

DIMENSION X

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International

Re-Imagined Radio
Season 11, Episode 12

Final draft

Dimension X

Stories in time and space

Re-Imagined Radio
Season 11, Episode 12
Final Draft

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Synopsis

This episode of Re-Imagined Radio celebrates *Dimension X*, a radio science fiction series broadcast from April 8, 1950 to September 29, 1951. Less than a year. Only fifty episodes. Despite this short span, *Dimension X* pioneered science fiction radio storytelling, according to James Widner and Meade Frierson, "using imagination to experience whatever is being talked about, read or acted out" (8). In doing this work, *Dimension X* provided the essential radio storytelling DNA for *X Minus One*, perhaps the most acclaimed science fiction anthology radio series ever broadcast.

Dimension X was neither the earliest nor the most famous radio science fiction series. But, its far-reaching legacy continues to inform our thinking about science fiction radio storytelling. With this episode we explore that legacy. First by reviewing radio science fiction programs leading up to *Dimension X*, and second by listening to "The Outer Limit," the first episode of *Dimension X* and perhaps the most often broadcast radio science fiction story.

Color Code

Yellow highlighted text = sound effect(s), either pre-recorded or created for episode. Pre-recorded audio is used as content in this episode.

~~**Magenta highlighted text with strike through**~~ = text deleted for episode timing

MUSIC = pre-recorded

MUSIC = bespoke, created for this episode

COLD OPEN

SFX: OPENING OF DIMENSION X.

MUSIC: LOW RUMBLE UNDER

ANNCR Adventures in time and space ... told in future tense!

MUSIC: RUMBLE BECOMES ROAR AND CRASH

ANNCR Dimension X (ECHO "X" OUT)

MUSIC: FOUR SLOW DRUMBEATS, THEN UNDER

ANNCR Can you predict what will come in one hundred years? Or in ten? Or in the next minute?

MUSIC: DRUMBEATS OUT

ANNCR Some people think they can. Nuclear scientists. Mathematicians. Astronomers. Biologists. They'll predict the shape of the future. Why? Because they MAKE the future. Because they see beyond the known dimensions of time and space - into the unknown: Dimension X.

THEME AND ANNOUNCER

MUSIC: RIR THEME

ANNOUNCER Welcome to Re-Imagined Radio, a program about radio storytelling. I'm Jack Armstrong. With each episode we combine dialogue, sound effects, and music to

engage your listening imagination. This episode is no different, and here to tell you about it is John Barber, producer and host.

HOST OPEN

HOST

Thank you Jack. Hello everyone. Welcome.

This episode of Re-Imagined Radio celebrates *Dimension X*, a science fiction anthology series broadcast on the NBC radio network, April 1950 to September 1951.

Although its lifespan was short, only 17 months, just 50 episodes, the legacy of *Dimension X* is long lasting. Stories adapted for *Dimension X* became the DNA for science fiction storytelling as we know it today.

We explore that legacy in two ways. First by reviewing radio science fiction programs leading up to *Dimension X*, and second by listening to "The Outer Limit," the first episode of *Dimension X* and perhaps the most often broadcast radio science fiction story.

Our radio storytelling originates from KXRW-FM. Vancouver, Washington's community radio station. We thank them for their support.

And we thank YOU for joining us as Re-Imagined Radio celebrates *Dimension X*:

Stories in Space and Time . . . Told in
a future tense.

MUSIC: SF THEME. FOR TRANSITION

HOST INTRODUCTION

HOST

Science fiction literature was well established with adult and younger readers before radio became a popular entertainment and information medium. Novels by Jules Verne, H.G. Wells, and Edgar Rice Burroughs introduced ideas of space travel, alien life forms, and adventures on other planets. Beginning in the 1920s, science fiction stories also appeared in magazines, and comics.

Radio producers, eager to attract listeners, adapted science fiction stories as radio programs throughout the so-called "Golden Age of Radio," the 1930s to the 1950s.

BUCK ROGERS IN THE 25TH CENTURY

HOST

Buck Rogers in the 25th Century is perhaps the earliest example.

SFX: OPENING FROM "BUCK ROGERS IN THE 25TH CENTURY"

"BUCK ROGERS IN THE 25TH CENTURY!"

SFX: ROCKET LAUNCH

"BUCK ROGERS IS BACK ON THE AIR. BUCK AND WILMA AND ALL THEIR

FASCINATING FRIENDS AND MYSTERIOUS ENEMIES IN THE SUPER-SCIENTIFIC 25TH CENTURY. SHALL WE JOIN HIM THERE? OKAY THEN. HERE WE GO, FIVE HUNDRED YEARS INTO THE FUTURE."

SFX: ROCKET LAUNCH

HOST

The character Anthony Rogers first appeared in the novella *Armageddon 2419 A.D.* by Philip Francis Nowlan, published in the August 28, 1928 issue of *Amazing Stories* (Nowlan 1928).

Nowlan, with illustrator Dick Calkins, adapted the story to a comic strip, and changed the lead character's name to "Buck," beginning in January 1929.

Adapted to radio in 1932, and heard until 1947, Buck Rogers, along with Wilma Deering, and Dr. Elias Huer, inventor of the Mechanical Mole, the Gyroc cosmic Relativator, Thermal Radiation Projectors, Flexo-Impervium metal, Electro-Hypno Mentalo Phones, Sub-Cosmic Radio Units, Non-Recoil Energy Projectors, and Molecular Expansion Beam Projectors (DeForest 182), battle criminals and warlords like Killer Kane, and his crime paramour, Ardala Valmar (Science Fiction in Radio).

As its legacy, *Buck Rogers in the 25th Century* brought the idea of space adventure into popular media. And, introduced compelling radio storytelling

to its target audience of younger listeners.

MUSIC: FOR TRANSITION

INTERPLANETARY ADVENTURES OF FLASH GORDON

HOST

The Amazing Interplanetary Adventures of Flash Gordon was created specifically to compete with *Buck Rogers in the 25th Century*.

SFX: OPENING FROM "AMAZING INTERPLANETARY ADVENTURES OF FLASH GORDON"

"PRESENTING FOR THE FIRST TIME IN RADIO THE AMAZING INTERPLANETARY ADVENTURES OF FLASH GORDON AND DALE ARDEN."

MUSIC: CRESCENDO

"THESE THRILLING ADVENTURES COME TO YOU AS THEY ARE PICTURED EACH SUNDAY IN THE COMIC WEEKLY, THE WORLD'S GREATEST PICTORIAL SUPPLEMENT OF HUMOR AND ADVENTURE. THE COMIC WEEKLY NOW PRINTED IN THIRTY-TWO TABLOID-SIZED PAGES EACH PAGE IN FULL FOUR COLORS IS DISTRIBUTED EVERYWHERE AS A PART OF YOUR HEARST SUNDAY NEWSPAPER."

MUSIC: FADES OUT

HOST

Each of the 26 radio episodes, targeted to younger listeners, broadcast April to

October, 1935, followed almost verbatim, *The Amazing Interplanetary Adventures of Flash Gordon* comic strip, created in 1934 by Alexander (Alex) Gillespie Raymond.

The main characters include Flash Gordon, a handsome polo player and Yale University graduate, Dale Arden, and Dr. Hans Zarkov. Together, they travel in Dr. Zarkov's rocket ship to a strange planet, called Mongo. They meet, fight, and make friends with the rulers and creatures of several kingdoms. Returning to Earth, Flash and Dale marry and the series ends, but returns, almost immediately, as we'll hear shortly.

Many artifacts introduced in *The Amazing Interplanetary Adventures of Flash Gordon* can be followed into later radio series. For example, the "spacephone," first introduced in the July 1, 1934 *Flash Gordon* comic strip, was incorporated by William "Mike" Moser into his radio series, *Space Patrol*.

MUSIC: FOR TRANSITION

FURTHER INTERPLANETARY ADVENTURES
OF FLASH GORDON

HOST

The Amazing Interplanetary Adventures of Flash Gordon ended on Saturday, October 26, 1935. The following Monday, October 28, *The FURTHER Interplanetary Adventures of Flash Gordon* debuted as a four-day-a-week, fifteen-minute radio show. The series continued until

February 6, 1936. The primary audience was younger listeners.

SFX: OPENING FROM "FURTHER INTERPLANETARY ADVENTURES OF FLASH GORDON"

"GROVES EMULSIFIED NOSE DROPS BRING TO YOUR RADIOS THE FURTHER INTERPLANETARY ADVENTURES OF FLASH GORDON. IT IS THE SAME DARING AND RESOURCEFUL FLASH GORDON WHOSE EXPLOITS HAVE HELD YOU SPELLBOUND IN THE NEWSPAPERS. NOW THROUGH YOUR LOUDSPEAKER EVERY MONDAY, TUESDAY, WEDNESDAY, AND THURSDAY AT THIS SAME TIME, TRAVEL WITH FLASH GORDON, DALE ARDEN, AND DR. ZARKOV TO THE LOST CONTINENT OF ATLANTIS ON THE OCEAN'S FLOOR."

HOST

The Further Interplanetary Adventures of Flash Gordon frequently strayed from Raymond's comic strip. As you heard, Flash, Dale, and Dr. Zarkov shared an adventure in Atlantis, the mythical sunken city.

MUSIC: FOR TRANSITION

LATITUDE ZERO

HOST

The next science fiction program on our timeline is *Latitude Zero*, broadcast on the NBC Radio Network in 1941.

SFX: OPENING FROM "THE FIRST SHOW," EPISODE #01 OF LATITUDE ZERO.

"THE NATIONAL BROADCASTING COMPANY
PRESENTS . . . LAAAAATITUUUDE
ZEROOOOOO.

SFX: ECHOING ROCKET LAUNCH

"LATITUDE ZERO. ADVENTURE FANS
ATTENTION! TONIGHT BEGINS THE FIRST
EPISODE OF THE MOST EXCITING AND
FABULOUS ADVENTURE STORY YOU'VE
EVERY HEARD. LATITUDE ZERO,
ESPECIALLY WRITTEN FOR RADIO BY TED
SHERDEMAN. A STORY OF FIVE MEN
AGAINST THE WORLD. HEROIC MEN WITH
IDEALS AND THE COURAGE AND STRENGTH
TO FIGHT FOR THEM. LATITUDE ZERO."

SFX: ROCKET LAUNCH

HOST

According to a review in *Time* magazine, *Latitude Zero* was quote "broadcast [on NBC] accompanied by the world's most bizarre barrage of sound effects. The script is written to match. The program dwells on the doings of one Captain Craig McKenzie. Anxious to save civilization from its doom, the Captain operates an insular Shangri-La in the South Pacific. The Captain populates his island with all kinds of high-toned people, whom he transports to his hideaway at 'Latitude Zero' (i.e., somewhere on the Equator) in a submarine. To rescue them he has brushes with huge man-eating crabs and trees, griffons and an evil fellow called Malic, who runs a rocket ship" unquote.

Seventeen episodes were produced by NBC, in 1941. Only one is known to survive.

Given the *Time* magazine review, and the radio storytelling of the surviving episode, it's easy to lament the absence of the rest of the series.

MUSIC: RIR THEME FOR BREAK

THE FUSEBOX BREAK

HOST

This is Re-Imagined Radio. I'm John Barber, producer and host. We'll return to *Dimension X* in just a moment. But first I want to tell you about The Fusebox Show. Produced by Marc Rose, it's a different kind of radio storytelling, full of quirky conversation and comedy, and its own form of science fiction. Here's a sample.

SFX: THE FUSEBOX SHOW TEASER

HOST

Learn more, and subscribe to the podcast at *The Fusebox Show* website, thefuseboxshow dot com.

MUSIC: RIR THEME, FADE UNDER AND OUT FOR THE FOLLOWING

BEYOND TOMORROW

HOST

We've arrived at the year 1950 in our review of early science fiction radio shows. This is when *Beyond Tomorrow* would have introduced itself to radio listeners like this . . .

SFX: OPENING FROM "INCIDENT AT SWITCHPATH," EPISODE 03 OF BEYOND TOMORROW.

"NOW, FOR TONIGHT'S STORY, LET'S GO . . . BEYOND TOMORROW."

MUSIC: DRUM ROLL, ETC.

"ARE YOU AFRAID TO FACE TOMORROW? OR WHATEVER MAY LIE BEYOND TOMORROW? DO YOU THINK YOU'RE UP TO SPENDING A WEEKEND ON THE MOON? OR ENTERTAINING HOUSE GUESTS FROM MARS? CAN YOU AND YOUR CHILDREN ADJUST TO THE STRANGE, NEW, WONDERFUL WORLD THAT IS BEING WROUGHT IN THE TEST TUBES AND CYCLOTRONS OF SCIENCE BEYOND TOMORROW? BEYOND TOMORROW, A NEW PROGRAM OF PROBABILITIES DRAWN FROM THE VAST LIBRARY OF SCIENCE FICTION WHERE ANYTHING IS POSSIBLE AND POSSIBLY MAY HAPPEN TO YOU."

MUSIC: UP, AND FADE OUT

HOST

I say *Beyond Tomorrow* WOULD have introduced itself to radio listeners for a reason. Allegedly, the series was intended as the first science fiction program for the Columbia Broadcasting System. The anthology series, featuring adaptations of published works, was intended for adult listeners. An audition and three episodes were recorded.

They were announced in newspapers. But it's unknown whether they were actually broadcast.

Interestingly, both the first and last episodes are the same story, "The Outer Limit," which we'll learn more about when we tune our attention to *Dimension X*.

MUSIC: FOR TRANSITION

SPACE PATROL

HOST Next on our timeline is *Space Patrol*, broadcast on ABC radio, 1951-1955.

SFX: OPENING FROM "BUZZ CORRY BECOMES COMMANDER IN CHIEF," PILOT EPISODE FOR SPACE PATROL.

"SPACE PATROL! HIGH ADVENTURE IN THE WILD, VAST REGIONS OF SPACE. MISSIONS OF DARING IN THE NAME OF INTERPLANETARY JUSTICE. TRAVEL INTO THE FUTURE WITH BUZZ CORRY, COMMANDER IN CHIEF OF THE SPACE PATROL."

SFX: ROCKET FLYBY

HOST As a radio science fiction / adventure / space opera series, *Space Patrol* was set in the 30th-century. Episodes followed Commander-in-Chief Edward "Buzz" Corry of the United Planets Space Patrol and his sidekick, Cadet Happy, and other crew aboard the spaceship *Terra V*, as they tried to keep the peace in space

using ray guns, Space-O-Phones, and atomolights.

Space Patrol is significant because it began as a television program for young listeners and was then adapted for radio. Its cross-marketed promotional items connected the series narrative into the daily lives of many listeners. It remains an enjoyable radio series for radio fans and collectors. By the way, the announcer you heard, Dick Tufeld, later voiced the robot in the television series, *Lost in Space*.

MUSIC: FOR TRANSITION

TWO THOUSAND PLUS

HOST

Two Thousand Plus is called the first adult science fiction radio series, and was heard on the Mutual Radio Network, 1950 to 1952.

**SFX: OPENING FROM "FLYING SAUCERS,"
EPISODE OF TWO THOUSAND PLUS.**

MUSIC: DRAMATIC

"2000 PLUS!"

MUSIC: BOOMING

**"ADVENTURES INTO THE WORLD OF
TOMORROW. SCIENCE FICTION STORIES
FROM YEARS BEYOND 2000 AD."**

MUSIC: MELODRAMATIC CRESCENDO

HOST

The melodramatic episodes of *Two Thousand Plus* were written and produced by Sherman H. Dryer, with Robert Weenolsen.

Eighty-nine episodes of *Two Thousand Plus* were produced. Sixteen are said to survive.

MUSIC: FOR TRANSITION

TOM CORBETT

HOST

The radio series, *Tom Corbett, Space Cadet*, was heard on ABC, in 1952. Many episodes were adapted from the Tom Corbett television series, 1950 to 1955. The same cast was used for both television and radio episodes.

SFX: OPENING FROM "LIVING CRYSTALS OF TITAN," EPISODE OF TOM CORBETT, SPACE CADET.

MUSIC: ORGAN STINGER

"THE WORLD BEYOND TOMORROW IN THE AGE OF THE CONQUEST OF SPACE.

MUSIC: ORGAN STINGER

WHEN ROARING ROCKETS BLAST TO DISTANT STARS AND FAR-FLUNG PLANETS WITH

MUSIC: ORGAN STINGER

TOM CORBETT, SPACE CADET."

HOST Episodes were broadcast on Tuesdays and Thursdays. Each was complete in itself but the story line would span both shows for the week with Part 1 broadcast on Tuesday and Part 2 on Thursday (Pippin).

Stories followed Corbett and friends Roger Manning and Astro, a Venutian, as they trained at the Space Academy to become members of the Solar Guard, an interplanetary police force that helps maintain the Solar Alliance of Earth, Mars, and Venus. Much of their training is aboard their spaceship, *Polaris*.

MUSIC: FOR TRANSITION

PLANET MAN

HOST Circa 1952 to 1953, Palladium Radio Productions provided episodes of *The Planet Man* to radio stations around the country.

SFX: OPENING FROM "ORBIT THE MOON,"
EPISODE 02 OF THE PLANET MAN.

"THE PLANET MAN."

MUSIC: STYLIZED ROCKET LAUNCH

"THE . . . PLANET . . . MAN"
(ECHOING)

"THIS IS THE FASCINATING STORY OF
DANTRO, THE PLANET MAN, TROUBLE
SHOOTER FOR THE LEAGUE OF PLANETS
ORGANIZATION, THE LAW ENFORCEMENT
BODY FOR PEACE AND JUSTICE IN THE

CELESTIAL WORLD WHOSE HEADQUARTERS
AND CENTRAL OPERATIONS ARE SITUATED
ON THE CAPITAL OF ALL THE PLANETS,
PLANERIA REX. FROM MERCURY TO
PLUTO, WHEREVER DANGER THREATENS
THE UNIVERSE YOU WILL FIND DANTRO,
THE PLANET MAN FIGHTING FOR FAIR
PLAY. IN A MOMENT, THE PLANET MAN."

HOST

Dantro, The Planet Man, patrols the galaxy for The League of Planets, keeping the peace.

Forbidden to use violence, except in self defense, The Planet Man fights aggressive evil warlords like Marston, the ruler of Mars.

Dantro is helped by Dr. John Darrow, a scientist, Darrow's daughter Pat, nephew and niece Billy and Jane, and engineer Slats. Dantro rescued them all when their rocket was about to crash into the Moon.

The Planet Man extends some familiar tropes heard in earlier science fiction radio series. Like the main character standing for fair play, justice, and diversity. And there's the helpful scientist. And space travel.

MUSIC: FOR TRANSITION

CAPTAIN STARR

HOST

Next up is *Captain Starr of Space*, heard on ABC radio, June 1953 to May 1954.

SFX: OPENING FROM "THE MYSTERY OF MARS," EPISODE 02 OF STARR OF SPACE.

SFX: ROCKET LAUNCH

FROM OUT OF THE FUTURE COMES

SFX: ROCKET FLYBY

CAPTAIN STARR OF SPACE, SPACE, SPACE (ECHOING)

ROAM THE STAR WORLD WITH CAPTAIN STARR, ACE ADVENTURER OF SPACE. THRILLING TRANSCRIBED ADVENTURES IN OUTER SPACE AND STRANGE AND FAR OFF WORLDS WHERE MYSTERY, INTRIGUE, AND DANGER RIDE ON EVERY SPACE FLEET MISSION WITH

CAPTAIN STARR OF SPACE, SPACE, SPACE (ECHOING)"

HOST

Captain Starr and his Space Rangers travel throughout the galaxy aboard their spaceship, *Shooting Star*, dealing with interplanetary criminals, and other exciting galactic adventures.

Captain Starr of Space continues the tropes of spaceships, space travel, ray guns, futuristic technology, and systems of justice.

Potentially, 75 episodes were produced. 8 are thought to survive, but only 4 circulate.

MUSIC: FOR TRANSITION

X MINUS ONE

HOST

Next, a science fiction radio program that you may have heard of, and perhaps remember: *X Minus One*.

As a science fiction series with broad adult appeal, *X Minus One* was broadcast by NBC radio from 1955 to 1958.

The opening of each episode significantly upgraded the familiar trope of a rocket launch, and the echo plate effect that originated with *Buck Rogers in the 25th Century*, 23 years earlier.

SFX: OPENING FROM "X MINUS ONE."

**COUNTDOWN FOR BLASTOFF . . . X
MINUS FIVE, FOUR, THREE, TWO, X
MINUS ONE . . . FIRE!**

SFX: ROCKET LAUNCH

**FROM THE FAR HORIZONS OF THE
UNKNOWN COME TALES OF NEW
DIMENSIONS IN TIME AND SPACE. THESE
ARE STORIES OF THE FUTURE;
ADVENTURES IN WHICH YOU'LL LIVE IN
A MILLION COULD-BE YEARS ON A
THOUSAND MAY-BE WORLDS. THE
NATIONAL BROADCASTING COMPANY, IN
COOPERATION WITH GALAXY SCIENCE
FICTION MAGAZINE, PRESENTS X-X-X-X
MINUS-MINUS-MINUS-MINUS ONE-ONE-
ONE-ONE . . .**

HOST

X Minus One is known for high quality radio adaptations by writers Ernest Kinoy and George Lefferts of stories by leading science fiction writers that appeared in *Galaxy Magazine*.

Re-Imagined Radio celebrated this legacy in June 2021 with samples from "The Veldt" by Ray Bradbury and "The Cave of Night" by James E. Gunn.

X Minus One is significant because it continued the "X factor"---stories told in future "time and space"---from *Dimension X*. Which we'll talk about next.

MUSIC: TRANSITION

DIMENSION X

HOST

More than 20 years after the first science fiction radio programs, both radio creators and consumers understood that science fiction literature and radio storytelling thrive on engagement and imagination. Words on pages and dialogue, sound effects, and music heard in radio programs interact with the imagination to create images in readers' and listeners' minds (McHugh 21). These images can "evoke places (where things happen) and actions (that happen there) (Nuzum 114)

Dimension X demonstrates how effective that connection can be.

SFX: OPENING FROM "DIMENSION X."

MUSIC: LOW RUMBLE UNDER

ANNCR Adventures in time and space ... told in future tense!

MUSIC: RUMBLE BECOMES ROAR AND CRASH

ANNCR Dimension X (ECHO "X" OUT)

MUSIC: FOUR SLOW DRUMBEATS, THEN UNDER

ANNCR Can you predict what will come in one hundred years? Or in ten? Or in the next minute?

MUSIC: DRUMBEATS

ANNCR Some people think they can. Nuclear scientists. Mathematicians. Astronomers. Biologists. They'll predict the shape of the future. Why? Because they MAKE the future. Because they see beyond the known dimensions of time and space - into the unknown: Dimension X.

HOST The stories, tropes and techniques of early science fiction radio programs provide context and perspective for the unique radio storytelling of *Dimension X*.

For example, instead of adapting comic strips, or television shows, writers Ernest Kinoy and George Lefferts faithfully adapted science fiction stories by actual science fiction writers like Ray Bradbury, Robert Bloch,

Robert Heinlein, Isaac Asimov, Kurt Vonnegut, and others.

MUSIC: RIR THEME, ESTABLISH AND
FADE UNDER AND OUT

THE RIR BREAK

MUSIC: RIR THEME. ESTABLISH, THEN
FADE OUT UNDER THE FOLLOWING.

HOST

This is Re-Imagined Radio. I'm John Barber, producer and host. With each episode we explore radio storytelling using voice, sound effects, and music. Here are some examples . . .

SFX: RE-IMAGINED RADIO AUDIO
TRAILER

More information and listening opportunities are available at our website--reimaginedradio DOT net

Re-Imagined Radio is also available as podcasts. Subscribe, listen, like, and review wherever you get your podcasts, or, from our website.

MUSIC: RIR THEME, RETURN.

HOST

Although its lifespan was short, only 17 months, 50 episodes, the legacy of *Dimension X* is long lasting. Stories adapted for *Dimension X* became the DNA for *X Minus One*, and science fiction storytelling as we know it today.

We can demonstrate this impact by highlighting the opening episode of *Dimension X*, "The Outer Limit."

The original story, by Graham Doar, was first published in *The Saturday Evening Post*, December 24, 1949 (pp. 22, 23, 72).

The story concerns a pilot testing a new, experimental aircraft who disappears with only ten minutes of fuel left. Given up for dead, he returns ten hours later with a message given him, he says, by aliens: stop developing and using atomic weapons.

Doar's story effectively combines post war angst, Cold War fears, and interest bordering on hysteria for flying saucers to create a template for several alien "close encounter" stories that followed.

Adapted for radio, "The Outer Limit" was first heard as Episode 97 of *Escape*.

It was scheduled for both *Beyond This World* and *Beyond Tomorrow*, heard twice on *Dimension X*, twice on *Suspense*, and finally on *X Minus One*.

As result, "The Outer Limit" may be the most frequently broadcast science fiction radio story.

Let's listen to "The Outer Limit," as heard on *Dimension X*.

THE OUTER LIMIT

SFX: THE OUTER LIMIT, AS HEARD ON
DIMENSION X.

MUSIC: THEREMIN & ORGAN .
ESTABLISH, THEN UNDER ANNOUNCER

ANNOUNCER We go ahead in time now to 1965. We're on a vast concrete runway, set in the desert of the southwest. A giant metal ship stands before us - prow pointed for the stars - and in five minutes the signal will flash and it will tear up through the atmosphere...to the Outer Limit!

MUSIC: THEREMIN BACK UP. OUT UNDER
VOICE

SFX: AIR RAID SIREN CONTINUES UNDER
VOICE

VOICE ON
SPEAKER Attention! Attention! Clear field for takeoff (VOICE GOES UNDER DIALOGUE) Clear field for takeoff!

HANK ~~Five minutes, Steve.~~

STEVE ~~Right.~~

HANK ~~(SHOUTING) Warm 'er up, Charlie!~~

CHARLIE ~~(SHOUTS BACK) Turn 'er over!~~

SFX: JET ENGINES START TO WHINE

HANK I want to go over procedure again, Steve.

STEVE Don't worry, I've got it straight.

HANK Just make sure.

STEVE Okay. I take 'er up on jets to fifty-thousand, and then I cut in the rockets.

HANK No lower, or your tail blast will blow out three counties.

STEVE I climb four minutes on rockets, and then start maneuver tests.

HANK Remember that. No more than four minutes.

STEVE Right.

HANK This ship isn't like those strato-rockets you've been testing. She's the first one built for outer space. If she works, we can go clear to the moon.

STEVE If I'd have known that, I'd have brought my toothbrush.

HANK Well, not this trip. Now get this, Steve, you've got power there to clear the Earth's gravitational field. But remember - after you cut in the rockets, you've only got ten minutes' fuel. If you go beyond the Outer Limit, and don't save fuel for the return --

STEVE I know. I won't get down again.

HANK That's right, Steve. You'll drift off into space. Get that, now. Ten minutes' fuel!

STEVE

Gotcha.

HANK

Now as far as I'm concerned, this project is a lot more important than that cosmic ray bomb they're testing out in the Pacific tonight.

STEVE

Well, Security Commission brass doesn't think so -- I don't see any Under Secretaries under anything.

HANK

Don't worry. In the long run, our ship will make the CR bomb back-page stuff. But in the meantime, it's just as dangerous. Remember, half the principles on this ship are pure theory, Steve; slide rule stuff. If anything goes wrong, we may have to scrape you off the landscape with a soup spoon.

STEVE

You have a charming sense of humor.

HANK

Now here's what I'm getting at-- We're risking your neck on this test. If anything blows, we don't want the next man pull the same boner.

STEVE

I know, Hank.

HANK

So keep your mike open and keep talking. If anything goes wrong, we want to know exactly why. And we won't be able to ask YOU. Let us know before you pull every switch - before you do anything. You got that?

STEVE

Yeah.

HANK

Even if you only have to blow your nose.

CHARLIE (SHOUTS OFF) All right! Get those fuel lines away!

TECH Okay, Mr. Pearl!

HANK Well, I guess that's about all, Steve.

STEVE That reminds me-- Look, if Mary calls, I'm just up on a milk run. I didn't tell her today was it.

HANK How is she?

STEVE She's okay, but she's due about now, and I don't want her to be nervous.

HANK Hey, I didn't know the baby was that close.

STEVE Yeah.

HANK Steve, I really ought to be sending a single man on this job ...

STEVE What, and cut me out of a soft paycheck? Forget it, Hank. You know you can't get anybody else who can take fifteen gees acceleration when those rockets cut in.

HANK Yeah, I know. (BEAT) It's time, Steve.

STEVE Yeah. (BEAT) Well, see ya later. Don't worry Hank, I'll sweat for both of us. (SHOUTS) Button 'er up, Charlie!

CHARLIE Yeah.

STEVE So long, Hank.

HANK So long. We'll give you the light from control!

SFX: DOOR ON SHIP SLAMS SHUT

MUSIC: TRANSITION

SFX: STEADY BEEP OF RADAR ESTABLISH
THEN UNDER THROUGH SCENE

STEVE (FILTER) X2R to Control...X2R to Control, are you there yet, Hank?

HANK Okay, Steve. Got you on the speaker. I'm ready to go.

~~ELSIE Mr. Hansen.~~

~~HANK Ready on radar, sergeant?~~

~~SARGE (OFF) Check~~

~~ELSIE Mr. Hansen, you'd better see this.~~

~~HANK What is it, Elsie?~~

~~ELSIE Message sent in for Steve. Mrs. Weston just left for the hospital.~~

~~HANK What? Hello, Steve.~~

~~STEVE (FILTER) What?~~

~~HANK Stand by a minute.~~

~~ELSIE Shall we hold the takeoff, Mr. Hansen?~~

~~HANK What? Oh, yes - no, wait just a minute, it's, uh, it's too late, now.~~

~~ELSIE Aren't you going to tell him?~~

~~HANK Maybe he's got enough to worry about.~~

~~STEVE (FILTER) Hey, what's holding us up, Hank? Something on your mind?~~

~~HANK No, no. it's nothing, Steve. I just wanted to say... good luck. (LOUDER) Clear for takeoff, Charlie?~~

~~CHARLIE (OFF) Right.~~

HANK Okay ... give him the light.

SFX: EFFECT AS ROCKET BLASTS OFF

MUSIC: THERAMIN SWOOP UP

SFX: STEADY BEEP OF RADAR CONTINUES UNDER

HANK All right, Steve, I'm reading you clear.

STEVE (FILTER) I'm at forty thousand. Air speed six hundred ... she's running fine. The soundproofing works. There's a third degree waver in the AGY pressure.

~~HANK Got that, Charlie?~~

~~CHARLIE (OFF) Check.~~

~~SARGE (OFF) Dead center on radar, Mr. Hansen.~~

STEVE (FILTER) Fifty thousand now ... cutting out the port jet. Now the starboard. I'm off jets ... airspeed dropping ... Opening the rocket selects. The switch

sticks a little, Charlie. Throughout the hull, pressure is three-fifty ... All right now, I'm advancing the ignition key ... Here goes rocket one ...

SFX: (FILTER) ROCKET FIRES)

SFX: BEEPS FASTER THEN UNDER

HANK Steve, you all right?

STEVE (FILTER) Yeah. Feels like somebody slugged me with a sledgehammer. Airspeed now at twelve hundred. Here goes number two.

SFX: (FILTER) ROCKET FIRES.
THERAMIN. PAUSE WE SWITCH POV TO
ROCKET. ENGINES CLEARLY IN BG.

HANK (FILTER) Hello, Steve. Elapsed rocket time is now four minutes. What's your altitude? Over to you.

STEVE Speed forty-four hundred. Still climbing ... Altitude ... two hundred and ninety-seven miles.

HANK (FILTER) All right, you're at the Outer Limit. Level off for maneuver test. You've got exactly six minutes' fuel left.

STEVE Okay. Starting a three-degree left bank. It's a little sluggish ... there, it's all right, now ... There's a low vibration someplace ... maybe the

cockpit hatch ... Now I'm straightening out.

HANK (FILTER) Five minutes' fuel left.

STEVE Now I'm starting a three degree right ... Hey!

HANK (FILTER) What's the matter? What's wrong?

STEVE There's something up here ... something shiny.

HANK (FILTER) What are you talking about?

STEVE There's something above me, Hank. I'm gonna chase it.

HANK (FILTER) Steve ... Steve, you're at the Outer Limit, now.

STEVE I can see it plain, now.

HANK (FILTER) Steve, don't go any higher! You've only got four minutes left.

SFX: HIGH PITCHED WHINE OF RADIO CUTTING OUT BEGINS

HANK (FILTER) You've only got ...

SFX: WHINE DROWNS HIM OUT AND CONTINUES IN BG

STEVE There's too much static, I can't hear ya, Hank. It's dead ahead, now. I'm gonna make a pass at it, and get a good

look. (BEAT) Hey, it's swerving to meet me! It's dead ahead, now! It's dead ahead!

SFX: ROAR OF ENGINES. THERAMIN SWOOP. BACK TO GROUND POV. BEEPS CONTINUE.

HANK Hello? Hello, Steve? Steve, come in!

ELSIE Nine minutes' fuel gone.

CHARLIE Still no sign on radar.

HANK Hello! Hello, Steve? Steve, what's happened? Charlie, get out the crash squad. Tell the Army squadron to alert their search planes.

CHARLIE Right.

ELSIE Nine and a-half minutes gone.

CHARLIE (THIS GOES ON IN BG UNDER DIALOGUE)
Crash squad. Crash squadron! Hello? Charlie Clapper for Mr. Hansen. We need a search squadron. No, Mr. Hansen's busy.

HANK Hello? Hello, Steve! What's happened, where the Devil is he? Hello! Come in, Steve! Come in! Hello! Hello, Steve! Hello, Steve!

SFX: AIR RAID SIRENS BEGIN TO BUILD IN BG

ELSIE Ten minutes, Mr. Hansen. That's the end of his fuel.

MUSIC: TRANSITION

SFX: STEADY BEEP

HANK How long has it been, now?

CHARLIE Ten hours, Mr. Hansen.

HANK Nothing more on radar, Sergeant?

SARGE Screen's blank.

ELSIE Colonel Corelli called in. Search planes are back. They didn't find anything.

HANK There should be some trace...

ELSIE He couldn't have bailed out, could he?

HANK You don't hit the silk at forty four hundred miles an hour. He either went past the Outer Limit and ran out of fuel, or something blew and we'll find the pieces scattered from here to the coast. (BANGS FIST ON DESK) Why does it have to be the best man? Always the best man?

SFX: BUZZ OF PHONE

ELSIE I'll get it. (HER CONVERSATION CONTINUES UNDER STEVE AND CHARLIE) Control? Yes, I'll take it. Is that so? All right, I'll tell him. Alright

HANK Charlie, Charlie, you know, we've got to figure out what was wrong.

CHARLIE Mmmm...yes.

HANK Something ... something must have blown.

ELSIE Mr. Hansen?

HANK Yes?

ELSIE There's a message from Northside hospital for... for Steve. Mrs. Weston's fine. It's a boy.

~~HANK Thank you, Elsie. It's a boy, Charlie.~~

~~CHARLIE Oh.~~

~~HANK Fine, fine, it's a boy. He didn't even know she went to the hospital. How am I gonna tell Mary that?~~

~~CHARLIE It wasn't your fault, Mr. Hansen. The ship had to be tested.~~

~~HANK Yeah, yeah, and we'll build another one and some flying fool will shoot past the Outer Limit into space. (SIGHS) Oh, I'm getting old, Charlie. You can remember when I used to take 'em up myself. Now I've got to send other men.~~

SFX: BEEPS BEGIN TO GET CLOSER TOGETHER. ALMOST IMPERCEPTABLY AT FIRST

~~CHARLIE It's a job, Mr. Hansen.~~

~~HANK Now I'm afraid. Every time I hear a jet go off, I jump. Every time I have to send someone up in a new model, I start to sweat.~~

SARGE (OFF) Mr. Hansen!

HANK Yeah?

SARGE (OFF) I think there's something on the radar!

HANK No flights scheduled in, are there, Elsie?

ELSIE We have the whole day cleared.

SARGE (OFF) It's coming in behind us--

SFX: BEEPS GET CLOSER TOGETHER, JET ROAR BEGINS

SARGE (OFF) - Here it comes over the building!

SFX: WHOOSH OF ROCKET ENGINE

HANK What crazy jockey is buzzing the field like that? Is that an Army plane, Charlie?

CHARLIE Uh, I can't say...

SARGE (OFF) It's turning!

HANK Charlie, alert the field! (BEAT) I know that engine ... Steve!

CHARLIE That's impossible!

SFX: ENGINE GETS LOUDER

CHARLIE That's his ship!

HANK It can't be!

CHARLIE Well there's no other model like that!
It's Steve, all right!

SFX: BEEPS STILL GOING. SOUND OF
SHIP LANDING

CHARLIE He's coming in.

HANK Thank God. (BEAT) Thank God...

MUSIC: TRANSITION

SFX: DOORS OPEN, SHUFFLE OF CHAIRS

HANK All right. Sit down, Steve. The quicker
we get this done, the quicker you get
over to see Mary and the baby.

STEVE Hank--

~~HANK Elsie, give the order to check and
refuel the rockets. I don't want anybody
in here until I get Steve's reports.
Bury any calls. (TO STEVE) All right,
let's have it. What the devil happened
to you?~~

STEVE Hank, does that cosmic ray bomb still go
off tonight?

HANK What are you talking about? Straighten
out, Steve! Where have you been for the
last ten hours?

STEVE Listen, Hank, there's something more I've got --

HANK Come on, now! I've got to get a report on the screen to Washington, so let's have it. I've got to know how you stretched ten minutes' fuel to keep you in the air for ten hours.

STEVE Now one thing before I talk --

HANK Look, Steve --

STEVE Have the Geiger men run over the ship before they refuel.

HANK What'd you run into?

STEVE So help me, Hank, I don't know. We better check and make sure it isn't radioactive.

SFX: CLICK OF INTERCOM

HANK Elsie, add a Geiger report on the standard check.

SFX: CLICK OF INTERCOM

HANK Steve, maybe we'd better have the doc look YOU over, too.

STEVE No, no. I'll be all right. They said I'd be all right.

HANK They? Look son, I know you've had a tough time, but we've had this field on the alert for ten hours. One of the Army boys cracked up looking for you, and

he's hurt bad. So let's have the story.
Let's have it straight.

STEVE I don't know how to tell you. Hank, I
saw something up there -

HANK At three hundred miles -

STEVE I CHASED something up there, Hank. And I
CAUGHT it.

HANK Now don't hand me that -

STEVE Listen to me! I was cruising along, just
starting the right bank when I spotted
something. Must have been going about
half my speed. It was - egg-shaped and
smooth. I made a pass at it, and I was
coming back for another and then there
was a humming sound.

HANK Humming?

STEVE Sort of vibration. And I blacked out. I
was headed straight for it at forty-four
hundred miles an hour. I thought it was
gonna be the biggest smash since
Hiroshima, and - Hank, is there a drink
in that bottle?

HANK Never mind that, Steve, what happened?

STEVE I came to - inside their ship.

HANK Uh-huh. (BEAT) Steve, this whole thing's
been a devil of a strain on you. I'm
gonna to call Major Donaldson from the
Army base, ask him to sit in.

STEVE Psychiatrist? (BEAT) Yeah, yeah. That's a good idea. Let him run his tests, they'll tell you I'm not kidding. 'Cause Hank, unless I miss my guess, I've just been tipped off to the way the world ends.

MUSIC: TRANSITION

DONALDSON All right, Mr. Winston, suppose you continue your story.

HANK Yes, let's have it, Steve. You woke up inside this ship?

STEVE Yes. And uh, the place was jammed with machinery - dials, blinkers - I couldn't recognize anything.

DONALDSON And you were surrounded by these - men from Mars?

STEVE I didn't say anything about men from Mars. I didn't even say they were men. I ... couldn't see them clearly ... they were just ... there.

DONALDSON Where did they come from, then?

STEVE Another galaxy! Millions of miles outside of our solar system. That's all I know! YOU figure out where they came from.

DONALDSON And they came all that distance to find the Earth?

STEVE Yes.

DONALDSON They tell you that?

STEVE Yes.

DONALDSON (BEAT) You mean they spoke English to you?

STEVE No, no, they didn't. (BEAT) That's funny, I hadn't thought ... they didn't really speak to me at all, they just - planted the thoughts in my mind.

DONALDSON You mean thought transference? Telepathy?

STEVE Yes! That's right.

HANK Well Steve, what brought them here?

STEVE We did, Hank! We rang their bell, we brought them in.

DONALDSON Well, how?

STEVE With our atomic explosions! Hank, that's why you've gotta stop that bomb test tonight!

HANK (SIGH) Oh, I give up.

STEVE Look, you've gotta believe me, Hank! Oh, how can I make you understand?

DONALDSON Maybe I can help Mr. Hanson. Would you submit to... narco-psychometry?

STEVE What's that?

DONALDSON Under proper drugs I can put you back in this, uh, ship ... by suggestion. Then we can get a playback record of your memory pattern on the audio circuit.

STEVE How long will that take?

DONALDSON Half an hour. We'll have to go up to the lab.

STEVE Would you believe me if it checks?

DONALDSON: It will give us an accurate memory picture of what your mind reports.

STEVE All right, let's go. Hank, you've gotta believe me, we haven't got much time!

MUSIC: TRANSITION

DONALDSON You should be getting drowsy, now... Count backwards from ten.

STEVE Ten... nine.... eight..... seven..... six..... siix.... (PREGNANT PAUSE, THEN HEAVY, RHYTHMIC BREATHING)

DONALDSON He's under. Now we attach the head plate electrodes...

SFX: CLICKS AS ELECTRODES ARE ATTACHED TO HEAD

DONALDSON ...the cortical pickup...look out for that wire, Mr. Hansen. Three-Oh setting, thirty-one point three. Now throw that switch, Mr. Hansen.

SFX: CLICK OF SWITCH. STATIC.

DONALDSON I have to start him off by suggestion.
All right, Steve. You're in your ship,
now. You're in the rocket...

STEVE (DREAMILY) Rocket...

DONALDSON You're in the rocket. You're in the
rocket, and you've just sighted
something strange.

STEVE (FILTER: AS IF HE'S TALKING INTO RADIO)
Now I'm starting a three degree right...

HANK What's that?

STEVE Hey! There's something up here!
Something shiny!

DONALDSON (TO HANK) His memory pattern. We're
picking it up electronically.

STEVE Something above me, Hank! I'm gonna
chase it!

DONALDSON It's piped through the audio circuits.

STEVE I'm getting static, I can't hear you,
Hank!

HANK This is where we lost contact with him.

STEVE I'm gonna make a pass at it, and - hey!
It's swerving to meet me! It's dead
ahead now - it's dead ahead! (PAUSE)

HANK Now what?

DONALDSON This is where he blacked out. There's no
telling how long ... minutes or hours.

SFX: THERAMIN BEGINS UNDER

HANK What's that noise?

DONALDSON I don't know ... quiet.

STEVE Where? ... How did I get in here? ...
Wha - Who are you?

DONALDSON Is he seeing them?

STEVE Intergalactic Patrol? What's that?

DONALDSON What are they saying, Steve? What are
they saying?

STEVE It's about nuclear fission ... they KNOW
about it. They know the danger of it.
Long ago they had wars that almost
destroyed them. And finally they
learned. Now they've outlawed war.

DONALDSON Go on, Steve.

STEVE They patrol space. When their detector
picks up an atomic explosion, they send
a patrol.

HANK What are they going to do?

STEVE They've quarantined us!

DONALDSON Quarantined!?

STEVE They've isolated the Earth, 'cause we
don't know how to control ourselves yet.
Until we learn, we'll be a menace to the
whole universe!

HANK What is this nonsense?

DONALDSON Quiet. (TO STEVE) How are they going to do it, Steve?

STEVE They've spread a layer out here of ... I don't know how to call it. All around the Earth ... it's miles deep. When there's an atomic explosion on Earth, the radioactive particles will drift up to this layer and set off a chain reaction. It'll go around the world in microseconds. And that's the end.

DONALDSON The end? What's he ... Wait, wait!

STEVE (TALKING TO SOMEONE ELSE) Yes? Yes. I understand. I've got to bring back the warning. You're going to put me back in my ship ... to bring the warning.

SFX: THERAMIN UP AND OUT, REPLACED BY BUZZING STATIC

HANK Now what?

DONALDSON He's blacked out again. I guess that's all.

SFX: SWITCH FLICKS OFF

HANK What does all that mean?

DONALDSON It's what he remembers.

HANK You don't think that really happened?

DONALDSON No, no. The narcopsychometry circuits produce what he remembers. It just means that Steve BELIEVES this happened.

STEVE (MOANS AS HE COMES OUT)

HANK I don't like to see this. ~~I've seen too many good test pilots snap. Steve is the best I've known. How bad do you think he is?~~

DONALDSON ~~Frankly, outside of the presence of this well-organized hallucination, there's no sign of unbalance. It may not be too serious. If he had a more plausible story, I'd be inclined to believe him.~~

STEVE (GROGGY) What - why- Hank??

HANK It's all right, boy.

STEVE Did you hear it, Hank? Ya understand?

HANK Sure, sure, we've been quarantined.

DONALDSON ~~Let me give you something that to make you sleep, Steve.~~

STEVE But, don't ya understand? They fixed it so that if we set off one more nuclear explosion ... that'll be IT!

DONALDSON ~~Of course. Don't roll you're sleeve down---~~

STEVE ~~You don't believe me!~~

DONALDSON Now take it easy, Steve.

STEVE That test tonight ... they're setting off the CR bomb. Hank, what time is it?

HANK Eleven-twenty.

~~STEVE Well, it's scheduled for midnight! Hank, we've gotta stop that bomb!~~

~~HANK Steve, let Donaldson give you the hypo.~~

STEVE Hank, you've gotta believe me, I saw them! I got the warning! If we touch off that bomb tonight ... It'll be the biggest galactic Fourth of July of all time! The whole Earth'll go up like a Roman candle! April tenth, nineteen sixty-five ... The End!

HANK Now look, Steve, you'd better calm down. Don't you want to see Mary and the baby? You've got a new son, remember?

STEVE Well, that's just it ... I want to see my son ... I want him to live! If that bomb goes off ... Hank, we've got to stop them!

~~DONALDSON Mr. Hansen, I think we'd better get over to the base hospital.~~

~~STEVE Hank, you've gotta believe me.~~

HANK Maybe there is something to it ... look, it's out of your hands. I'll put it in a report and shuttle it into Washington in the morning.

STEVE In the morning? There isn't going to be any morning, Hank! Don't you understand?

You've gotta call Washington now! Get the head of the Security Commission and postpone that test!

HANK Now, you know I can't do that, Steve. My neck'd be out a mile! Besides, this is nineteen sixty-five, not forty-five. Twenty countries have atomic bombs now. What's the use of stopping just this one? The rest will keep right on popping them off.

STEVE (AGITATED) Well, we'll have to call an international conference! Can'tcha understand, Hank? The first one that goes off finishes us ... it's the end! They've given us the Quarantine Warning!

HANK Steve, I think you'd better go with us to the base hospital.

STEVE But ...

~~DONALDSON Look, Steve, we can call up for a detail if we have to.~~

STEVE (CRYING NOW) All right. All right. I'll go with ya. I don't need a strait jacket.

DONALDSON That's the way, Steve. You'll probably feel better by morning. Let's go...

SFX: FOOTSTEPS. DOOR OPENS.
FOOTSTEPS. DOOR CLOSES. FOOTSTEPS
CONTINUE. THEY ARE OUTDOORS. THE
WIND PICKS UP BG.

HANK Well, Steve, tomorrow I'll drive you over to the hospital to see Mary and the kid.

STEVE (VERY CALM) Sure.

HANK Look at the ship under the floodlights. Pretty, huh? You'll be flying her again soon, don't you worry.

STEVE Yeah. Yeah, I guess so. Uh, what's she doin' out on the line? They refuel her?

HANK Yeah. We got Clausowitz coming in tomorrow from Denver for another test. Figure we give you a day off.

STEVE That's good. That's (PUSHES HANK AWAY) FINE!

SFX: RUNNING FOOTSTEPS. CONTINUE UNDER.

HANK Steve! Steve! Come back! Come on, Donaldson! Steve! Steve, wait!

HANK He's heading for the rocket! Look, there he goes up!

DONALDSON That crazy fool!

SFX: STEVE CLIMBS INTO ROCKET AND SLIDES THE COVER

HANK We can't get at him now. That cover's armored glass!

DONALDSON He's waving!

HANK Yeah, towards Control! It's the radio
... He means the radio! Come on!

SFX: RUNNING FOOTSTEPS

DONALDSON I should have gotten help!

SFX: THE STEPS SKID TO A STOP. DOOR
OPENS

HANK Good thing the radio's still hooked up
here. Hello. Hello, Steve?

STEVE (FILTER) Listen to me, Hank. Ya gotta
call Washington, now!

HANK Come on out of that rocket, Steve!

DONALDSON I'll call my medics.

STEVE (FILTER) Don't try anything, Hank!
They've refueled the rocket for
tomorrow.

HANK Take it easy, Steve.

STEVE (FILTER) You know what'll happen when I
fire the rocket tubes down here?

HANK Steve, don't!

STEVE (FILTER) It'll burn out every building
for five miles! All of us in one big
flash!

HANK Steve, what do you want?

STEVE (FILTER) You've gotta stop that bomb! Ya
gotta call Washington, right now!

HANK They won't believe me!

STEVE (FILTER) You make that call or I cut in the rocket. Now I mean it, Hank! Now hook my screen to yours in parallel ... I want to see exactly what you're doing.

HANK All right, all right. Now just don't fire those rockets!

STEVE (FILTER) Get going, Hank! You've got twelve minutes to make that call and stop that bomb.

HANK All right, I'm making the parallel hookup right now.

SFX: CLICK

HANK Donaldson, do you think he'll really blast?

DONALDSON I don't know. Up to now I'd almost say he was normal, but now, he's liable to do anything, Hansen.

HANK Steve. Steve, there! Are you getting it on your screen?

STEVE (FILTER) Yeah. Now put that call through.

HANK All right.

SFX: CLICK

OPERATOR (FILTER) Operator.

HANK Visiscreen to Washington.

OPERATOR (FILTER) The visiscreen circuits are busy, sir. If you'll try again in half an hour ...

HANK This is Security Commission priority. Break in and get me a line.

OPERATOR 1 (FILTER) Yes, sir! Just a moment, please!

STEVE (FILTER) Ten minutes, Hank.

HANK Listen, Steve, I'm trying.

OPERATOR (FILTER) They're ready to take your call, sir!

HANK Washington ... Security Commission three, this is urgent! I want undersecretary Herbert Ames!

OPERATOR (FILTER) Washington thuh-ree, one moment, please.

HANK Hurry, will you?

OPERATOR (FILTER) One moment, please.

SFX: BEEPS AS CALL CONNECTS

HANK What time is it, Donaldson?

DONALDSON Eleven fifty-one.

HANK Do you think he'll fire those rockets?

DONALDSON He might.

FEMALE OPR (FILTER) Washington.

HANK Visiscreen three. Mr. Herbert Ames, please!

FEMALE OPR (FILTER) That is a coded exchange, I cannot accept your call without clearance.

STEVE (FILTER) Get it through, Hank!

HANK Listen, Washington, put it through! This is Mr. Hansen at San Marco Air Base. This is a priority call. I'm coded!

FEMALE OPR (FILTER) One moment, please, I'll check your code number.

STEVE (FILTER) Get that through, Hank! That bomb goes off at twelve!

HANK Be reasonable, Steve, I ...

FEMALE OPR (FILTER) Your call has cleared, San Marco. Washington visiscreen thu-ree. Herbert Ames, please.

SFX: A BUZZ AND CLICK ON THE LINE

AMES (FILTER) Security Commission, Ames.

HANK Listen, Ames.

AMES (FILTER) Oh, hello Hansen.

HANK Ames, you've gotta get me to the chief.

AMES (FILTER) Are you kidding? He's at the test control room!

HANK Yes, I know, but get him for me!

DONALDSON

(FILTER) What's up? You look lousy. Or is it a bad circuit?

HANK

There's no time, I've got to get him before the test! It's about the CR bomb!

AMES

(FILTER) I can't take that responsibility.

STEVE

(FILTER) Get that through, Hank, or I blast!

AMES

(FILTER) What's going on there?

HANK

Ames, my project has a high enough rating. This is a priority A call!

AMES

(FILTER) What? Okay, it's you're neck, I'll try and get him for ya. He's in the control room, so you'll have to switch off your screen and speaker and go on earphones. Too much going on in there. Security ruling.

HANK

You hear that, Steve? I've gotta cut the incoming screen.

STEVE

(FILTER) All right, but don't try anything. Eight minutes, Hank.

SFX: SWITCHES CUT OFF

HANK

Hello. Hello! ... What?

STEVE

(FILTER) You got it, Hank?

HANK

(BEAT) Yes... this is Hansen at San Marco ... No sir, Priority A request to cancel the bomb test ... No, no, I'm

serious! This is deadly serious! ... We sent the X-2 JTR up today to the Outer Limit. We uncovered evidence ... Yes, on the automatic instruments ... What's that? ... No, possible chain reaction. No, I can't tell you the whole story, there isn't time here ... Yes, yes. I'll bring the readings into Washington in the morning ... You've got to postpone the test 'till you see them ... Look! I worked on contracts with the Commission for ten years! ... Yes, I have complete confidence in my information. You can record that ... Yes, I'll call you back immediately ... Good bye.

SFX: CLICK

SFX: (FILTER) HANK? HANK?

HANK

He's agreed to cancel, Steve. The bomb won't go off. (LETS OUT A BREATH OF RELIEF) All right boy. You can come down out of that ship.

MUSIC: TRANSITION

SFX: CLICK AND HATCH ON SHIP OPENS

WIND IN BG

SARGE

He's opening up. Here he comes.

HANK

All right, Steve! Come down.

STEVE

Sure, Hank. Just a second.

SFX: STEVE GRUNTS AS HE CLIMBS DOWN THE LADDER

STEVE Hank, I was scared. I was plain scared.

HANK Easy now, it's all over. The bomb won't go off.

STEVE Thank God. Look, I want to see Mary and the baby. Can you get me transportation now?

HANK Wait a minute, it's almost twelve, they won't let you in the hospital, now.

STEVE I want to see the baby.

DONALDSON Sure you do, but you've been under a strain. I've got a shot for you here, Steve. It'll give you a good night's sleep. All right ... roll up your sleeve.

STEVE Yeah, here.

DONALDSON (BEAT) There, that'll make you sleep. The sergeant will find you a bed.

SARGE Yes, sir. Come on, Mr. Weston.

STEVE Okay. Good night, Hank. I'm kinda beat. It's been a tough night.

SFX: FOOTSTEPS START UNDER LAST
LINE

DONALDSON It sure has. I thought for a minute that he was gonna blast those rockets and send us all to Kingdom Come.

HANK Yeah.

DONALDSON Quite a stunt, getting the ray bomb test called off.

HANK It isn't called off.

DONALDSON But ... the chief said ...

HANK Ames couldn't get the chief. I was talking to a dead circuit. Bomb goes off in a couple of minutes.

DONALDSON Oh. Poor Steve. He was one of the best.

HANK He WAS the best.

DONALDSON One in ten million. Some story of his, poor guy. For a while, he almost had me believing in that quarantine. That's a very common delusion. End of the world.

HANK Yeah. I suppose so. (BRIGHTENS) It's a nice night. Never saw the stars so bright.

DONALDSON We'd better be getting in, that wind is cold.

SFX: FOOTSTEPS

HANK That bomb goes off in thirty seconds. Poor Steve.

DONALDSON You know, Hansen, there's just one thing.

HANK Yeah?

DONALDSON It's outside my field, but I'm curious. How did he keep that ship in the air for

ten hours ... with only ten minutes'
fuel?

MUSIC: THEME UP AND OUT

ANNOUNCER

~~You have just heard THE OUTER LIMIT, by
Graham Dorr. An adventure in time,
space, and the unknown! (ECHO) Dimension
X!~~

MUSIC: MUFFLED DRUM, FOUR BEATS AND
UNDER

ANNOUNCER

~~Now ... about next week. Have you ever
heard of the Mark Three? The amazing
electronic brain at Harvard that
instantly solves the most complicated
scientific problems? Suppose you had a
mechanical brain like that in your
house? A robot that was always at your
service, so that you could just sit with
folded hands and relax the rest of your
life. That would be nice, wouldn't it?
Perfect. That's what they thought when
it happened in the year 2006. But they
were wrong. Terribly wrong. How? I'll
tell you -- next week.~~

SFX: THERAMIN

ANNCR

Tonight's story transcribed on Dimension
X "The Outer Limit" by Graham Doar was
adapted for radio by Ernest Kinoy.
Featured in the cast were Joseph Julian
as Steve, Wendell Holmes as Hank, and
Joe DeSantos as Major Donaldson. Your
host is Norman Rose. Music was by Albert

Berman. Sound designed by Simon Roe.
Edward King directed.

SFX: GONG/DRUMBEAT FADE TO THE
FOLLOWING?

HOST CREDITS AND CLOSE

HOST

This episode of Re-Imagined Radio celebrates *Dimension X*, a short-lived radio science fiction anthology series that provided essential DNA for science fiction storytelling as we know it today.

Our tribute is two-pronged. First a review of other science fiction programs leading up to *Dimension X*. And second, listening to the first episode of *Dimension X*, "The Outer Limit," which is perhaps the most repeated science fiction radio story ever.

MUSIC: RIR THEME UP, THEN DUCK
UNDER THE FOLLOWING

HOST

We'll archive our production of *Dimension X*, along with other examples of our radio storytelling, at our website, reimagedradio DOT net. Podcasts are available at the major platforms, or our website.

The script for this episode was written by John Barber.

Sound Design, music composition, and post-production by Marc Rose.

Graphic design by Holly Slocum.

Re-Imagined Radio announcer is Jack
Armstrong.

Re-Imagined Radio is supported by KXRW-
FM. Vancouver, Washington's community
radio station.

This is John Barber, producer and host.
Thank you for listening.

MUSIC: RIR THEME UP, THEN DUCK
UNDER THE FOLLOWING

ANNOUNCER CLOSE

ANNOUNCER

This is a production of Re-Imagined
Radio. Our radio broadcasts are heard on
local, regional, and international
community radio stations.

For on demand streaming, point your
browsers to our website, reimagedradio
(all one word, no punctuation) DOT net.

Thank you so much for listening, and
please join us again for another episode
of Re-Imagined Radio where we'll
continue our exploration of radio
storytelling.

MUSIC: RIR THEME UP, AND TO END.