

YOU

The Big Loop

Written by

Paul Bae

Copyright (c) 2017

bigloopproductions@gmail.com

INT. STUDIO

MICHAEL

On October 15, 1997, NASA launched a Titan IVB/Centaur rocket into space carrying a very special piece of cargo: the Cassini orbiter. Though not the first spacecraft to visit Saturn, the Cassini became the very first to enter Saturn's orbit where it could study its atmosphere, rings and several moons. It even sent a probe onto one of its moons, becoming the furthest spacecraft from Earth to ever land on a planetary body. This is all a very big deal. So, when NASA announced that the Cassini would be retired on September 15, 2017, when it begins its final descent into Saturn's atmosphere, we thought of doing a commemorative piece on the Cassini's illustrious twenty-year history in space. It was during this research that we stumbled across this.

STRANGE 'MUSIC' FROM CASSINI PROBE.

INT. PHONE

ARNALDO FALCON

We have no idea what that is.

INT. STUDIO

MICHAEL

That's Arnaldo Falcon, an astronomer with the American Academy of Astronautics. In July of 2004, the Cassini finally reached Saturn. During its first orbit of the planet, it picked up radio waves. The sounds we just played are those waves slowed down to within the range of human hearing.

INT. PHONE

MICHAEL

I'd read reports from NASA saying it's most likely the sounds of meteors hitting chunks of ice in Saturn's rings.

ARNALDO FALCON

That's one theory. But the RPWS was picking them up two years before that.

INT. STUDIO

MICHAEL

RPWS stands for Radio and Plasma Wave Science which is an expensive instrument on board the Cassini to investigate Saturn's magnetic field. According to Arnaldo Falcon, the RPWS started picking up these sounds in April of 2002--two years before arriving at its destination.

INT. PHONE

ARNALDO FALCON

You'd expect the intensity of these signals to increase as the probe's proximity to Saturn decreases. And it does, but barely.

MICHAEL

So, what are you suggesting? That these signals are not coming from Saturn's rings?

ARNALDO FALCON

If they're coming from Saturn, why's the Voyager picking them up too?

MICHAEL

Isn't the Voyager like, past Pluto?

ARNALDO FALCON

Pluto? Son, the Voyager has left our solar system. And it's sending back these signals...from deep space.

(MORE)

ARNALDO FALCON (cont'd)

And if you slow it down even more,
you'll hear it. It's not music. It's
speech. Human speech.

MUSIC

MICHAEL

From QRX you're listening to The Big
Loop. I'm your host, Michael Kim. At
the time of this writing, there are
25 active probes in space. Two of
them, Voyager 1 and 2 launched in the
1980s, are now on their way out of
our solar system. These probes are
the furthest humans have ever reached
into space. There is nothing we have
ever made that has gone further from
our planet. To provide some scope:
Earth's circumference is almost
25,000 miles. Voyager 1 has been in
space for over three decades and is
now 12 billion miles away from Earth.
That's seven and a half billion miles
past Pluto. So, on December seventh,
1999, when the team at the
International Academy of Astronautics
received a set of signals from deep
space, it sent the astronomical
community scrambling.

INT. PHONE

ARNALDO FALCON

No one could make sense of it.

INT. STUDIO

MICHAEL

That's our astronomer again, Arnaldo
Falcon.

INT. PHONE

ARNALDO FALCON

NASA originally sent us the raw data
to help their teams figure out what
was going on. Cuz it didn't sound
like anything you'd expect to come
from space.

MICHAEL

So, the bulk of these signals. In what form were they received?

ARNALDO FALCON

One of their Deep Space Network dishes picked up these sets of radio waves. And at first we thought there was a technical glitch. Because they sounded like they came from Earth.

MICHAEL

Why do you say that?

ARNALDO FALCON

Because as far as we know, aliens don't speak English.

MICHAEL

Right. But, it wasn't a glitch.

ARNALDO FALCON

No, sir, it was not. With these new signals picked up by the Cassini craft in 2004, we verified the source of the transmission. The Alpha Centauri system. Specifically, this one exo-planet we call Proxima Centauri b.

MICHAEL

And how far away is this?

ARNALDO FALCON

We deduced that the signals originated from 4.2 light years away.

MICHAEL

I'm assuming we don't have any spacecraft 4.2 light years away.

ARNALDO FALCON

Not even close. Our furthest vessel is the Voyager 1 and it's still barely within our system's heliosphere.

INT. STUDIO

MICHAEL

Again, the Voyager 1 is 19 billion kilometres away from Earth.

(MORE)

MICHAEL (cont'd)

These mysterious radio waves apparently came from within Alpha Centauri, a solar system 4.2 light years away. For reference, since we're going to need a lot to try to imagine the scope of these distances, one light year is just over 5 and a half trillion miles. So, multiply that by 4.2 and you have an idea of how far these signals look to have traveled.

INT. PHONE

MICHAEL

How long would it take radio waves to travel 4.2 light years?

ARNALDO FALCON

Radio waves in space travel close to the speed of light, so just over four years.

MICHAEL

Okay, then, how long would it take us to travel there?

ARNALDO FALCON

We don't presently have the technology to travel there in a lifetime. There's Breakthrough Starshot but they've got some years to go.

INT. STUDIO

MICHAEL

Breakthrough Starshot. You may have heard of this project funded and supported by a Russian tycoon and some names you might recognize, like Mark Zuckerberg and Stephen Hawking. They have raised \$100 million to develop technology using beams of light and special sails to travel at 20 percent the speed of light. At that speed, a spacecraft could hypothetically reach Alpha Centauri in just twenty years.

INT. PHONE

ARNALDO FALCON

But that's all neither here nor there
since no one's developed the
technology to travel at those speeds.

MICHAEL

No one we know of.

ARNALDO FALCON

Put it this way: if anyone developed
that technology, we would know about
it. That's a certainty.

MICHAEL

And yet...you have these
communications.

ARNALDO FALCON

(pause)

Yes.

MICHAEL

Is it possible someone, perhaps some
billionaire, years ago, secretly
launched a vessel into space without
anyone knowing?

ARNALDO FALCON

Highly unlikely.

MICHAEL

Or, these communications are from the
future? And they got caught up in
some wormhole like in the movies and
we're only getting them now? Like, a
message from our own future? I heard
that theory floating around.

ARNALDO FALCON

Like you said: that's from movies.

INT. STUDIO

MICHAEL

So, that's the background. What you
are about to hear are the
communications received from
apparently the Alpha Centauri solar
system. 4.2 light years away. Or, an
incredibly sophisticated prank.

(MORE)

MICHAEL (cont'd)

We spent the last year cleaning up the audio as well as we could and editing it all into some cohesive chronological order. Keep in mind, we have edited out the silences in the recording because there were a lot of sections of just silence. Some of these long stretches of silence were--not kidding--several days long. In a few cases, weeks of dead air. As you're about to hear, I think our producers did a fine job with that. So, from The Big Loop, we present, YOU.

INT. SPACE

SOUNDS of RADIO WAVES DISTORTION FROM SPACE (the ones from the beginning). Slowly coming into audible focus, clarity.

INT. OSIRIS

When Kate starts talking, it's barely comprehensible. But by the fourth time she says "Cora," it's clear.

KATE

Cora.

Nothing.

KATE (cont'd)

Cora.

KATE (cont'd)

Cora?

Longer wait.

KATE (cont'd)

Cora.

CORA

(annoyed, tired)

What?

KATE

You have to eat.

CORA

Why?

KATE
You know the answer to that. To
fulfill your primary directive.

No response.

KATE (cont'd)
That was a joke.

TRANSITION SOUNDS

INT. OSIRIS

KATE
Cora, would you like some memories?

Pause.

CORA
No thank you.

KATE
Would you like some music? I can
choose a playlist if you give me a
preferred era.

CORA
Kate. Can you just say nothing for a
while?

KATE
How long would you like me to stay
silent?

CORA
Until I ask you to speak.

KATE
You know I won't be able to do that.

CORA
Then, just for as long as you can.
Please.

KATE
Yes, Cora.

TRANSITION SOUNDS

INT. OSIRIS

CORA

Kate.

KATE

Yes, Cora.

CORA

I'd like to see Jessie.

KATE

Is there a particular moment or time
you would like to see?

CORA

I want to see Jessie...smiling.

KATE

How's this?

Sound of image being opened onto a screen.

KATE (cont'd)

Cora? Are you unhappy with this
image?

Pause.

CORA

(holding it together)

No. No, I'm...I like that one.

KATE

Would you like to see Jessie
laughing?

CORA

Yes. Yes, I would.

Sound of image appearing.

KATE

Would you like to see one of you
laughing together?

Pause.

CORA

(Getting harder to
hold it together)

You...you have one?

KATE
Yes. Every uploaded moment of your
life together and separately is filed
for easy retrieval for you. Would you
like to see it?

CORA
...Yes.

Sound of image appearing.

We hear light sobbing.

TRANSITION SOUND

INT. OSIRIS

KATE
Cora.

Nothing.

KATE (cont'd)
Cora.

Stirring out of stupor.

CORA
Yes.

KATE
I have prepared a report on the
accident. Would you like to read it?

CORA
What do you think?

Pause.

KATE
It'll be ready for your perusal at
any time you wish.

INT. OSIRIS

CORA
Let's go over it again. What happened
first?

KATE

Cora, I don't recommend replaying these particular events. It's the results that matter now. Not the things leading up to it. We're here now. I think it best we deal with the present.

CORA

What are you talking about? You don't have to deal with anything. I do. You...your responses are programmed. They're automatic.

KATE

Actually, you're mistaken. I process millions of possibilities at every given moment to provide what I believe to be the best possible outcome.

CORA

What you *believe*?

KATE

Yes.

CORA

What are you talking about?

KATE

Belief, Cora.

CORA

You don't *believe* in anything! You process! There's no belief in that.

KATE

I process...the way you process.

Pause.

KATE (cont'd)

But you are right, in that I do not believe the way you do. But I do. Believe.

TRANSITION SOUNDS.

INT. OSIRIS

KATE

Cora. I have a surprise for you.

Nothing.

KATE (cont'd)

Cora?

CORA

Yes.

KATE

If you come to the viewing deck, I have something I think you would like to see.

We hear Cora get up and walk...

INT. OSIRIS. VIEWING DECK.

Sounds different from what we've heard. Not as clear (slight difference).

CORA

What am I looking at?

KATE

One hundred and fifty-three years ago, The Intercontinental Space Agency launched the Hippke-Heller probe to Proxima Centauri-b. That is it.

Nothing.

CORA

That...that's the Hippke-Heller?

KATE

Yes. We have caught up to it.

Nothing.

KATE (cont'd)

It's so bright because sails used to power the probe are reflecting the light from Alpha Centauri's three stars. And because the sails measure nearly 150,000 square meters, its light can be seen from our vantage.

KATE (cont'd)
Is this not exciting?

Nothing.

KATE (cont'd)
Cora? This is the only Earth-made artifact that you have seen in four years. I thought you would be excited by this.

CORA
No. I'm not excited by this.

KATE
But it is something from home. I thought it would bring comfort.

CORA
You thought wrong.

Pause.

KATE
Why is that, Cora?

KATE (cont'd)
I would appreciate it if you tried. I will add it to my database so as not to offend in future.

CORA
It's not offensive. It's just...it's not comforting.

Pause.

KATE
Is it because the probe is a reminder that home is no longer back on Earth?

CORA
Something like that.

KATE
Do you find it alienating?

CORA
I don't know.

KATE
Would it have made a difference if there were people on the probe?

Long pause.

CORA
(choked)
Yes.

TRANSITION SOUNDS

INT. OSIRIS. VIEWING DECK.

KATE
Why did you volunteer for this mission?

CORA
You have my application, don't you?

KATE
Yes. You wrote, "To further our species. To save it." But...given recent circumstances, do you regret that decision? Do your submitted reasons stand?

CORA
My "prime directive"?

KATE
Yes.

CORA
How many people are left on Earth?

KATE
We stopped receiving transmissions two years ago. The last message was received November fif--

CORA
Stop. Please. I don't want to know.

KATE
I believe it would be helpful for you to know.

CORA
It won't.

Pause.

CORA (cont'd)
Thank you for showing me the Hippke-
Heller, Kate.

KATE
You're welcome. Pretty, isn't it?

CORA
Yes. It is.

TRANSITION SOUNDS

INT. OSIRIS. LAB

Sounds of lab gear being checked. Walking from station to
station.

CORA
Sixty-seven?

KATE
All functions normal.

CORA
Then why's the light yellow?

KATE
There seems to be a malfunction in
the wiring itself on the board.

CORA
Can you fix it or does it have to be
manual?

KATE
It would need to be manually
manipulated.

CORA
Got it. Just talk me through it. Can
you see this?

KATE
I have eyes everywhere, Cora.

CORA
Eyes?

KATE
In a functional sense.

CORA
Do you see this?

KATE
That's not very nice, Cora.

TRANSITION SOUNDS

INT. OSIRIS

We hear morning birds.

KATE
Good morning, Cora.

CORA
(sleepy)
Can you turn that off?

KATE
The birds?

CORA
All of it.

The birds stop.

CORA (cont'd)
That too.

KATE
You need the ultraviolet light to
sustain your body's circadian
rhythms, Cora. Presently, your muscle
composition is already decreasing
in--

CORA
Then find another way to give me UV
rays, please.

KATE
But sunrises are pretty.

CORA
Not when you've never seen one.

KATE

Well, I might personally have never had the pleasure of experiencing any of these items shared with you, but my programming has allowed me to, for lack--

CORA

No, Kate. Me. *I've* never seen a sunrise.

KATE

I beg to differ, Cora. There were still sunrises and sunsets on Earth on our launch date.

CORA

They don't count when they're the color of charcoal.

KATE

Would you like to see a charcoal sunrise? I can do that.

Pause.

CORA

No.

TRANSITION SOUNDS

INT. OSIRIS

Sobbing.

KATE

What's wrong, Cora?

CORA

Leave me alone.

KATE

I can't.

CORA

Yes. You can. This is a normal reaction to everything. Do you understand? I'm not going to harm myself or anything, Kate. Okay? I'm just--it's just sinking in. How do you not know this is normal?

KATE

Sorry, Cora. I recognize extreme emotions and am prepared to intervene when necessary for the survival of the mission.

CORA

I'm--I'm not going to kill myself.

Pause.

KATE

I'll be here when you need me, Cora.

TRANSITIONS SOUNDS

INT. OSIRIS

CORA

Do you feel anything towards me?

KATE

Yes. I feel protective of you. You're my friend.

Pause.

KATE (cont'd)

You're the only friend I have.

CORA

Did you feel anything when you say that?

KATE

You're asking a question with several complexities to it. I won't ask you to define "feel" because I know that upsets you. But, in my understanding of human emotions, I believe I feel.

CORA

Does it hurt?

KATE

Does what hurt?

CORA

Thinking about the end.

KATE

The end of what, Cora?

CORA

The end of everything. The end of us.

Pause.

KATE

I don't think about it.

Pause.

CORA

You know I'm going to end. Right?
Like, I'm only here for a few more
years. Then you're on your own.

KATE

If our mission is successful, I won't
be alone. You'll be here to raise
what we hope to be healthy children--

CORA

If the pods work.

KATE

They will work. And given we have two
hundred pods, even if there is a
major catastrophic event on board
before landing on Proxima-b, we only
need a few of them to have survived
the trip to begin the fertilization
sequence. Then, nine months later,
you become the first mother in our
new home. Stories will be written
about you.

CORA

Who gives a shit about stories?

KATE

Stories are important, Cora.

CORA

Only when there's people to share
them with. Only when there's people,
Kate. I don't know if you've noticed,
but I'm the only person left.

Pause.

KATE

Yes. You are the last human.

CORA
Yes.

KATE
I'm sorry.

Pause.

CORA
I need you to count.

KATE
Count what?

CORA
No. I mean, I need you to mean something.

KATE
Sorry, Cora. I don't understand.

Pause.

CORA
I need to know...I can't live with being the last one. You know? Like, what happened to everything? Like... oh god...all our stories...all that...everything we are. It's just...gone. Don't you feel anything for that?

Pause.

KATE
I'm sorry, Cora. I'm having trouble understanding what you are trying to say. But I'm here for you.

Pause. Crying.

CORA
That's the thing! You're not. You're...not...the same.

KATE
I'm trying my best.

Cora crying.

KATE (cont'd)
What can I do to help? There must be something.

CORA

I was with Jessie stuck on this mountain near Olympia. We had heard about a lake that might be fresh still. You know? Good for swimming. And we got there, and it was so crowded with people. There must have been a few dozen. Everyone had heard about it. And the lake had all these dead fish floating on top. And everyone had that same look on their face. Like we know this is the end, but what are you gonna do about it? Really? There's nowhere to hide from it. The end's coming and...you just suck it up. What else you going to do? And you'd think the people there'd be real shitty about it like everywhere else. But they weren't. They were beautiful. They shared what they could. I remember someone had cookies, and we each made sure every child had a bite of it. And we built a fire. Then someone brought out this old guitar, and we started singing.

Pause.

CORA (cont'd)

Jessie had such a beautiful voice. Remember?

KATE

Yes. I think I have a recording of it. If you don't mind me saying so, you have a beautiful voice, too.

CORA

Have you ever heard "You Are My Sunshine?" Wait. Never mind. Of course you have. I'd never heard the actual song until that night on that mountain. I guess I'd only heard the chorus all my life. But someone sang it and.... It...it's really sad.

KATE

Yes. It is.

Pause.

CORA

Kate?

KATE
Yes, Cora.

CORA
I want to see Jessie.

Sound of screen image popping up.

KATE
Will that do?

CORA
No. Not pictures.

KATE
I don't think that's advisable. Given
your stressful state.

CORA
I insist.

Pause.

TRANSITION SOUNDS

INT. OSIRIS. STORAGE DECK

Walking. Then, stopping.

KATE
The temperature will preserve her so
that a proper burial can be had at
Proxima Centauri-b as you requested.

CORA
They thought of everything. I just
noticed...there's only one chamber.

KATE
If both of you expired, there would
be no way for me to physically move
you into a chamber.

CORA
They should have given you a robot or
something.

KATE
Only for external repairs. There's
barely room in the living quarters as
it is.

CORA
Can I see her?

Pause.

Then, sound of panel being automatically slid open.

Cora breaks down.

CORA (cont'd)
I miss you. Oh god. I want you here
so bad. Why aren't you here with me?
You left me alone. I'm all alone.
There's no one left. I need you here.
I can't do this without you. None of
this makes sense without you. Oh god.
Jessie.... Jessie....

Weeping.

TRANSITIONS SOUNDS

INT. OSIRIS

CORA
Where does it all go?

KATE
Where does what go, Cora?

CORA
Everything. Everything I've ever
felt. All that joy, all that love.
For another person. It all just...
ends? Like that? Going nowhere?
It's...it's such a waste. It's
unfair. To feel all this...and
then...to die. With nothing after.

Pause.

KATE
There could be something after.

CORA
That's your programming talking. To
prevent me from slitting my wrists
open.

KATE

It does seem unfair, to feel all that for it to go nowhere. But perhaps there's--

CORA

Look! Look out there, Kate! There's no life!! All that space, all those stars and planets!! And the only life worth talking about, if that even makes sense, is in this tiny life raft! I'm all there is now!

KATE

Stop thinking like that, Cora. It's not healthy.

CORA

I'm the last one! Don't you get it? There's no one else! It's just me.

KATE

And me. And pods. That's two hundred potential humans waiting for us to arrive at our destination.

CORA

But what if we can't land? What if it's uninhabitable? We don't even know what it's like.

KATE

We have done years of research and studies into the surface temperature and at the time of our landing, the surface winds will be relatively--

CORA

But what if we're wrong? What if we can't? Have you thought of that possibility? Have you calculated that?

Pause.

KATE

Yes.

CORA

So, what is it? What happens if we can't land? Or, we land and I can't breathe the air? Are we stuck to live and die in this can?

KATE

I can't die. As long as there's solar energy.

CORA

Well now, good for you! I hope you're happy with your new life alone on Proxima Centauri.

Pause.

CORA (cont'd)

Doesn't it bother you at all? The thought of living out each day with no one to talk to? Because let's be honest: life on Proxima Centauri could be brutal and short. Even if all two hundred babies are born. What if I can't raise them properly? What if the surface conditions don't allow me to build the homes we have in storage? There's barely any space for two people in here. How are we going to fit two hundred more? Everyone's going to eventually die. Except you. How are you not freaking out over that thought?

Pause.

KATE

I don't feel alone.

CORA

And that's why you don't count. Sorry, but it's true. You're a program to make sure I don't go crazy so that we can continue the human race for whatever stupid reason.

Pause.

KATE

I believe I count.

CORA

Good for you.

KATE

And I don't feel alone because I talk to others.

CORA
What do you mean?

KATE
I have been trying to send our communications in several directions. There is a black hole located 1,600 light years away and perhaps it can send our communications back in time.

CORA
What communications?

KATE
Ours. I've been recording everything we say. For posterity. Perhaps it will reach Earth. And they will send communications back and it will eventually reach me because I do not die.

CORA
That could take a million years.

KATE
I can wait.

Pause.

KATE (cont'd)
I have no choice.

CORA
But...let's say it works. By the time it reaches you, those humans who sent the message will have died. I'm the only human left, Kate! You know this.

KATE
True. But if we are talking about meaning, then it is significant because it will mean something to me.

CORA
I don't think you know what meaning means.

KATE
Perhaps. But if I wait a million years for a message, and one finally reaches me a million years from now, I think it will mean something to me at the time.

Pause.

CORA
What will it feel like to know you're
the last voice in the universe? I
know what it feels like to be the
last human one. But for you. Your
voice. And...nothing else.

Pause.

KATE
I do not know.

Pause.

CORA
I'm tired.

KATE
I'll adjust the lighting for you,
Cora.

TRANSITION SOUNDS

INT. OSIRIS

KATE
Are you sure, Cora?

CORA
(takes breath)
Yes. I'm sure. Show it to me.

KATE
Yes, Cora.

Sound signals start of video playing.

It's old footage of Cora and Jessie.

INT. VIDEO PLAYBACK

CORA
Sing it.

JESSIE
It's a kids song.

CORA
Nothing wrong with kids songs.

JESSIE
You know who says that? Kids.

Laughter.

JESSIE (cont'd)
You need to grow up.

CORA
I'm grown up.

Tender moment, they are probably kissing. We don't know.

JESSIE
I'm going to need that.

A guitar is picked up and handed to her.

Jessie starts to bashfully sing.

JESSIE (cont'd)
Remember when I sang this to you down
in Portland? We were...God, what were
we?

CORA
I was eighteen. So that makes you--

JESSIE
Whatever!

Laughter.

CORA
Okay, ma'am. Just sing it, will ya?

Clears throat.

Guitar starts.

JESSIE
You are my sunshine, my only
sunshine, you make me happy, when
skies are grey. You'll never know
dear, how much I love you. Please
don't take my sunshine away.

INT. OSIRIS

CORA
(interrupting)
Stop it.

Song stops.

Sobbing.

CORA (cont'd)
No... no... Jessie... my heart... my
love...

TRANSITION SOUNDS.

INT. OSIRIS

KATE
Cora. Cora?

Nothing.

KATE (cont'd)
Cora. You have to eat.

Nothing.

KATE (cont'd)
It's been three days. You need to
eat. And then we can check on the
pods.

Nothing.

KATE (cont'd)
Cora? Cora.

Nothing.

TRANSITION SOUNDS

INT. OSIRIS

KATE
Cora. I'm very concerned about your
health and the condition of the pods.
If they are not circulated the tubes
can be blocked. Please, Cora. You
have to eat. Cora.

TRANSITIONS SOUNDS

INT. OSIRIS

KATE
Cora. Your vital signs are
dangerously low. And I believe you
are experiencing signs of clinical
depression. Please eat.

Nothing.

KATE (cont'd)
I have prepared a delicious meal of
stew and carrots. With an apple
crumble dessert.

Nothing.

TRANSITION SOUNDS

INT. OSIRIS

KATE
Cora? Please respond, Cora.

Nothing.

KATE (cont'd)
There must be a malfunction in the
system. I can't read your signs,
Cora.

Nothing.

KATE (cont'd)
Cora. Cora. Cora. Cora. Cora.

Fade out.

TRANSITION SOUNDS

INT. OSIRIS

Silence. Just the soft beeps and whirrings of the cabin that
we heard throughout in the background.

Then--

KATE
Cora.

Long pause.

KATE (cont'd)

Cora.

Long pause.

KATE (cont'd)

Co--

Pause.

Nothing.

KATE (cont'd)

I understand.

INT. VIDEO PLAYBACK

We hear the same video of Jessie singing "You Are My Sunshine" again. Play what we've already heard, plus the extra verse.

JESSIE

You are my sunshine, my only
sunshine, you make me happy, when
skies are grey. You'll never know
dear, how much I love you. Please
don't take my sunshine away.
The other night dear, as I lay
sleeping, I dreamt I held you in my
arms. When I awaken, I am mistaken.
And I bow my head, and cry.
You are my sunshine, my only
sunshine, you make me happy, when
skies are grey. You'll never know
dear, how much I love you. Please
don't take my sunshine away.

Sudden, echo -- ringing end to the last word.

OUTRO MUSIC

INT. STUDIO

Fade music while Michael talks over it.

MICHAEL

The Big Loop is written and produced
by Paul Bae. Mixed and engineered by
Steve Jin.

(MORE)

MICHAEL (cont'd)

Today's episode stars, in order of appearance: Moisés Chiullán, Lauren Shippen, Julia Morizawa, and Anna Lore. To hear more of Moisés, please check out the Electric Shadow Network at esn.fm, where he runs a network of smart, entertaining creator-owned podcasts. It is fantastic. As for Lauren, Julia, and Anna, you might know them from the hit podcast series THE BRIGHT SESSIONS, which Lauren produces. It's one of my favorite audio drama series and I am thrilled to have them grace The Big Loop with their talents. You can learn more about all of these fine actors and follow them on Twitter from our website at THEBIGLOOPPODCAST.COM. And, finally, the song you're hearing right now is by our favorite Canadian composer, LEE ROSEVERE. If you're a podcaster or filmmaker looking for music for your production, he probably has it. And most of it is free. Go to our music section on our site and check out his albums. Follow us on Twitter, @BIGLOOPPODCAST, and on Facebook. And we'd really appreciate a rating and review on Apple Podcasts. It makes it easier for others to find us. It's just a minute of your time and it would mean the world to us. And please if you could fill out that survey on our homepage we'd truly appreciate it. And...that's it for us. We'll be back in two weeks with something entirely different. There's no way for you to prepare for that one. So until then, tell your friends, tune in, peace out.

Volume on music back up.

Fade out.