

his beard, and he was laughing and yelling at the same time. He left late, and the next morning he called and said, "You heard about it yet? Turn on the TV."

Butch (34:26):

I had just got up and was sitting there with Jackee in my lap. I reached over and turn the news on and sat froze as the reporter was talking about this house, getting blown up. Some guy and a woman and her baby got killed. I was saying over and over to myself, "God don't let that be something we did." But it was our law of bones that got them killed. We had went to war on the outlaws for revenge or them killing our brothers. Beetle told me, "As far as I know, the guy wasn't an outlaw. He just knew some, or was friends of theirs." I said, "It's this whole thing of killing that has us all fucked up, and if we don't do something about it, I'm gone, and if anyone don't like it, then I'll deal with it."

Butch (35:10):

For weeks after this, whenever we were at the clubhouse or seeing each other, we seemed to not be able to look at each other, and there seemed just nothing to talk about. Like before, if I was walking out of the apartment with Mary and Jackee, if there was someone around, they would come over and take Jackee and look her over and play with her, but now if someone was around and seen us, it was like she was a plague or something. They would take one look and turn away, not wanting to see her because it would remind them of the whole thing all over again. Mostly, I was afraid for Mary and the kids that I was going to blow it some night about the Sigley bombing.

Butch (35:49):

I knew if I did, they'd do something to me, then they'd go after Mary thinking I've been doing some talking between the sheets and she knew too much. I just shoved everything out of my head about the killings, which seemed to be a constant job as time went on. I'd tell myself I was tough and that's the way we should be thinking and that I was weak if I let myself be weak and let those things get to me, but that only lasted for a short time, and I would always feel the effects of all I knew come back and haunt me. It seemed to be a door in my mind that I was always trying to keep closed, always fighting against the rotting of the rest of my mind.

MUSIC (36:31):

Without the light, oh, the darkness comes. Hold through the night, the shadows will run.

Jackee Taylor (36:56):

On the next episode of relative unknown,

Speaker 15 (36:58):

You're going to have to give us some idea of what you can tell us about like, you know, the victims of homicides or bombings or whatever. Can you lay anything like that on me?

Speaker 16 (37:07):

No, I ain't laying nothing on the phone. I don't know what the fuck whether you're just going to take me, use me up, drop me off on a fucking limb somewhere.

Jackee Taylor (37:16):

One phone call that changed our lives forever.

Speaker 16 (37:20):

This is all a new game to me. This a whole new ball game.

Speaker 17 (37:24):

So he came in and shut the door to the office and he said, "Would you believe it if I told you that we rolled an angel?"

Jackee Taylor (37:34):

Relative Unknown as a creation and presentation of C13 Originals, a division of Cadence 13 and Rumor, Inc. Executive produced by Chris Corcoran, Zack Levitt, David Beilinson, Michael Golinski and Suki Holly. Written, produced, directed and edited by Zach Levitt produced and edited by Perry Cole. Our theme song is Change on the Rise by Avi Kaplan. Original music composed by Joel Goodman, mixed and mastered by Bill Schultz, production support by Ian Mont and Lloyd Lockridge, field recording by Rich Burner, Michael Golinski, Perry Cole and Connor Waddingham. production engineering and coordination by Sean Cherry and Terrence Melingdome. Artwork, marketing and PR by Kurt Courtney, Josefina Francis and Hillary Schuff. I'm Jackee Taylor, and thanks for listening to Relative Unknown.

Avi Kaplan (38:27):

I feel a change on the rise. I feel a change on the rise.