

INSPECTOR VIRLO MORTON LEE

SEASON 1 : EPISODE 16

BONUS - 10 Things You Probably Missed in the Finale

Written by

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## SCENE 1 - Introduction

GREGORY BRATTON

Hello! If you are listening to this, then you are some of my favorite people in the whole world! Thank you so much for your continued interest in this project. My name is Gregory Bratton, but you probably already know that because you've listened to all of season 1 by now. 'Is that important,' you may ask? Yes! Because, this show has all kinds of spoilers. It might even spoil things for people who have actually listened to the shows. So, you definitely want to listen to season 1 before you jump into this. However, I can not stop you. So, just consider yourself warned.

I am calling this special season 1 wrap up bonus episode of Inspector Virlo Morton Lee, "10 Things You Probably Missed in the Finale."

SFX - 'HAPPY' BELL SOUND

GREGORY BRATTON (CONT'D)

I know I promised a question/answer format. But, I had a lot of conversations after the finale and they all kind of devolved into these discussions touching on this and that - what we're going to cover today! So, some things that I thought were incredibly apparent... Mainly because, you know, the story has been in my head for like, 2 years. So. And, not just casually listened to once. So, things that I thought was super apparent, was apparently *not* that apparent. And, that's just a mistake on my part for not making it more clear. So, you know, we're learning, we're living. And, I appreciate your patience with me. Hopefully, after making it through this Top 10 List you will know just a little bit more about this silly story.

So, as you know, I hate wasting time. So, I think the format has been sufficiently explained. So, it's time to jump right in!

SFX - MUSIC BED COUNTDOWN "NUMBER 10"

GREGORY BRATTON (CONT'D)

That's right! Keep your feet on the ground and keep reaching for those stars! We IN THIS now!

The first item on our list is one of the first clues I deliberately placed in the story. And for that, we need to go all the way back to scene 2 of our very first episode. Do you remember this?

SFX - TRANSITION TO CLIP - E01S02

SFX - BANGING ON FRONT DOOR

DEPUTY DUNDIE (O.S.)

(Through door)

Chief said pick up the phone, now!

SFX - BASSOON PLAYS LOUDER, DEFIANTLY

DEPUTY DUNDIE (O.S.) (CONT'D)

(Offended)

Do you kiss your mother with that mouth?

INSPECTOR VIRLO MORTON LEE

Go away!

DEPUTY DUNDIE (O.S.)

You have to the count of 3, then it's a double tap to the boot joint.

INSPECTOR VIRLO MORTON LEE

FINE!

SFX - TRANSITION FROM CLIP

GREGORY BRATTON

It's a little embarrassing remembering how clever I thought I was when I wrote that. And by 'that,' I'm referring to Deputy Dundie threatening to shoot the 'boot joint.' It's also a little weird he seemed to understand what the bassoon was trying to say. But...

What is a boot joint you may ask? Well, I didn't know what it was, either. And I spent some time enrolled at a pretty prestigious music college. (It wasn't for bassoon, though so...) But, my thought was, for the most part, only bassoon players would even know what that was - uh, the 'boot joint.'

So, when the inspector found the mystery bassoon in the camper out in the woods and he and Connie did this...

SFX - TRANSITION TO CLIP - E05S01

CONNIE HECT

Where do you want me to stick this?

SFX - CONNIE RAPIDLY PRESSES BASSOON KEYS

CONNIE HECT (CONT'D)

Your choice.

INSPECTOR VIRLO MORTON LEE

In, in the wall. Gently. Gently, gently in the wall. Maybe we won't have to break...

SFX - METAL STRAIN, PIECES BREAKING OFF OF BASSOON

INSPECTOR VIRLO MORTON LEE (CONT'D)

Be carefuler! Be careful, full.. Be, be more careful!

CONNIE HECT

(straining)

I can't pull any harder. Help me!

INSPECTOR VIRLO MORTON LEE

Okay, okay, okay. I will gently apply pressure here where the structural integrity of the bassoon should be the greatest. So, easy! Easy, easy. And 1..2..

SFX - CONNIE STRAINS, BASSOON BREAKS AND WALL OPENS

INSPECTOR VIRLO MORTON LEE (CONT'D)

Did I say three?!! Did I say three?!!

CONNIE HECT

Why would we go on three?

INSPECTOR VIRLO MORTON LEE

Everybody goes on three! It's a thing! The three thing! It's.. That's a real thing!

CONNIE HECT

Is it?

INSPECTOR VIRLO MORTON LEE

Well, we don't go on two! What kind of person goes on two?

CONNIE HECT

A successful person, I guess. Look. The exterior panel has broken off. You can climb out now.

INSPECTOR VIRLO MORTON LEE

But Greg is in a thousand pieces.

CONNIE HECT

Don't worry, I'll have a few hours here, I can double that piece count if I work diligently.

INSPECTOR VIRLO MORTON LEE

You are a monster.

CONNIE HECT

You're right. Kill it with fire. The only correct answer.

SFX - TRANSITION FROM CLIP

GREGORY BRATTON

That makes Deputy Dundie's lament to Governor Wise which Brody overhears while hiding in the kitchen cabinet make a lot more sense.

SFX - TRANSITION TO CLIP - E15S03

SFX - SMALL SPACE, HEARING THINGS MUFFLED, MOVING THINGS

GOVERNOR MATTHEW WISE (O.C.)

Why would you even leave it there?

DEPUTY DUNDIE (O.C.)

Why not? You've been on stake outs before. You know what it's like.

GOVERNOR MATTHEW WISE (O.C.)

Those weren't stake outs, Deputy!

DEPUTY DUNDIE (O.C.)

Besides. My family doesn't like it.

GOVERNOR MATTHEW WISE (O.C.)

Why not? Do you suck at that as bad as you suck at this?

DEPUTY DUNDIE (O.C.)

Hey! I had to keep a straight face when I saw him...

GOVERNOR MATTHEW WISE (O.C.)

Are you going to cry right now?

DEPUTY DUNDIE (O.C.)

He was just laying all on the ground!

GOVERNOR MATTHEW WISE (O.C.)

Don't personalize things! Be a professional, Dundie!

DEPUTY DUNDIE (O.C.)

(tearful)  
I'm trying!

SFX - TRANSITION FROM CLIP

GREGORY BRATTON

That's right. Greg was *his* bassoon. (mimic IVML from E04S02) *Grieg and Greg, Grieg and...* Okay, I'll stop before you turn this off.

The point of all of this is: It places Dundie in the camper and in the middle of all of this shady business going on out in the woods of the Master's estate.

Was that one good? Don't worry! There's more!

SFX - MUSIC BED COUNTDOWN "NUMBER 9"

GREGORY BRATTON (CONT'D)

Okay. How about a shorter one? This fell under the 'I thought everyone knew that' category - and maybe you did. But, I have talked to several people who didn't. So, if you wondered where Mutt's secure, undisclosed location was during this scene...

SFX - TRANSITION TO CLIP - E15S06 - MUTT

MUTT HAMMERSON

Did you bring the set of keys for the ice cream machine? Please tell me that you did.

BRODY ROBERTS

Uh, Mutt.

SFX - RUSTED METAL LOUDLY SQUEAKING

BRODY ROBERTS (CONT'D)

I don't think that machine has worked in a really long time.

SFX - TRANSITION FROM CLIP

GREGORY BRATTON

Then, you should have been paying better attention during *this* scene from episode 11.

SFX - TRANSITION TO CLIP - E11S02

CHIEF OVERTON

The plan. One more time.

INSPECTOR VIRLO MORTON LEE

Good grief! Yeah, okay. So, the first part. Operation Whappa: Reverend McCloud is dropping Mutt off at the safe house only you and I know about...

BRODY ROBERTS

It's the abandoned Dairy Queen.

INSPECTOR VIRLO MORTON LEE

What?! It most certainly is not.

BRODY ROBERTS

Yes, it is.

INSPECTOR VIRLO MORTON LEE

No! No. No. N-no.

SFX - TRANSITION FROM CLIP

GREGORY BRATTON

Yep. Brody knew what was up. It's time for number 8!

SFX - MUSIC BED COUNTDOWN "NUMBER 8"

GREGORY BRATTON (CONT'D)

In the aftermath of the climatic scene in the courtyard - which we will discuss here soon - the good guys realize Reel E. Biggs probably has a treasure trove of material stored on his cell phone. One of those things he produced for his documentary on the governor was a rap song. Way back in episode 2...

SFX - TRANSITION TO CLIP - E02S01

PERCY ANDREWS

(surprised)

So, you know this man?

INSPECTOR VIRLO MORTON LEE

Why are you so shocked? He hosts an open mic every fourth Friday of the month at Revelations. He and I would trade verses rippin' on the governor. Freestyle. Wicka-wicka...

PERCY ANDREWS

You're able to, umm, rap?

INSPECTOR VIRLO MORTON LEE

Biggs thought I could. He even had me record one of my verses into his little handheld music machine.

SFX - TRANSITION FROM CLIP

GREGORY BRATTON

I like to think Biggs established a tempo for the inspector - like a Google metronome - and let him do his funky thing. Then, he built absolutely everything else around that.

SFX - TRANSITION TO CLIP - E15S06 - INSPECTOR

INSPECTOR VIRLO MORTON LEE

(rapping)

You want me to rap, you want me to sing?  
Spittin' out the rhymes to your handheld machine  
With my funky dance moves and my eye for detail...

SFX - MUSIC BED COUNTDOWN "NUMBER 7"

SFX - TRANSITION TO CLIP - E15S06 INTO S07 - AUDIO SCRUBS

BOAT OWNER

(on T.V.)

How am I supposed to do that now? E-bays? I don't  
know nothin' about no E-bays!

SFX - MUSICAL INTERLUDE AS A TRANSITION EFFECT, FADE OUT

SCENE 7 - BRODY CALLS HIS NEW BOSS

SFX - AUDIO BEING 'SCRUBBED' AS IF BEING EDITED

BRODY ROBERTS

And, believe it or not. I think it's finally done.

MISS LISSIE

No way. Really? All of those recordin's?

SFX - TRANSITION FROM CLIP

GREGORY BRATTON

I actually intended this one to be a little bit  
more audible, but it didn't really come out that  
way. The audio you hear Brody scrub - that's the  
<imitating tape machine sounds> - at the beginning  
of the scene is the last sentence spoken by the  
boat owner in the montage scene before.

SFX - QUICK SIDE-BY-SIDE EXAMPLE

GREGORY BRATTON (CONT'D)

The point of this is to establish Brody's role in  
the putting together, at the very least, a sizable  
portion of what you had just listened to. I thought  
it was cool.

SFX - MUSIC BED COUNTDOWN "NUMBER 6"

GREGORY BRATTON (CONT'D)

Okay, I really liked this one, but I've yet to talk  
to someone in person who told me they remembered  
this. Maybe you did? Once again, it involves Mutt.

SFX - TRANSITION TO CLIP - E15S06



JUDGE

...With regards to sentencing... Because of your selfless actions to protect a helpless policeman from certain doom, I will gladly honor the framework presented by the state and reduce the penalties against you to time served, six-months probation, and seven-thousand dollars.

MUTT HAMMERSON

Why, thank you, your excellency!

SFX - TRANSITION FROM CLIP

GREGORY BRATTON

Okay, yes. You probably *did* remember that. But, did you remember it came from the scene where Brody and Reverend McCloud learned Yorkshire Falls wasn't quite all the inspector feared it to be?

SFX - TRANSITION TO CLIP - E09S06

CHIEF OVERTON

So, city boys. What do you think of this natural wonder here before us?

BRODY ROBERTS

Hmm.

REVEREND CHASE MCLOUD

Yeah.

MUTT HAMMERSON

It is well.

BRODY ROBERTS

Yeah, It's pretty well, all right. Yorkshire falls is what? Two, maybe three feet high?

REVEREND CHASE MCLOUD

A small child could wade out there.

BRODY ROBERTS

And not get their beanie wet.

MUTT HAMMERSON

But no need, brotitos! I've got Eddie's magic wand right behind this tree log!

SFX - MUTT WALKS OVER AND KNOCKS OVER SOME WOOD TO GRAB POLE

CHIEF OVERTON

That's a tool used for commission of a crime.

REVEREND CHASE MCCLLOUD

But, not today, Chief! Today it protects a, helpless policeman from, uh, certain doom!

BRODY ROBERTS

Really, reverend?

CHIEF OVERTON

He's not really a policeman, per se.

BRODY ROBERTS

Certain doom?

REVEREND CHASE MCCLLOUD

Just remember to put in a good word for Mutt at sentencing, okay Chief? Pretty please?

SFX - CHIEF PULLS OUT MEMO PAD AND JOTS DOWN NOTES

CHIEF OVERTON

Helpless policeman. Certain doom. Got it. It'll be in the report.

SFX - TRANSITION FROM CLIP

GREGORY BRATTON

So, yeah. Chief put it in the report. Word for word. Onto number 5! (echoing) five, five, five...

SFX - MUSIC BED COUNTDOWN "NUMBER 5"

GREGORY BRATTON (CONT'D)

Alright, *this* one you may have missed because you didn't listen to all of the credits. It's cool. I understand. I mean, *I* would never do something like that myself. But, it's okay you do it, I, I suppose.

If you remember, Miss Lissie was going to rewind a VCR tape while Brody went to pop popcorn while waiting on Inspector Lee's ridiculous answering machine message to finish. Here's how it went down - you know - if you are one of those 'too busy types.'

SFX - TRANSITION TO CLIP - E15, VERY END

SFX - VCR TAPE, POPCORN, ANSWERING MACHINE

GREGORY BRATTON (CONT'D)

I want to add one last thing. Like many other audio drama producers, I get a ton of sound effects from freesound dot org.

(MORE)

GREGORY BRATTON (CONT'D)

Because of my workflow, I simply can not take the time to catalog what makes it into the show, what gets horrifically mangled by my processing decisions, etc. So, I only use clips licensed under the 'Creative Commons 0' license.

This means the clips are provided completely free and has been dedicated to the public domain. I just can not thank all of you enough who have contributed to this effort. All of us owe you a huge debt of gratitude.

SFX - AUDIENCE APPLAUSE

GREGORY BRATTON (CONT'D)

But, I do want to mention at least one of these people. Our show happens in a nearby alternate dimension that has some technology differences to our own. And here, use of VCRs aren't completely out of fashion. Luckily, a user named Hitrison, (Hit-RI-son? I don't know) Anyway, he recorded a 4-minute high-quality audio clip of a VCR rewinding a video tape.

He mentions in the note for the soundclip, "...this sound was a real pain to record. Every time I set up the mic, it seemed like the AC would come on, the dog would bark, or some other sound would ruin the recording. Whatever, I got it done."

Yes, you did. And it was awesome! Thank you. And, thank everyone who submits this sort of work into the public domain.

Onto number 4!

SFX - MUSIC BED COUNTDOWN "NUMBER 4"

SFX - TRANSITION TO CLIP - E15S02

CAMILA MASTERS

(pause) Do you think it could have been The Sizzle? Like, for real? I mean, what are the odds he blows up the same day Biggs gets killed in an unrelated incident?

SFX - TRANSITION FROM CLIP

GREGORY BRATTON

The 'Sizzle' question. What made him act so 'sizzley?' Well, in my mind, The Sizzle was the sort of person who believed he had to have the best of everything to be successful.

(MORE)

GREGORY BRATTON (CONT'D)

He believed having better tools than you made him a better person than you. That's why he overextended himself financially to buy exotic cookware.

SFX - TRANSITION TO CLIP - E05S02

THE SIZZLE

But when your ingredients cost more than a used motorcycle? Now we are doing cartwheels on a tightrope with a complete disregard for safety.

MR. DONATO

Yeah, well that's uh, interesting comparison.

THE SIZZLE

That's not to mention my massive and forbidden, collection of antique cookware from the ancient world. But yes, I did sell my motorcycle to buy those Italian porcini mushrooms.

SFX - TRANSITION FROM CLIP

GREGORY BRATTON

The inspiration for this was a story I remember hearing of an explanation for the behavior of Emperor Nero of ancient Rome. The theory was Nero did 'Nero-ey' things because his meals were prepared in lead pots, which leached into his food slowly turning him mad.

I'd love to say I found tons of corroborating evidence for this, you know, when I went to research it. But, um, maybe Google wasn't feeling it that day, so... This is a parallel universe, remember? (nervous laughter)

So, yeah. The reason The Sizzle's cookware was 'forbidden' was because it was only to be displayed in museums, not actually used to prepare food.

Bob, the never-heard voice in reporter Jordan Kelly's headset was actually able to piece this together when he started looking up The Sizzle online after that tense phone call.

SFX - TRANSITION TO CLIP - E14S01

IKONYA HOVERDALE

Bob, that camera will transmit across the lake to the satellite truck, right?

JORDAN KELLY

(pause) Bob, no one cares about ancient lead pots right now. What the heck are you talking about?

SFX - JORDAN WALKS AWAY

SFX - TRANSITION FROM CLIP

GREGORY BRATTON

As a side note, the inspiration for Bob, the voice in Jordan's ear, came from the viral clip of Bill O'Reilly losing his mind during the, 'We'll Do It Live,' clip.

SFX - MUSIC BED COUNTDOWN "NUMBER 3"

GREGORY BRATTON (CONT'D)

For number 3 we will take a closer look at the climatic showdown in the courtyard. Let's look at the beginning of that.

SFX - TRANSITION TO CLIP - E15S05

SFX - BRODY STOPS RUNNING. TURNS TO FACE DEPUTY DUNDIE

JORDAN KELLY

The events are unfolding before our eyes. A policeman has a young man held at gunpoint! Could this be the murder suspect law enforcement has been looking for?

DEPUTY DUNDIE

Why, there you are, newsie!

BRODY ROBERTS

You want my phone?

SFX - BRODIE PULLS PHONE FROM POCKET

BRODY ROBERTS (CONT'D)

Leave those girls alone.

DEPUTY DUNDIE

Oh, Brody.

SFX - SINGLE GUNSHOT, BODY FALLS TO GROUND

BRODY ROBERTS

LISSIE!!

SFX - TRANSITION FROM CLIP

GREGORY BRATTON

Now, I know you didn't hear this, because I only hear it if I am specifically listening for it.

(MORE)

GREGORY BRATTON (CONT'D)

But, buried deep in the audio, you can faintly hear Miss Lissie trip over Reverend McCloud's fire extinguisher he left by the tree in episode 5, scene 3.

Here, listen again.

SFX - "TRIPPING" SEGMENT E15S05

GREGORY BRATTON (CONT'D)

Still didn't hear it? Let me turn everything else down a bit.

SFX - MODIFIED "TRIPPING" SEGMENT E15S05

GREGORY BRATTON (CONT'D)

There it is! Uh, alright now, let's pick it up a little bit later in the same scene.

SFX - TRANSITION TO CLIP - E15S05

DEPUTY DUNDIE

You shouldn't have made me run.

JORDAN KELLY (O.C.)

New York, are you getting this?

BRODY ROBERTS

You're an ANIMAL!

DEPUTY DUNDIE

I hate to run.

SFX - SWINGING AXE, CONNECTS WITH THUD, BODY FALLS TO GROUND

CHIEF OVERTON

Yeah. And I hate dirty cops.

SFX - TRANSITION FROM CLIP

GREGORY BRATTON

I wanted it to be a bit more impactful than I think it worked out. But, those lines about what each of those characters hated were foreshadowed in earlier episodes.

SFX - TRANSITION TO CLIP - E06S01

DEPUTY DUNDIE

Maybe we'll get back in time before the news crews show up.

INSPECTOR VIRLO MORTON LEE

Probably can if we run.

DEPUTY DUNDIE

Oh, no way. I hate to run.

SFX - TRANSITION TO CLIP - E10S03

INSPECTOR VIRLO MORTON LEE

Mutt isn't the only thing I got, and you know it, Chief. What about the good deputy sending me down the river? Literally!

CHIEF OVERTON

He will be disciplined.

INSPECTOR VIRLO MORTON LEE

Disciplined? Disciplined?!!

CHIEF OVERTON

You know I hate dirty cops.

SFX - TRANSITION FROM CLIP

GREGORY BRATTON

Oh, in case you're keeping score at home, that was from episodes 6 and 10, respectively.

Uh, oh yeah, and if you listen real close, you can hear Chief Overton drop the axe to the ground after incapacitating Deputy Dundie with it.

SFX - TRANSITION TO CLIP - E15S05

INSPECTOR VIRLO MORTON LEE

His head is *really* bleeding now.

JORDAN KELLY (O.C.)

Another cop has taken the first one down!

SFX - TRANSITION FROM CLIP

GREGORY BRATTON

And, yeah. The basic premise I was working with was: Chief and Admiral heard the first gunshot, followed it to the Den where they saw the broken glass and discarded axe that Miss Lissie dropped moments before.

Although it would be horrible from a crime scene preservation standpoint, and despite we already established Chief *had a gun*. Uh, he picked it up just instinctively when the 2nd gunshot was fired and took it with him. And, that's why he had it in hand when he came up behind Deputy Dundie during the showdown with Brody.

(MORE)

GREGORY BRATTON (CONT'D)

But, maybe we should take a closer look at that scene in the Den?

SFX - MUSIC BED COUNTDOWN "NUMBER 2"

SFX - TRANSITION TO CLIP - E15S05

STATE POLICEMAN (O.C.)

That reporter has it all on his phone! Give up!  
You're done!

DEPUTY DUNDIE (O.C.)

You don't say?!

BRODY ROBERTS, MISS LISSIE

Oh, crap.

BRODY ROBERTS

Lissie! You're here! Help me get out!

MISS LISSIE

What can I do?

BRODY ROBERTS

Get these cuffs off!

SFX - MORE FIGHTING, STRUGGLING ON PHONE, BRODY'S HANDCUFFS

MISS LISSIE

Where's the keys?!!

BRODY ROBERTS

He took them! Find something else.

SFX - WALKING AROUND SEARCHING, THEN SUDDENLY STOPS

MISS LISSIE

(pause) Uh, oh.

BRODY ROBERTS

What? What's 'uh, oh,' Lissie? Tell me?

MISS LISSIE

Umm. Brody?

BRODY ROBERTS

Yes, Miss Lissie?

MISS LISSIE

When I was just a little girl, I saw this amazing movie on my birthday. And now, this part is as loopy as a cross-eyed cowboy, I was just talking about this with my new girlfriends.



BRODY ROBERTS

Lissie, I'm sorry, but we don't have much time.  
(pause) You have girlfriends?

MISS LISSIE

It will probably best if you just closed your eyes... And held very still.

BRODY ROBERTS

What? (pause, then concern) Oh, no.

MISS LISSIE

Brody! Eyes!

SFX - GLASS SHATTERS

DEPUTY DUNDIE (O.C.)

I don't have any more time to fool around here with you!

BRODY ROBERTS

Javier is going to be so ticked! We have to hurry!

SFX - MORE PUNCHES ON PHONE, AXE DRAGS ACROSS GROUND IN DEN

MISS LISSIE

(real excited)  
Okay! It's not as heavy as I thought it would be!

BRODY ROBERTS

I mean, don't hurry a lot. Just a little bit!

MISS LISSIE

Stop your squirming, you little wiggle worm!

BRODY ROBERTS

It looks really, really sharp to just be a prop!

MISS LISSIE

You don't think a country girl has never ran into a snake before, now do ya'?

BRODY ROBERTS

A what? Let's, let's think this through real quick.  
Let's make a plan and... WAAAAAIIIIITTTT!!!

SFX - AXE HITS METAL AND WOOD, THREE CHOPS, CHAIN BREAKS

MISS LISSIE

I cut those slitherin' heads clean off!!

BRODY ROBERTS

(scared) I'm.. I'm... (awestruck) You're absolutely incredible.

SFX - LISSIE DROPS AXE TO THE GROUNDSFX - TRANSITION FROM CLIP

GREGORY BRATTON

A lot to unpack, but I'll move fast. First off, big picture: When doing a complicated scene like this with the limitations of an audio-only format, I thought I could cheat a little, with a sort of shortcut. By referencing the famous scene in the movie *Titanic* where Rose and Jack are waist deep in water and she has to swing an axe at Jack's handcuffs... Well, that helps the people who remember the movie mentally fill in the imagery of what is happening here with Brody and Miss Lissie. It's less to explain, and it helps fill in the details.

And, if you thought the Den scene came out of nowhere, well, have no fear. 'Checkov's Axe' is alive and well. Javier told Brody all about it in episode 4.

SFX - TRANSITION TO CLIP - E04S01

JAVIER MASTERS

If you really like football, I need to take you down to my den.

BRODY ROBERTS

You do?

PERCY ANDREWS

Could you look again? Look again elsewhere?

BRODY ROBERTS

What's in your den, Mr. Masters?

JAVIER MASTERS

Camila and I were the Yorkshire College Axe Men's top donors three years ago when they won the Division IV national championship.

BRODY ROBERTS

I will never forget that day.

JAVIER MASTERS

Me either, Bobby.

BRODY ROBERTS

It's Brody.

JAVIER MASTERS

Of course. As a token of their appreciation, the mascot...

BRODY ROBERTS

Axey?

JAVIER MASTERS

Yes. Axey.

BRODY ROBERTS

You know Axey?

JAVIER MASTERS

I do. We do.

BRODY ROBERTS

Wow. Sorry. Go on.

JAVIER MASTERS

Axey presented us with the axe he carried that entire championship season.

BRODY ROBERTS

(in awe)

It's a *real* axe?

JAVIER MASTERS

I..I don't know. I've never taken it out of the glass case.

BRODY ROBERTS

(still in awe)

It's in a *glass* case?

SFX - TRANSITION FROM CLIP

GREGORY BRATTON

One side note, because it's important to me. One of the things I wrote to add a little flavor to this tale was to create a bit of world building around the local college. Here's Jeb from episode 3.

SFX - TRANSITION TO CLIP - E03S02

JEB BRYSON

Sounded like a soft explosion. Like a few confetti cannons, uh, I once saw at Yorkshire College during a basketball game.

BRODY ROBERTS

Go, Axe People!

JEB BRYSON

Chop, chop, chop. A few seconds later, everywhere was filled with a thick fog.

SFX - TRANSITION FROM CLIP

GREGORY BRATTON

There you have it. Mascot: Axe People. School cheer: Chop! Chop! Chop!

Uh, this is why you hear Miss Lissie take 3 swings at Brody's handcuffs. It was a nod to the cheer. Chop. Chop. Chop!

And, I should also tell you the *horror* of listening to one of audio drama's biggest shows and hearing something that sounded so familiar!

I finished writing the season 1 script in September 2018. In January 2019 I am listening to *King Falls AM* (an amazing show - if you are listening to this, you probably are already big fans of KFAM, so) And, here they go and introduce the King Falls High Lumberjacks with their school cheer: Chop Dat Wood!

(deep sigh) So, if you're wondering if we copied them. We did not. Axe People's honor.

SFX - MUSIC BED COUNTDOWN "NUMBER 1"

GREGORY BRATTON (CONT'D)

The absolute-o biggest thing you may have missed in the season finale?

Sadly, who seems to have killed Reel E. Biggs! I say 'seems to,' because after explaining my thoughts in painstaking detail, with supporting evidence from the script, I still have at least one person swear to me something else happened entirely. I don't know. Maybe they're right?

Either way, I'm going to lay out the facts as I see them.

Our biggest window into what actually happened comes from a couple conversations Brody's microphones pickup while he is away. The biggest reveal is understandably in the finale.

SFX - TRANSITION TO CLIP - E15S05

DEPUTY DUNDIE (O.C.)

How about I just kill you right here and now?

SFX - GUN IS HEARD COCKING OVER PHONE

BRODY ROBERTS  
Good call.

STATE POLICEMAN  
Oh, no.

SFX - STATE POLICEMAN LEAVES IN A HURRY

GOVERNOR MATTHEW WISE (O.C.)  
Put that piece away, son. I'm the only help you got.

DEPUTY DUNDIE (O.C.)  
You got me into this mess, now you have to get me out of it!

GOVERNOR MATTHEW WISE (O.C.)  
I didn't tell you to kill Biggs! You did that!

DEPUTY DUNDIE (O.C.)  
I sent a message, just like you said!

GOVERNOR MATTHEW WISE (O.C.)  
What message? How can he get a message if he's DEAD?!! How stupid are you?!!

SFX - TRANSITION FROM CLIP

GREGORY BRATTON  
Here, it seems clear the Governor asked Deputy Dundie to lean on Biggs because he was unhappy with him. It also seems the governor underestimated the deputy's penchant for excessive violence.

Earlier in the same scene...

SFX - TRANSITION TO CLIP - E15S05

GOVERNOR MATTHEW WISE (O.C.)  
I can't just pardon you right away!

DEPUTY DUNDIE (O.C.)  
How long, then?

GOVERNOR MATTHEW WISE (O.C.)  
(pause) They've got Mutt.

DEPUTY DUNDIE (O.C.)  
No way.

GOVERNOR MATTHEW WISE (O.C.)  
I trust the source.

DEPUTY DUNDIE (O.C.)

(pause) I can take care of that.

GOVERNOR MATTHEW WISE (O.C.)

No! It's already way out of hand! You're going to stand down and do your time like a big boy until I can get you out.

SFX - TRANSITION FROM CLIP

GREGORY BRATTON

Yes. His first reaction to the news was to offer to kill Mutt. What a guy, huh?

So, what was it Reel E. Biggs and Mutt were up to?

Javier and Camila discussed it while awaiting interrogation.

SFX - TRANSITION TO CLIP - E15S02

CAMILA MASTERS

So, when she says to work with this local filmmaker to take down Governor Wise...

JAVIER MASTERS

...we jump.

CAMILA MASTERS

(Imitating an annoying Ikonya voice)

Because America needs someone like you in the White House.

JAVIER MASTERS

And our filmmaker...

CAMILA MASTERS

...sells drugs.

JAVIER MASTERS

That our delivery driver...

CAMILA MASTERS

...supplies!

JAVIER MASTERS

With drugs he grows...

CAMILA MASTERS

...right here on our estate.

SFX - TRANSITION FROM CLIP

GREGORY BRATTON

I've learned a lot of writing is like an iceberg. You have to know a lot more about what the characters and the plot than, than what actually hits the page. Often, it's a character's history and motivations under this water's surface that drives the action you do see.

So, the way I imagined it going down was like this: When Matthew Wise was still on the police force, partnered with Deputy Dundie, they nabbed Reel E. Biggs on some sort of drug charge. Uh, some easy detective work put Mutt on their radar. And soon, Wise and Dundie had everything they needed to put the two away.

Instead of arresting them, Wise saw an opportunity. (Cause, he always sees opportunity.) There was easy money to be made. Leverage to be had with the Master's limited involvement. Uh, Biggs was the biggest celebrity in town, and now he was essentially his puppet. I believe it played a role in getting his political career started. The Daniel's case (the serial killer) was just nice timing and looked really good printed on those brochures.

So, everyone was happy. Matthew Wise won the governorship. Deputy Dundie now has a nice side-cash flow coming in. Biggs and Mutt avoid prison and keep the partying alive. (Although, I should mention, I don't think Mutt really understood the gravity of his situation until he saw Biggs half-floating in the swimming pool.)

So, what upset the apple cart? Well, feel free to be like Ikonya and blame God like she did for the lightning. Here is Mutt talking to Reverend McCloud and Brody in episode 7 after running into them in the woods.

SFX - TRANSITION TO CLIP - E07S01

MUTT HAMMERSON

You two preachers or something?

REVEREND CHASE MCLOUD

I am.

BRODY ROBERTS

Nah. Student, hobbyist, country boy, (interrupted by Mutt) blogger...

MUTT HAMMERSON

Biggs was talking about preachers the last time I saw him.

BRODY ROBERTS

(to self)  
Cool.

MUTT HAMMERSON

He was making some changes, as one might say.

BRODY ROBERTS

(still a bit out of the conversation)  
Wait. Reel E. Biggs?

REVEREND CHASE MCCLOUD

Good changes?

BRODY ROBERTS

The rapper?

MUTT HAMMERSON

Yeah, you'd probably think so. But not everyone appreciates these changes like preacher folk do, if you're catching what I'm throwing down.

#### SFX - TRANSITION FROM CLIP

GREGORY BRATTON

There you have it. Whether Biggs was having a crisis of conscience, or just wanted to escape the Governor's control, Biggs stopped cooperating with their arrangement and it drew a response from Governor Wise. A response that would kill him.

Luckily, enough evidence was already put together on his recovered cell phone to make life difficult for his killers.

And there ya' go.

#### SFX - MUSIC CHANGES THEME

GREGORY BRATTON (CONT'D)

Wow! This was fun, right?!!

Thank you so much for joining me for this Bonus wrap up episode! I hope you enjoyed it and don't hate everything about it...and me!

Uh, two quick things before I sign off. Don't, don't fast forward yet!

(MORE)



GREGORY BRATTON (CONT'D)

One of the biggest no-no's writers talk about is the concept of 'deus ex machina.' It's means providing characters a seemingly cheap and easy way out of hopeless situations, just in short.

So, I tried to avoid that a bit. But, the source material for this entire podcast is a song about a detective that is full of himself and really sucks at his job, but somehow always catches the killer.

So, he is blissfully unaware of how annoying he is. And the fact everything always seems to work out for him isn't doing much for his irritating personality.

The point is, if you want to know why everything kinda has a vague aftertaste of deus ex machina, it's because I stayed loyal to that source text.

Finally, I really, *really*, hoped to give you a first look at the next project coming out of Pigeon Spaceship Studios. But unfortunately, that time is not yet.

So, please stay subscribed, follow us on Twitter, join the Podcast Junkie Discord server (links in the show notes) and you will be alerted just as soon we are ready to share it with you.

This has been a riot! Thank you to everyone who has listened and sent kind words our way. We love you, and I believe we will see you soon with some amazing news!

So, good bye from us all.