108 TANGO:  
(I DUNNO SOUND)
- 109 CHARLIE:  
Alright, lemme see.  
(SIGNING TO THE SCARECROWS)  
Can you hear me? Can you understand me?
- 110 SOUND: HAY RUSTLING
- 111 CHARLIE: (cont'd)  
Alright, good. So all I really need is to translate for them.  
(TO THEM, VERBALLY)  
What do you do here? Do you need help?
- 112 SOUND: HAY RUSTLING FOR A FEW MOMENTS

113 CHARLIE: (cont'd)  
Okay, gotcha.

114 TANGO:  
What do they want?

115 CHARLIE:  
They're farmers. They usually come out around this time to clean up weeds and tend to things, but their equipment broke.

116 TANGO:  
We got some tape and stuff in the wagon.

117 CHARLIE:  
Perfect! We'll fix you guys up soon!

118 SOUND: HAY RUSTLING NOISES (THERE'S PROBABLY NO WAY TO INDICATE THAT THEY'RE HAPPY NOISES)

(END SCENE)

SCENE FIVE - More Science Fun.

119 SOUND: DOOR OPENING AND SHUTTING AS NICOLETTA GETS BACK IN.

120 NICOLETTA:  
I hope I wasn't too long, Tayber insisted that we catch up before we started talking shop and I haven't seen any of them since... It must have been the last time I was updating the stadium's systems. Well, more like rebuilding since a storm came through shortly before and messed them up. Almost wrecked the whole thing really. But that's not important right now. You're important now.

121 NICOLETTA: (cont'd)  
I told them I found a new radio that I was trying to fix up. I hope you don't mind that I didn't tell them about you, but it would have been hard to explain and then all of them would have wanted to see you. Like I said you can meet them once we've got you talking again. They'll love you.

122 NICOLETTA: (cont'd)  
Anyway I wasn't able to find any radios that I thought would be good enough to compare to you. There were really only two that were still mostly in one piece. Vi usually takes everything apart, before she sorts it. No one really goes to them looking for something that's in one piece. Those two Izzy just dug up.

- 123 NICOLETTA: (cont'd)  
But I did find some wires so we can definitely replace some of your old things. Vi does some of the best restoration work I've ever seen so these are probably better than they were before they were buried. I was able to trade them a little portable windmaker I made for the wires too.
- 124 NICOLETTA: (cont'd)  
I should probably get started though, shouldn't I? You're probably pretty tired of me just rambling to myself. You have to want to talk by now. Let me just go and get some things and we can get started.
- 125 SOUND: METALLIC CLINKS AND THUDS AS NICOLETTA RUMMAGES AROUND IN A TOOLBOX.
- 126 NICOLETTA: (cont'd)  
Here we are. Okay, I'm going to open you up now. I'll be as gentle as I can, but I need the best view I can get of your inner workings. I'm also going to clean you out a little with some stuff. I've been told that it works wonders on bad build up.
- 127 NICOLETTA: (cont'd)  
It's solar powered, the little wind maker that I made. I think that's why they want it, it would be useful for when they are out digging. And Izzy and Tayber seemed more interested in it than Vi was really. Tayber promised to get her more boxes, though. And maybe an extra building. Honestly, he should've given her an extra building a long time ago.
- 128 NICOLETTA: (cont'd)  
You can barely move without tripping over boxes, as it is. You'd probably have to go in sideways too. The pathways are extremely narrow. The further back you get the worse it is, too.
- 129 NICOLETTA: (cont'd)  
I think Vi's the only person that can make it all the way to the back. And they keep digging up things faster than Vi can sell them. She could definitely use some room to spread out.
- 130 NICOLETTA: (cont'd)  
But in order to do that Tayber would have to use workers that normally would be digging to build a new building and he's not really quite eager to do that. He loves finding things.

131 NICOLETTA: (cont'd)

Vi's shop is just so he can keep digging and finding more things. He'll have to arrange for another building eventually though. It's a big site and unless you know it's there it can be kind of hard to find.

132 NICOLETTA: (cont'd)

I mean I have a steady clientele. People with cars looking the patch them up or improve. People who are in charge of the infrastructure of certain, bigger, towns. Basically anyone who has to improvise mechanical repairs or improvements on anything on a daily basis.

133 NICOLETTA: (cont'd)

But those are the same kinds of people who can generally go without until something catastrophic happens. So parts can sit there for years before anyone buys them. And that's after Vi's made them sell-able, too.

134 NICOLETTA: (cont'd)

They have the dirt shed, and that's supposedly a little more profitable. The gardeners that buy from them generally paid in food too, so they don't have to worry about growing their own as much. And apparently some of the soil is pretty good for growing things, only the dirt that didn't have many mechanical things in it, though.

135 NICOLETTA: (cont'd)

Tayber would call it the boring stuff. But people are willing to buy it. What separates good dirt from bad dirt is beyond me. I know good dirt grows things better, but why does it matter?

136 NICOLETTA: (cont'd)

Anyway that's how they support themselves between people coming through with big projects. I should probably start recording what I'm doing now, though. Now that I have everything cleared out of your head.

137 SOUND: NICOLETTA PRESSES A BUTTON.

138 NICOLETTA: (cont'd)

First order of business I've removed all of the wires and other working parts from the subject's - Jim Robbie's - head. I'm going to clean - or rather, re-clean - the entirety of it and then proceed with the repair. I obtained this specific cleaner from Vi, as a gift.

- 139 NICOLETTA: (cont'd)  
Note to self find something to give to Vi. Something meaningful, because she said it was her special formula and she generally doesn't give that out. She says keeping the recipe a secret ensures that she'll always have a job. Not that Izzy and Tayber would get rid of her.
- 140 NICOLETTA: (cont'd)  
As noted in previous tapes there is a good amount of buildup consistent with the lack of care, or rather lack of proper maintenance. I'm sure that Tango and Charlie do care about you, they just haven't been keeping up with routine tune-ups which is understandable given the nature of what they do.
- 141 NICOLETTA: (cont'd)  
In all honesty it is highly admirable that they were able to get you running in the first place. They may not have wanted to see the maintenance for fear of ruining whatever makes you tick.
- 142 NICOLETTA: (cont'd)  
Even if they didn't seem to have a grasp on how remarkable you really are. The fact that they were able to create a sentient radio is the single most remarkable thing I've ever seen.
- 143 NICOLETTA: (cont'd)  
And to think that Tango did it all on her own... Anyway, returning to the subject at hand. Given the nature of the situation and the fact that I am not at all sure what enabled sentience when I've completed the cleaning I will replace the wires as I've seen other radios configured and then continue on after that.

(END SCENE)

Scene Six - Inner Workings

- 144 SOUND: DUCT TAPE PEELING, HAY RUSTLING, FARMING SOUNDS.
- 145 TANGO:  
Look at them go.
- 146 CHARLIE:  
Yeah, they really love that tape. No wonder someone wrote a whole canticle about it.
- 147 TANGO:  
Canned trickle?

- 148 CHARLIE:  
Ehh, a poem. Dull, very dull. Just never stuck with me.
- 149 CHARLIE: (cont'd)  
(SHOCKED)  
Aw, jeez, what'd you do to poor Winston here?!
- 150 TANGO:  
(CONFUSED)  
Winston?
- 151 CHARLIE:  
You know, the one you socked with a hammer. Lookit the patch on his overalls. It says "Winston."
- 152 SOUND: HAY RUSTLING
- 153 TANGO:  
(AWKWARD)  
Oh, hey you. Sorry about this whole "die scarecrow" thing.
- 154 SOUND: SHORT HAY RUSTLE
- 155 CHARLIE:  
(SNICKERS)
- 156 TANGO:  
(ANNOYED)  
What?
- 157 CHARLIE:  
I'm pretty sure he's mad at you.
- 158 TANGO:  
(BITTERLY)  
At least this one's quiet.
- 159 CHARLIE:  
Alright, let's get that hammer out. Brutal, Tango, you just left it in there.
- 160 TANGO:  
(DEFENSIVELY)  
I didn't mean to!
- 161 CHARLIE:  
Okay, Winston, this isn't gonna be fun.
- 162 SOUND: SQUELCHING SOUNDS, PUMPKIN SPLATTERING, GLASS TINKLING, THEN, GEARS CLICKING

- 163 CHARLIE: (cont'd)  
(SHOCKED)  
What?!
- 164 TANGO:  
Ugh, that's gross. Rotten Pumpkin gore.
- 165 CHARLIE:  
Wh, what?!
- 166 SOUND: LOUDER TICKING
- 167 CHARLIE: (cont'd)  
They're robots?
- 168 TANGO:  
CLOCKWORK?
- 169 CHARLIE:  
(EXCITEDLY)  
Ohh Yeah. Oh, mechanics, this is *gorgeous!*
- 170 SOUND: HAY RUSTLES
- 171 CHARLIE: (cont'd)  
(SLIGHTLY AGITATED)  
Hey, hey, don't mess with it! You'll make the hole  
bigger!  
(TO TANGO)  
Look at that! Auto-clockwork system, doesn't even need  
winding! Jeez, delicate, though. It's a wonder you  
didn't kill him. Good thing he had that pumpkin. But we  
can't fix glass. Oh, mechanic, ugh, how are we gonna  
fix this?
- 172 SOUND: TANGO CLEARING HER THROAT, TAPE UNSTICKING
- 173 CHARLIE: (cont'd)  
Oh yeah.
- 174 SOUND: TAPE BEING TORN AND SMOOTHED OUT THROUGH THE  
CONVERSATION
- 175 CHARLIE: (cont'd)  
Tango.
- 176 TANGO:  
Yeah?
- 177 CHARLIE:  
Talk to me.

- 178 TANGO:  
(SMALL LAUGH)  
There's not much to say. I don't know why you're harping on that.
- 179 CHARLIE:  
Alright, stop playing tough. You miss the little trashpile.
- 180 TANGO:  
Yeah. It's just  
(BEAT, WITH SADNESS)  
That ghost of me. It told me to give him up. Give (half a beat) everything up. I don't wanna give you guys up.
- 181 CHARLIE:  
(AWKWARDLY AT FIRST, BUT THEN GENUINELY)  
Well, listen up. This is me. The *real* Charlie. Head Engineer Nerd to Prime Bard Tango.
- 182 TANGO:  
(CHUCKLES)
- 183 CHARLIE:  
Ehh? Ehhh?
- 184 TANGO:  
(SNIFFLES, THEN GIGGLES)  
C'mere, you!
- 185 SOUND: HUGGING FRIENDS. <3 TANGO MAKING HAPPY FRIEND SOUNDS (LIKE THAT ONE SOUND YOU MAKE WHEN YOU HUG SOMEONE YOU HAVEN'T SEE IN A WHILE? KINDA GOES LIKE "URRRGH") CHARLIE JUST AWKWARDLY PATS AND RUBS.
- 186 TANGO: (cont'd)  
(RELIEVED)  
Okay. Okay, I feel so much better.
- 187 SOUND: HAY RUSTLING
- 188 CHARLIE:  
Well, glad I could help the both of you.
- 189 TANGO:  
So, retrace our steps? Tomorrow we'll head back to Hauntsfield and search for anything that'll help.
- 190 CHARLIE:  
Sounds like a plan, Prime Bard.

191 TANGO:

(SNORTS, LAUGHING)

Please tell me that's not an actual job name.

(END SCENE)

192 ANNOUNCER:

You open up a door, but as you walk through the door you don't find yourself in a room. Instead you find yourself inside a garbage can, but you're not surrounded by ordinary garbage, the kind of really fancy garbage you would find in dumpster outside a really ritzy hotel. And as you burrow your way through the garbage, you find some garbage that's far more garbagey than all the other garbage. It's a script written by Kelsey Lay and Jake Pevyhouse about some really garbagey podcast starring Ileana Sheremet as Tango, Producer, Director, etc, Mako Horikoshi as Charlie, and Jake Song as Nicoletta, with a sound editor by the name of Laura Bramblette. You now find yourself in: The Afternoon Area.