

Tilotny Throws a Sound:  
Whiletruefm 0009 Interlude

by

Mike Overby

GUEST CAST

Tilotny (Tie-Loat-Knee).....Little Winky  
Horliss-Horlis (Hoar-Liss).....Cambria  
Splendid Ap (App).....Nelthorim

MIKE IN THE FALCON

*[This begins with transcription from 0009. The original material begins with Radio Static.]*

LORD SAM ROSE

In fact, why are we not using that to just synthesize Mike?

DANIEL LEMMOND

Yeah. That's what we should be doing: just use this to synthesize Mike and make him compliment everything we say.

KENNETH LOVE

No, no. Listen. Here's our plan. What we're going to do is take samples of Mike saying stuff from previous episodes, get this Adobe software, and then make him say nice things about modern *Star Wars* movies.

DANIEL LEMMOND

YEESSSSSS. And then see how long it takes him to notice. People start coming up to him and saying

"Wow, you really changed your mind of modern *Star Wars* between Episode VIII and Episode XI."

"What? What do you mean? What do you mean I *changed my mind*?"

"Well you just started talking great things about *Rogue One*.

About how you really enjoyed the writing and you really enjoyed the effects and you really enjoyed the cinematography.

Radio static.

MIKE OVERBY, omnipotent editor of the podcast appears in hologram.

MIKE OVERBY  
 (Static to indicate  
 voice is from radio)  
 I heard that. How's THIS for some  
 writing and effects?!

As he finishes his interruption, he's adding the Millennium Falcon's flyby noise. The live cast is confused

LIVE CAST  
 LORD S. R.: [Nervous laugh] What?  
 DANIEL LEMMOND: What?  
 KENNETH LOVE: [Just laughs]

Quad laser turret fire sounds.

LORD SAM ROSE  
 Stop... STAH---

LORD SAM ROSE is cut off by a spectacular explosion, the combination of a nuclear blast's devastation of the are and a molotov cocktail's delicate burning and glass shattering to indicate that the podcast has been levelled and what's left of the intended narrative is breaking off like cracked glass and shattering on the ground in the aftermath.

Falcon flyby to indicate scene transition. We're aboard, so no more radio noise.

MIKE OVERBY  
 [Laugh] Nice shot, OJ

OJ  
 [speaks in modulated meows]

MIKE OVERBY  
 Plot course to Stewjon. It's time  
 to settle things with the Kenobis.

OJ  
 [speaks in modulated meows]

MIKE OVERBY rises from chair, walks on metal floor out of cabin. We hear his footsteps. Blast door opens.

MIKE OVERBY  
 If you need me, I'll be checking  
 my *Last Jedi* review on Letterboxd.

More footsteps, blast door closes.

OJ fiddles with the controls, trills a bit.

The *Falcon* enters hyperspace.

ENTER BEDLAM SPIRITS

As the *Falcon* exits, a musical note begins softly and crescendos. The first of a perfect third, and the harbinger of TILOTNY: first of the BEDLAM SPIRITS to throw shape and sound.

TILOTNY

What an audacious little sound,  
throwing his own sounds and  
disrupting Tilotny's show! Tilotny  
is the mistress of amplitude and  
time. It is Tilotny, not little  
sounds, who conceives this  
soundscape!

At "It is Tilotny...", the second third of the perfect third sounds, indicating the arrival of HORLISS-HORLISS.

HORLISS-HORLISS

Perhaps Tilotny's sounds are their  
sounds. As the null-sound is  
none's sound and all's sound.

TILOTNY

HORLISS-HORLISS?! This impertinent  
null-wisdom and this copycatting  
Tilony's sound throwing will  
attract other *copycatters*.

TILOTNY is interrupted by the final third of our perfect third, announcing SPLENDID AP. Only, his note is played on seven octaves, indicating his presence is repeated seven times.

*[Each line by Splendid Ap is repeated seven times in parallel, in Spanish, and in reverse.]*

OUR SAVIOR, SPLENDID AP

SPLENDID AP

Hello, Tilotny! Hello,  
Horliss-Horliss! What a wonderful  
time to throw sounds. I may even  
throw shapes, this is ever so  
pleasant!

TILOTNY

Splendid Ap, Silence! Hush! Sound  
is singular and faces forward!

(MORE)

## TILOTNY (CONT'D)

Splendid Ap must be singular and never so plural! Splendid Ap must face forward and speak Tilotny's beautiful tongue if he is to speak at all!

## HORLISS-HORLISS

Calm, Tilotny. Splendid Ap will correct. It is time to clean this mess anyway. You must not punish these voices for playing in your absence.

## TILOTNY

Oh, the wise Horliss-Horliss dares tell Tilotny she is absent when Tilotny created time and amplitude and waves and none would exist without Tilotny's cleverness? Tilotny tires of these empty waves. Splendid Ap may clean up, for he is stupid and may and may match Horliss-Horliss's wise plans and critical null-entertainment.

TILOTNY's portion of the third quiets, indicating her exit. She crescendos in anger and leaves abruptly.

## HORLISS-HORLISS

Horliss-Horliss will return to the sweet silence. Splendid Ap is a fool, but beloved. Splendid Ap is trusted to set things right and may find me later.

HORLISS-HORLISS's sound trails off calmly.

There is a pause, SPLENDID AP's seven notes hang for a moment as he processes his task.

As this soliloquy, continues in our forward-time, he appears to follow the advice of TILOTNY and reduce to a singular sound.

*["and the nature of" is in brackets below because that portion should be said in English. Not translated to Spanish.]*

## SPLENDID AP

At last, alone. I will repair this mess indeed, but I will do so in my own way:  
- With my own beautiful waves and language.

- With my own beautiful vision for the future of whiletruefm.
- More dilly and ["the nature of"].
- More segues.
- More shilling the Patreon.
- More esoteric *Star Wars* jokes and  
MORE  
*SPLENDID*  
**AP!!**

SPLENDID AP's sound dims to a point and silences, before coming back fortissimo. The show has entered reverse time as he rights the wrongs of the rogue editor. His words were last, so we hear them first, now translated by our entering reverse-time such that they are correctly oriented for audience translation if they happen to speak Spanish. SPLENDID AP begins with a singular sound and gradually increases his plurality until all seven SPLENDID AP splinters shout his name into the void and we begin reversing time at a full clip.

*[(SPLENDID AP's other line is also played at a normal pace so the audience can hear it.)]*

This section is reversed at a fast pace to return us to the start of our troubles and some lines from DANIEL LEMMOND and/or KENNETH LOVE may be repeated. The audience may assume that SPLENDID AP's influence will prevent any further interference in the show. They may also assume this influence guided KENNETH LOVE to immediately soften the joke's blow and move on with the discussion. We hope each of the hosts aims to do the same on future episodes of whiletruefm.