

ARCANE

Presents

# FRIGHTMARE THEATRE

- PODCAST -

## “The Unfinished Blessing”

An Original Radio Drama

By

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ARCANE PRODUCTIONS

[www.FrightmareTheatrePodcast.com](http://www.FrightmareTheatrePodcast.com)

# "The UNFINISHED BLESSING" CHARACTERS

**BEATRICE:** 20s-30s, just moved into her new home  
**WILSON:** 20s-30s, Beatrice's new neighbor  
**KATE:** 20s-30s, Beatrice's cousin  
**PHONE OPERATOR:** A voice recording

# FRIGHTMARE THEATRE

## PODCAST

### "THE UNFINISHED BLESSING"

#### FRIGHTMARE THEATRE INTRO

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**MUSIC 1**                      **"FTP THEME"**                      *(CONTINUE UNDER)*                      *(LET FINISH)*

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**ANNOUNCER:**                      The hour has grown late and shadows lurk around every corner. The Shermans have left the backyard luau at the Lowmans'. Little do they know that the tiki idol party gift they've taken home with them is made of genuine volcanic stone and its curse will follow them wherever they go, just as the Hawaiian Queen Liliuokalani willed it. Several block away, little Billy and Suzie enjoy swinging in Hammons' Park well after regular bedtime hours. Thankfully the homing devices implanted in their eyebrows keep track of their every move. Just as they do yours. And now, loyal listeners... It is time once again, to turn down the lights and turn up the *terror*. For you are about to open the secret passage bookcase and venture into.. FRIGHTMARE THEATRE.

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**\*END MUSIC 1**                      **"FTP THEME"**                      *(once music ends...)*

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**HOST:**                      Good evening my loathsome lovelies. Welcome to another episode of Frightmare Theatre. I am--

**ANNOUNCER:**                      I already said that.

**HOST:**                      Excuse me. This is my part of the show. I am the HOST after all.

**ANNOUNCER:**                      I know, but it's a bit derivative, isn't it? I've already introduced the program.

**HOST:**                      Well... Yes, but I have jokes.

**ANNOUNCER:**                      I have jokes too.

**HOST:**                      Really? Alright. Let's hear one.

**ANNOUNCER:**                      As you wish.

*(SILENCE)*

**HOST:**                      Well?

**ANNOUNCER:** I just told one. Didn't you hear? (*laughing hysterically*) It was hilarious. Brilliant one liner.

**HOST:** What? I didn't hear anything? Al?

**AL:** (*OFF*) (*FROM BOOTH*) Nothin'.

**ANNOUNCER:** Oh, pardon me. I forget that when one ascends to a higher plane of consciousness, the frequencies used in communication are not always received by those of a lower plane.

**HOST:** Lower, my ass.

**AL:** (*OFF*) (*FROM BOOTH*) I don't think your ass can get any lower, Doc.

**HOST:** Ha Ha. Very funny. Almost as funny as this guy's jokes. Can we get on with this? If anything is derivative here, its you.

**ANNOUNCER:** You wouldn't even exist without, (*echoed*) The Announcer.

**HOST:** Oh, I wouldn't, would I?

**ANNOUNCER:** Correct. You exist only in my reality. I control the vertical, I control the hori--.

**HOST:** This is absurd!

**ANNOUNCER:** Have you ever asked yourself "where did I come from? How did I get here?"

**HOST:** What is this? A Gaia Documentary? I don't have to. I was born in---

**ANNOUNCER:** Wansylvania. Transylvania's long forgotten and long ignored sister city.

**HOST:** How did you know that?

**ANNOUNCER:** Because... I am (*echoed*) The Announcer... and it's on your Wikipedia page.

**HOST:** Well, of course! That was an easy one then. What is the name of my childhood pet?

**ANNOUNCER:** Alucard.

**HOST:** How did you--

**ANNOUNCER:** Because, I am (*echoed*) The Announcer.

**HOST:** What about my first car?

**ANNOUNCER:** A 1958 Plymouth Fury.

**HOST:** My favorite type of food?

**ANNOUNCER:** Old lady dining room table jar candy.

**HOST:** Damn, you're good!

**AI:** And now we all have access to your paypal.

**ANNOUNCER:** (*CLOSE*) You're welcome.

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**SOUND 1                      STRANGE ELECTRICAL WHIR / PUFF of SMOKE**

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**HOST:** Argh. He's done it again. AGNES! Hit those keys. We must get this thing rolling... I have to go change my password.

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**MUSIC 2                      "The Unfinished Blessing" Theme (*fade in*) (*continue under*)**

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**HOST:** And, now boys and ghouls, join us for another journey into fear and madness with tonight's sinister story, entitled "*The Unfinished Blessing*". (*Laughs wildly*)

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**FTP SCRIPT #4              "THE UNFINISHED BLESSING"                      SCENE 1**

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**SOUND 1\*                      FOOTSTEPS ON LINOLEUM                      (*CONTINUE UNDER*) (*SWELL*)**

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**\*END MUSIC 2                      "The Unfinished Blessing" Theme (*fade out*)**

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**SOUND 2\*                      LOW MURMURING                      (*CONTINUE UNDER*) (*SWELL*)**

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**SOUND 3\*                      SQUEAKY WHEELS ROLLING                      (*CONTINUE UNDER*) (*SWELL*)**

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**SOUND 4\*                      HEART MONITOR BEEPING                      (*CONTINUE UNDER*) (*SWELL*)**

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**END SOUNDS 1-4\*              FADE OUT ALL                      (*INTO*)**

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**SOUND 6\*                      MONITOR HOLDING ONE NOTE                      (*SWELL*) (*CONTINUE UNDER*)**

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**SOUND 7\*                      BEATRICE GASPING FOR AIR AND COUGHING**

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**BEATRICE:** What? HELP! HELP! Someone!

**SOUND 8\*** **RUNNING ON LINOLIUM (APPROACHING)(CLOSE THEN STOP)**

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**SOUND 9\*** **CHORDS UNTANGLING**

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**END SOUND 6\*** **MONITOR HOLDING NOTE**

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**SOUND 10\*** **HEART MONITOR STABALIZING (ESTABLISH)(CONTINUE UNDER)**

**BEATRICE:** (D-PRESENT) What... what is all this...? Oh god, I thought I was... I mean... (BEAT) I haven't seen anyone so far; (LAUGHS) You scared me with that face mask on, doc. (BEAT) Will... will you sit with me? Please?

**MUSIC 3** **"The Unfinished Blessing" Theme (fade in)(PLAY low UNDER)**

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**SOUND 11\*** **FORK SCRAPING ON PLATE**

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**BEATRICE:** (D-PRESENT) (CHEWING) Mm... thank you, this is good. I needed something meaty like this. So much has happened I can't even think straight. (PAUSE) I have to tell you about everything— and then you need to go to the police.

**\*FADE UP MUSIC 3\* "The Unfinished Blessing" Theme (Fade back)(PLAY UNDER)**

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**BEATRICE:** (D-PRESENT) When I first met Wilson, I was moving into my new house down by the old grocery store. Cute little neighborhood a little west of the highway. I was carrying a handful of stuff inside and before I knew it my little blue vase was toppling from the top of a box I was balancing. But there he was, dexterous hands cushioning the fall and his chocolate brown eyes meeting mine.

**\*END MUSIC 3 "The Unfinished Blessing" Theme (fade out)**

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**WILSON:** Hi.

**BEATRICE:** Oh wow, hi, thank you.

**WILSON:** I saw you from next door. I didn't mean to scare you, it looked like you might need a hand.

**BEATRICE:** Thanks. I could actually use some help with a few things. I'm Beatrice.

**WILSON:** I'm Wilson, I live right over there.

**BEATRICE:** Ahh, cute little place.

**WILSON:** Here, that looks heavy, let me take it inside for you.

**BEATRICE:** (D-PRESENT) He was very polite. He told me about how he was a nurse practitioner at the hospital in town and how he felt like that was the most important thing that he could do with his life. He told jokes, too, said he liked to go to comedy shows on the weekend downtown and that he would love to take me sometime. We decided to go the next day for lunch. After some more small talk, I led him to the door. He reached out for my hand and grinned sincerely as he brought it up to his lips.

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**SOUND 12\* LIGHT KISS**

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**WILSON:** It was great to meet you, I'm really excited for tomorrow.

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**MUSIC 4\* "The Unfinished Blessing" Theme (ESTABLISH) (FADE IN)**

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**SOUND 13\* HOSPITAL SOUNDS (ESTABLISH) (FADE OUT)**

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**BEATRICE:** (D-PRESENT) Thank you for sitting with me, doc. I've never really liked to be alone. I have a dog, Manny. He's a little brown, mini-poodle, about two years old. I got Manny as a tiny puppy specifically so I didn't have to live by myself. He adjusted to the move great, I wasn't sure if he would or not just because of how anxious he can get. That whole day he did really well, but then, that first night right about as it got dark, Manny started acting really strange.

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**\*END MUSIC 4\* "The Unfinished Blessing" Theme (ESTABLISH) (FADE OUT)**

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**SOUND 15\* SMALL DOG YAPPING AND GROWLING**

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**SOUND 16\* SCREEN DOOR CREAKING OPEN AND SHUTTING**

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**END SOUND 15\* BARKS FADE OUT**

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**KATE:** Your little dog is cooky.

**BEATRICE:** (D-PRESENT) My cousin Kate came over who lives nearby to check out the new place and of course the first thing she does is make fun of my dog.

**BEATRICE:** It's just a new place, he's not used to it.

**KATE:** I really think it's a sign, animals have a sense you know. Cows get upset before storms; dogs lay at the feet of people who are dying. Maybe he knows something bad is around here. Maybe that's why he ran out so quick.

**BEATRICE:** I don't know.

**KATE:** You should let me burn some sage, clear the place up.

**BEATRICE:** No.

**KATE:** Oh, come on, no harm done. It's not just me, lots of people burn sage, Beatrice. Priests burn sage.

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**SOUND 18\* UNFOLDING/FLUFFING FABRIC**

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**BEATRICE:** What is that?

**KATE:** A tapestry. We can sit on it. I want to set something up for you.

**BEATRICE:** I don't know Kate.

**KATE:** We're just going to light some candles on it, I want to make sure you can stay safe in the new neighborhood.

**BEATRICE:** You can put it away, there's nothing around here. We have a neighborhood watch.

**KATE:** Oh, there's definitely stuff around here, you don't even know. There are bad energies everywhere, anyway. I'm just trying to look out for you.

**BEATRICE:** What do you mean?

**KATE:** I'm just trying to get some positive energy into your new place.

**BEATRICE:** No, you said 'there's definitely stuff around here,' what's that supposed to mean?

**KATE:** You haven't heard the stories about the woods down south, have you?

**BEATRICE:** No.

**KATE:** You didn't even look into it a little bit before moving here?

**BEATRICE:** Tell me, Kate.

**KATE:** Everyone says those woods are haunted, that spirits hide in the trees. I mean I don't know if they do or not, I personally haven't gone to see, but there was this accident a couple years ago with these two couples who had gone camping down by the mountain ridge. It got the town really riled up.

**BEATRICE:** What happened?

**KATE:** These two guys were taking their girlfriends on a special trip for a double proposal and I guess when both of them went down on one knee and popped the

question, one of the girls said yes and the other said no. (CONTINUED)

**KATE:** (Cont.)

Her boyfriend went on a rampage, killed the other couple, and chased her through the woods. They found the bodies of that first couple, but that second couple was never seen again.

**BEATRICE:**

Oh, wow.

**KATE:**

And they never released all the information.

**BEATRICE:**

Really?

**KATE:**

Yeah. That's where all the stories come from about them. They went looking and looking for that last girl. Some say he cut her up into hundreds of little pieces and scattered her around the woods. Some say he stole her away and forced her to live with him somewhere.

**BEATRICE:**

I don't know how much of it I believe.

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**SOUND 19\*                      KEYBOARD TYPING                      (CONTINUE UNDER) (STOP)**

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**KATE:**

You better believe it. I bet I could find an article online right now. Yep. Here's one. Look, here're some pictures of that girl.

**BEATRICE:**

The missing one?

**KATE:**

Well, she's probably dead. (BEAT) Maybe you should've done a little research, huh?

**BEATRICE:**

I'm going to go check on the dog.

**KATE:**

Oh, don't be like that, you don't even want to read it?

**BEATRICE:**

No.

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**SOUND 20\*                      MOVEMENT (GETTING UP)**

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**SOUND 21\*                      FOOTSTEPS ON CARPET, FOOTSTEPS ON LINOLEUM**

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**SOUND 22\*                      BACK DOOR CREAKING OPEN**

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**SOUND 23\*                      WIND, CRICKETS                      (CONTINUE UNDER)**

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**BEATRICE:**

Manny! Manny? (BEAT) Manny?

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**END SOUND 23\*                      WIND, CRICKETS**

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**SOUND 24\*                      DOOR CLOSING**

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**SOUND 25\***                      **RUNNING ON LINOLEUM, CARPET (CONTINUE UNDER) (STOP)**

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**BEATRICE:**                      Kate? I think Manny is gone, I'm gonna have to go out and look for him if you— (BEAT) Kate! What are you doing?

**KATE:**                              I'm leaving a blessing—

**BEATRICE:**                      What is all this??

**KATE:**                              Some candles on the tapestry like I said, tapestries can bring peace—

**BEATRICE:**                      This looks evil, Kate. I told you not to do this stuff in my house. Is that a cross in your hand?

**KATE:**                              Hey! Don't! You're going to mess up my candles!

**BEATRICE:**                      I don't want all of this where I live. Where I sleep.

**SOUND 26\***                      **BLOWING OUT CANDLES**

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**KATE:**                              Beatrice, hey! You shouldn't do that! I'm trying to bless your new place!

**BEATRICE:**                      You've done weird stuff like this before— you cursed Aunt Catherine's hot-tub and now it won't foam up anymore.

**KATE:**                              As much as I'd love credit for cursing my mother's hot-tub I'm really tired of getting blamed for that.

**BEATRICE:**                      And you did some weird spell thing that made uncle Jack tell his boss he had hemorrhoids.

**KATE:**                              He didn't get fired, it was funny!

**BEATRICE:**                      Manny is gone okay? I don't have time for your cheap little witch tricks.

**KATE:**                              That little rat dog?

**BEATRICE:**                      If you're not going to help me you might as well just leave.

**SOUND 27\***                      **GRABBING KEYS**

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**KATE:**                              For real? You're not going to let me finish this blessing? You can't let it end like that.

**BEATRICE:**                      Yes I can.

**KATE:**                              Bee, you seriously should let me finish.

**BEATRICE:** Are you coming with me or not?

**KATE:** Okay. Fine. You should really reconsider though.

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**SOUND 28\*** **TWO SETS OF FOOTSTEPS ON WOOD**

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**SOUND 29\*** **FRONT DOOR OPENING AND CLOSING**

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**SOUND 30\*** **WIND, CRICKETS** (CONTINUE UNDER)

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**SOUND 31\*** **TWO SETS OF FOOTSTEPS ON CONCRETE** (CONTINUE UNDER)

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**KATE:** (WHISPER) Bee, wait! (BEAT)

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**END SOUND 31\*** **TWO SETS OF FOOTSTEPS ON CONCRETE**

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**KATE:** (WHISPER) Who is that?

**BEATRICE:** What? Who?

**KATE:** (WHISPER) Shh! This guy over here... what is he doing?  
You see him?

**BEATRICE:** Oh, that's Wilson.

**KATE:** The cute neighbor guy? He looks creepy.

**BEATRICE:** No he doesn't.

**KATE:** What is he doing?

**BEATRICE:** I don't know, why don't you leave him alone?

**KATE:** It looks like he's digging around in the dirt. There—  
right in front of his porch on this side, see?

**BEATRICE:** He has a little garden, I think.

**KATE:** Who gardens this late? With no light?

**BEATRICE:** (BEAT) Come on Kate, please get in the car.

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**SOUND 32\*** **CAR ENGINE STARTS AND RUNS**

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**END SOUND 30\*** **WIND, CRICKETS**

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**MUSIC 5\*** **"The Unfinished Blessing" Theme** (FADE IN AND THEN OUT)

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**END SOUND 32\*** **CAR ENGINE** (ESTABLISH)

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**BEATRICE:** Damn. I can't believe we didn't find him.

**KATE:** You can look for him more in the morning.

**BEATRICE:** It's not like him to run off like that—

**KATE:** Hey, he's outside still, see him?

**BEATRICE:** Who?

**KATE:** Your neighbor. The cute one or whatever?

**BEATRICE:** Oh yeah.

**KATE:** I'm rolling up my window.

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**SOUND 33\* CAR WINDOW ROLLING UP**

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**BEATRICE:** You're being excessive. We're in the driveway.

**KATE:** You should roll yours up.

**BEATRICE:** Stop it.

**KATE:** There, on his porch. He has like a coffee thermos with him or something. What's he doing?

**BEATRICE:** I don't know... Just standing there... he looks like he's still covered in dirt. Just staring down at the grass.

**KATE:** I'm sorry Bee, but this guy's a weirdo.

**BEATRICE:** You're the one I can't keep from doing voodoo in my house.

**KATE:** It's not voodoo.

**BEATRICE:** Shh!

**KATE:** You better quit making fun of the shit I believe in.

**BEATRICE:** Quiet, where did he go?

**KATE:** For real. It's pissing me off.

**BEATRICE:** It's not even real.

**KATE:** Yes, it is!

**BEATRICE:** You can't get me to believe all your Ouija board stuff okay? It doesn't always solve the problem. If you're so magical why couldn't you help find Manny—

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**SOUND 34\* JUMP SCARE (PIANO HIT)**

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**WILSON:** You two are out late.

**BEATRICE:** (BEAT) Hi. Wilson. We were looking for Manny. He ran off.

**WILSON:** Your dog?

**BEATRICE:** Uh... yeah... I actually don't think you got to meet him.



**KATE:** I said enough to him to know. (IMITATING) 'You want some of this tea?'

**BEATRICE:** He was trying to be nice.

**KATE:** A stranger offering you a drink is nice?

**BEATRICE:** He's not a stranger, you don't even know what he's like.

**KATE:** I can tell.

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**SOUND 38\* KEYS JANGLING FROM POCKET**

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**BEATRICE:** Okay, well I like him.

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**SOUND 39\* DOOR UNLOCKING, OPENING, CLOSING**

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**KATE:** Gardening in the middle of the night? Why garden in darkness? Bad energies get released that way, when you—

**BEATRICE:** Kate, will you stop it with all of the magic bullshit? I just wanted to have a nice night in my new house.

**KATE:** We did have a nice night!

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**SOUND 40\* 1 SET FOOTSTEPS ON WOOD (CONTINUE UNDER) (THEN STOP)**

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**BEATRICE:** It really feels like all of this bad stuff with my dog started with you trying to do that witchcraft bullshit in my room.

**KATE:** I was trying to do a blessing!

**BEATRICE:** Things have just gone downhill from there.

**KATE:** You should have let me finish the blessing! I warned you about that, Bea.

**BEATRICE:** All you do is make things worse. And you made things weird with my neighbor WHO I AM TRYING TO DATE.

**KATE:** I did not!

**BEATRICE:** Kate, you should go home for the night.

**KATE:** Beatrice, it's late—

**BEATRICE:** You always go out of your way to put your nose in everything and it never helps.

**KATE:** (BEAT) You know what? Fine. I don't want to hang around here, anyway.

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**SOUND 41\* GATHERING KEYS**

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**KATE:** You better take me seriously. You interrupt me. I'm not someone you want to have against you. This stuff can ruin your life if you treat it like it isn't real. I can ruin your life. (CHUCKLES) No wonder Manny left. Literally as you stopped it all.

**SOUND 42\*** **DOOR SLAMMING SHUT**

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**BEATRICE:** (SCOFFING) UHG, GOOD RIDDANCE! (BEAT, TO HERSELF) No more of this bullshit.

**MUSIC 6\*** **TRANSITION MUSIC** (FADE IN)

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**FTP SCRIPT #4** **"The Unfinished Blessing"** **SCENE 2**

**\*END MUSIC 6\*** **TRANSITION MUSIC** (FADE OUT)

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**SOUND 43\*** **KNOCKING ON DOOR**

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**SOUND 44\*** **MOVEMENT IN BED**

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*BEAT.*

**SOUND 43\*** **KNOCKING ON DOOR**

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**BEATRICE:** (GROANING) Uhhh... jeez... what time is it?

**SOUND 43\*** **KNOCKING ON DOOR**

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**BEATRICE:** (CALLING OUT) I'm coming!

**SOUND 45\*** **BED CREAKING**

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**SOUND 46\*** **FOOTSTEPS ON CARPET**

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**SOUND 47\*** **FOOTSTEPS ON WOOD**

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**SOUND 48\*** **FRONT DOOR OPENING**

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**SOUND 51\*** **DOOR OPENING**

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**WILSON:** Wilson, hi, sorry- the time, I was out so late and-  
How are you?

**BEATRICE:** Good, I didn't mean to sleep in.

**WILSON:** That's okay, you were out pretty late.

**BEATRICE:** Yeah, we never found Manny, I don't know if you and I should wait and go out another time or-

**WILSON:** Did you see the mess out here?

**BEATRICE:** The me-? Oh my god, I'm sorry. Kate probably did that.

**WILSON:** Kate? From last night?

**BEATRICE:** Yeah, we argued a little bit and she left, she probably kicked my planter over and got dirt everywhere.

**WILSON:** Oh, damn.

**BEATRICE:** Knowing her she probably cursed it or something too. She was pretty mad.

**WILSON:** (AMUSED) Sounds like it.

**BEATRICE:** Like I said though, I really didn't mean to sleep this late so if you want to-

**WILSON:** It's really no trouble if you want me to come in and wait for you.

**BEATRICE:** Oh, I just got up. I don't think-

**WILSON:** I really don't mind. I can wait right here on the couch.

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**SOUND 52\* FRONT DOOR CLOSING**

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**SOUND 53\* FOOTSTEPS ON CARPET**

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**WILSON:** (SIPS COFFEE) Pity, this is a good batch.

**BEATRICE:** Uhm... If you want you can sit on the couch and I can get ready really fast? I'm sorry.

**WILSON:** Please, don't be.

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**MUSIC 7\* TRANSITION MUSIC (FADE IN)**

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**FTP SCRIPT #4 "THE UNFINISHED BLESSING" SCENE 3**

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**\*END MUSIC 7\* TRANSITION MUSIC (FADE OUT)**

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**SOUND 54\* (FADE IN) RESTAURANT NOISE (ESTABLISH) (DOWN) (CONTINUE UNDER)**

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**WILSON:** So, no luck finding Manny?

**BEATRICE:** No, I couldn't find him last night.

**WILSON:** Damn... It's not too big of a neighborhood. Hopefully no one scooped him up.

**BEATRICE:** I hope not. I don't know what I'd do.

**WILSON:** One time, when I was living about twenty minutes away from where I do now and I had my Great Dane Trix, she got lost and I would've done anything to get her back. Really, anything. I snuck through my neighbor's yard to find her.

**BEATRICE:** I hope he's okay.

**WILSON:** This place is very tasty. Very fresh.

**BEATRICE:** (LAUGHING) Nice transition.

**WILSON:** (LAUGHING) When I'm working with a patient who needs cheering up, I always try to change the subject.

**BEATRICE:** Oh yeah, do you like your job?

**WILSON:** It has its ups and downs just like any career I guess, I really like being a nurse, though. I can be a bit more personal than a doctor. Not as much money. Too bad (CHUCKLES).

**BEATRICE:** But here we are at a fancy restaurant with pictures of majestic cows in fields all over the walls?

**WILSON:** You don't like them?

**BEATRICE:** They're charming.

**WILSON:** I've come here a few times before and I really like the menu. It comes with these little pamphlets that gives more information on where your protein was raised- so here, I'm going to get a steak and you can look over and see the town it was raised and slaughtered in. All organic, too.

**BEATRICE:** I'm not much of a meat person, the veggies look good though.

**WILSON:** Are you a vegetarian?

**BEATRICE:** No, but sometimes a bloody steak is just... not my thing.

**WILSON:** I love veggies. Cucumbers and tomatoes are my specialty. I grow them myself; I'll have to bring you some. I grew up on a farm and we had these huge gardens. Of course, we had some cows. I helped my dad slaughter and butcher. Nothing can beat a fresh sandwich with fresh, cured meat. I have to disagree, (LIGHTLY) a juicy, bloody steak that you've specifically seen and cut, that's the good stuff.

**BEATRICE:** Right.

**WILSON:** I'm sorry, (LAUGHS) you're giving me a look.

**BEATRICE:** I try to avoid meat most of the time. I don't like how we treat animals in an already oversized cattle industry.

**WILSON:** We were very humane with our cattle, they had great lives and we made sure they never felt pain.

**BEATRICE:** I don't know if I could do that. Raise a cow and eat him.

**WILSON:** You get used to it.

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**END SOUND 54\*      RESTAURANT NOISE**

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**BEATRICE:** (D-PRESENT) We went to a short comedy set and Wilson sat quietly through, watching each comedian with a quiet smile, letting out a chuckle every so often. We got back from our date around 4 with daylight still shining from over the horizon.

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**SOUND 55\*      CAR ENGINE RUNNING      (ESTABLISH) (CONTINUE UNDER)**

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**BEATRICE:** Thank you so much for taking me out.

**WILSON:** It was my pleasure.

**BEATRICE:** I'm sorry if I was weird or anything, I've been thinking about Manny a lot.

**WILSON:** Manny...?

**BEATRICE:** My dog.

**WILSON:** Oh, right. If I see him I'll have to steal him away so you have to see me again.

**BEATRICE:** He's my baby, you would have to get through me.

**WILSON:** I'd keep him for my own.

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**END SOUND 55\*      CAR ENGINE RUNNING**

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**BEATRICE:** You better not. (BEAT)

**WILSON:** I'm not feeling too well, can I come inside and sit it out?

**BEATRICE:** You're feeling sick?

**WILSON:** A little.

**BEATRICE:** Oh...

**WILSON:** What? What's wrong?

**BEATRICE:** Oh, it's nothing... my cousin was just telling me about curses and stuff, has me all in my head.

**WILSON:** I don't know if this is a curse, maybe just bloating. (LAUGHS) I don't have to come in, but if you insist.

**BEATRICE:** I think I'd rather be by myself for the rest of the night, thank you though.

**WILSON:** If I could just have something to settle my stomach, some water or something.

**BEATRICE:** Wilson, you live right next door. (LONG BEAT)

**WILSON:** You're right, I'm sorry. I haven't been out with anyone in a long time.

**BEATRICE:** It's okay. (BEAT) I had a lot of fun.

**WILSON:** Me too.

**BEATRICE:** I'm gonna head inside. I'll see you around Wilson.

**WILSON:** I'll see you really soon.

---

**SOUND 56\*                      HOSPITAL NOISES                      (ESTABLISH) (CONTINUE UNDER)**

---

**BEATRICE:** (D-PRESENT) After Wilson dropped me off I went out looking for Manny again without any luck. I decided to get some unpacking done instead of worrying about him. Even then, though, I couldn't keep my mind from the things Kate had told me. I felt bad. I tried to call her to apologize and invite her back over, but she didn't answer. I left a message and swept up the flower pot Kate had shattered on my porch. After that, an uneasy feeling settled over me. I couldn't stop peeking through the window, couldn't stop checking over at Wilson's house to make sure that he was okay over there. I never saw him, though, not once for the rest of the day.

---

**END SOUND 56\*                      HOSPITAL NOISES**

---

**MUSIC 8\*                      TRANSITION MUSIC                      (FADE IN)**

---

**FTP SCRIPT #4                      "The Unfinished Blessing"                      SCENE 4**

---

**\*END MUSIC 8\*                      TRANSITION MUSIC                      (FADE OUT)**

---

**BEATRICE:** (D-PRESENT) That night I was bundled tight in my room. I couldn't sleep. I was tired, but something felt strange, like something had settled on top of the



I wanted to let you know. I'm going to go out and look for him. Let me know when you get this.

**SOUND 70\*** **PHONE RECEIVER CLICK (HANG UP)**

---

**SOUND 71\*** **7 PHONE BUTTONS BEING PUSHED**

---

**SOUND 72\*** **PHONE RINGING THROUGH RECEIVER**

---

**OPERATOR:** (MESSAGE ON PHONE) Please leave a message after the beep.

**SOUND 73\*** **BEEP**

---

**SOUND 74\*** **PHONE RECEIVER CLICK (HANG UP)**

---

**SOUND 75\*** **QUICK FOOTSTEPS ON CARPET**

---

**SOUND 76\*** **COAT RUSTLING/PUTTING SHOES ON**

---

**SOUND 77\*** **FRONT DOOR OPENING AND CLOSING**

---

**SOUND 78\*** **FOOTSTEPS ON CONCRETE**

---

**SOUND 79\*** **FOOTSTEPS UP 3 WOODEN PORCH STAIRS**

---

**SOUND 80\*** **THREE FIRM KNOCKS**

---

*BEAT*

*BEAT*

**SOUND 80\*** **THREE FIRM KNOCKS**

---

**BEATRICE:** Wilson? Wilson? Can you come to the door?

**SOUND 81\*** **THREE POUNDING KNOCKS**

---

**BEATRICE:** I know you're home, I can see your car out here.  
(BEAT)

**SOUND 82\*** **DOOR CREAKING OPEN SLOWLY**

---

**BEATRICE:** (TIMID, QUIETLY CALLING OUT) Wilson? (BEAT) Manny?

**SOUND 83.1\*** (DISTANT) **SLURP/Drag & SLAP, SLURP/Drag & SLAP**

---

**BEATRICE:** (TO HERSELF) What... is that noise? (CALLING OUT) Manny?

**SOUND 84\*** **FOOTSTEPS ON CREAKY WOOD** (CONTINUE UNDER)

---

**BEATRICE:** (CALLING OUT) Wilson? Is Manny here?

(BEAT. SHE CONTINUES WALKING)

Manny? Wilson? Wilson, if you can hear me, I'm looking for my dog.

**SOUND 83.2\*** (CLOSER) **SLURP/DRAG & SLAP, SLURP/DRAG & SLAP**

---

**BEATRICE:** (D-PRESENT) I found this space at the end of the hallway, I figured it had to be his room.

**SOUND 85\*** **CONTINUOUS, HIGH NOTE** (DISTANT) (CONTINUE UNDER)

---

**SOUND 86\*** **BEADS RATTLING/LIGHTLY CLINKING TOGETHER**

---

**BEATRICE:** (D-PRESENT) Next to a big, King-sized bed was this strange little shrine. It had some rings and necklaces, it had candles all around it.

**END SOUND 84\*** **FOOTSTEPS ON CREAKY WOOD**

---

**BEATRICE:** (TO HERSELF) Huh... this is a strange little place to put a door...

**SOUND 89\*** **TWO STEPS ON WOOD (SHE STANDS)**

---

**SOUND 90\*** **SQUEAKY DOORKNOB SLOWLY TURNING**

---

**SOUND 83.3\*** **SLURP/DRAG & SLAP, SLURP/DRAG & SLAP** (BEHIND DOOR)

---

**BEATRICE:** (TO HERSELF) The hell?

**SOUND 91\*** **DOOR CREAKING OPEN**

---

**SWELL SOUND 85\*** **CONTINUOUS HIGH NOTE** (CONTINUE UNDER)

---

**SOUND 92\*** **FLIPPING ON LIGHT**

---

**BEATRICE:** (HORRIFIED) Oh... oh my god. Who are... what are...

**SOUND 93\*** **LABORED, SICKLY BREATHING** (CONTINUE UNDER)

---

**BEATRICE:** (D-PRESENT) I was horrified by what I saw on the other side of that door. When it opened, in front of me on the floor was a wheezing, scarred heap of flesh. A girl. Her sandy hair was matted down her face, sticking to her sweaty skin in greasy tangles. IV chords stretched out of her arms like spider legs fanned out on the floor. She writhed.

**SOUND 94\*** **SICKLY GASPING**

---

**SOUND 83.4\*** **SLURP/DRAG & SLAP, SLURP/DRAG & SLAP**

---

**BEATRICE:** (D-PRESENT) Her legs and arms were bent in strange ways. She pulled herself around on the floor and gasped up to me with wide eyes.

---

**SOUND 95\*                    LOW GROWL, GROAN**

---

**BEATRICE:** (D-PRESENT) That's when I realized who she was. The girl from the woods. The girl who said no to her proposer. (CONTINUED)

**BEATRICE: (CONT.)** (D-PRESENT) Now, her legs had scoops of flesh missing from them, the fresh wounds shining bright with goopy, smeared medicine.

**BEATRICE:** (PAST) Did someone do this to you? Oh god, you have... Can you hear me? Can you take my hand? (BEAT)

---

**SOUND 96\*                    MUSIC HIT (JUMP SCARE)**

---

**WILSON:** What are you doing in here??

---

**SOUND 97\*                    SMALL DOG BARKS TWICE**

---

**BEATRICE:** Manny! (TO WILSON) What are you doing with him?

**WILSON:** I knew you'd come.

**BEATRICE:** Give him to me!

**WILSON:** I see you've met my darling.

---

**SOUND 83.5\*                SLURP/DRAG & SLAP, SLURP/DRAG & SLAP**

---

**BEATRICE:** This is disgusting. What are you doing back here with her?

**WILSON:** Don't worry about her.

**BEATRICE:** Look at her. She needs to go to a hospital.

**WILSON:** No, she's perfectly healthy. All of her wounds are sterilized. You know, when I first moved her into that room, I had to break some bones and let them re-heal so she couldn't get away. I warned her, sweet girl. She didn't listen.

---

**SOUND 83.6\*                SLURP/DRAG & SLAP, SLURP/DRAG & SLAP**

---

---

**SOUND 98\*                    LABORED GASP**

---

---

**END SOUND 93\*            END LABORED, SICKLY BREATHING**

---

**WILSON:** (TO MISSING WOMAN) Here, sweetheart. Let me help you, let's fix this.

**SOUND 99\*                      FOOTSTEPS ON WOOD                      (BEAT) (CONTINUE UNDER) (ADD TO:)**

---

**SOUND 100\*                      LOUD DRAGGING, FLESH AGAINST WOOD**

---

**END SOUND 85\*                      CONTINUOUS, HIGH NOTE**

---

**SOUND 101\*                      HEART MONITOR STABLIZING                      (DOWN) (CONTINUE UNDER)**

---

**BEATRICE:**                      Wilson, you can't do this. You can't keep her here like this.

**WILSON:**                      Hun, I've been keeping her here for a long time. Don't look at me like that. This wasn't my intention with her, it just happened. I like to test my limits and see what I can do. I like to experiment. What can I say, I'm only human. (CHUCKLES DARKLY)

**WILSON:**                      Her flesh feeds my garden, my garden feeds her belly, an interesting cycle if you watch it.

**BEATRICE:**                      That's not an experiment that's sick.

**SOUND 102.1\*                      ONE CREAKY STEP ON WOOD**

---

**BEATRICE:**                      Don't touch me.

**SOUND 102.2\*                      ONE CREAKY STEP ON WOOD**

---

**BEATRICE:**                      Don't come near me!

**WILSON:**                      My sweetheart and I need a friend, someone to play with, I really hope that's not weird to ask. (TO MISSING GIRL) Right, sweetheart? (TO BEATRICE) Oh, don't look at me like that, it was her idea, not mine.

**SOUND 103\*                      SMALL DOG YELPING**

---

**BEATRICE:**                      Hey! Don't throw him.

**WILSON:**                      He doesn't mind.

**SOUND 104\*                      QUICK ALUMINUM SCRAPE AGAINST WOOD FLOOR**

---

**BEATRICE:**                      Why- Why do you have that bat?

**WILSON:**                      Beatrice, please, I have some medicine for you here. If you take it now everything will be fine. I can even put it in some coffee for you.

**BEATRICE:**                      No.

**SOUND 102.3\*                      ONE CREAKY STEP ON WOOD**

---

Don't. Don't come near me.

**WILSON:** Then to answer your question, my dear, that's what the bat is for.

**BEATRICE:** No. (BEAT)

**SOUND 102.4\* ONE CREAKY STEP ON WOOD**

---

**BEATRICE:** No, DON'T!

**SOUND 105\* FOOTSTEPS SCRAMBLING ON WOOD (CONTINUE UNDER)**

---

**BEATRICE:** No... No! (SCREAMS)

**SOUND 106\* STRUGGLING/PANTING FROM BOTH, ON CREAKY FLOORBOARDS**

---

**BEATRICE:** NO! LET ME GO! STOP!

**SOUND 108\*(ONE PAIR) FOOTSTEPS RUNNING AWAY ON WOOD (CONTINUE UNDER)**

---

**WILSON:** Get back here! No! Beatrice! WAIT!

**FADE SOUND 101\* STABILIZED HEART MONITOR (STOP)**

---

**END SOUND 108\* SCRAMBLING FOOTSTEPS ON WOOD**

---

**SOUND 109\* FRONT DOOR OPENING AND SLAMMING**

---

**SOUND 110\* CRICKETS AND WIND (SAME TIME AS:)**

---

**SOUND 111\* SCRAMBLING FOOTSTEPS ON WOOD DECK**

---

**BEATRICE:** HELP! Someone! Please help!

**SOUND 112\* SCRAMBLING FOOTSTEPS ON CONCRETE (CONTINUE UNDER)**

---

**BEATRICE:** (CRYING) Please, someone, anyone! (CRYING) (TO SELF) I just have to get home. It's just right there. I just have to call Kate.

**SLOW SOUND 113\* (TIRED) FOOTSTEPS ON CONCRETE (ADD PANTING)**

---

**SOUND 114\* LOUD, ALUMINUM HIT**

---

**SOUND 115\* BODY FALLING TO GROUND**

---

*BEAT.*

**SOUND 116\* STABLE HEART MONITOR (ESTABLISH) (DOWN) (CONTINUE UNDER)**

---

**BEATRICE:** (D-PRESENT) That's where I can't remember much more. Things kind of stop making sense. But I'm here and safe now. It just doesn't feel totally... okay, yet. It doesn't feel resolved. I feel... I mean I feel like I can still hear her.

**SOUND 83.7\* (DISTANT) SLURP/Drag & SLAP (CONTINUE UNDER)**

---

**BEATRICE:** (D-PRESENT) I know it's crazy, I know it is, but she's out there still and we have to help her before it's too late. He's probably moving by now. (BEAT) I mean... can you hear that? (CONTINUED)

**BEATRICE:** (CONT) (D-PRESENT) It's sort of faint but... And I really think... everything must have affected me, because I swear underneath your glasses you look sort of like... someone I know maybe... sort of like...

(GASPS)

**WILSON:** (D-PRESENT) How are you feeling, Beatrice?

**BEATRICE:** (D-PRESENT) You... you...

**WILSON:** (D-PRESENT) So sorry things didn't go as you planned. I hope our MEATING hasn't left a bad taste in your mouth. (HE LAUGHS)

**BEATRICE:** (D-PRESENT) I... I... (PANTING)

**SOUND 117\* FRANTIC FUMBLING AROUND (CONTINUE UNDER)**

---

**WILSON:** Come on, you could at least laugh.

**END SOUND 116\* STABLE HEART MONITOR (INTO:)**

---

**SOUND 118\* CONTINUOUS MONITOR NOTE (ESTABLISH) (CONTINUE UNDER)**

---

**SOUND 119\* BODY FALLING TO FLOOR**

---

**SOUND 120\* LOUD CRASH**

---

**WILSON:** I'm sorry you fell out of bed, you must be in pain with these IVs pulling on your skin like that. Here, you want me to help you back into bed?

**BEATRICE:** No, get away from me! (IN PAIN) Ah!! Ow!

**WILSON:** Come on, let's get those meds back into you, huh? Get you feeling better. It'll all be over in a second.

**BEATRICE:** (STRUGGLING) No.

**WILSON:** Your thighs must be in pain. I took some trimmings earlier. You need to rest.

**BEATRICE:** You- you what??

**SOUND 121\* FABRIC SWISHING**

---

(HORROR) WHAT DID YOU DO TO MY LEGS?

**WILSON:** It's just like I told you, I like all organic.

**BEATRICE:** (EXHAUSTED) She. You've been eating her. And you've been... eating my...

**WILSON:** She's my love. My sweetheart.

**BEATRICE:** You're sick.

**WILSON:** I love her. And I love you.

**BEATRICE:** No.

**WILSON:** Or at least I love getting to know you. Who knows where our paths will lead us, eh?

**BEATRICE:** You don't even know me.

**WILSON:** I've gotten to know you more intimately than anyone ever has after those delicious trimmings, Beatrice, more intimately than anyone would ever have the bravery to. And most importantly, I've helped you get to know yourself intimately, too.

**BEATRICE:** Oh, god, the food earlier... the food you gave me...

**WILSON:** Now we can be here together for a long, long time. You, me, and my sweetheart. We won't have to worry about anything.

**BEATRICE:** (CRYING) No... no...

**WILSON:** (BEAT) Are you hurting? Are you in pain, hun? (BEAT) Beatrice. (BEAT) Okay. Come on now. You want to come back to bed? Get on some medicine? For the pain? Help the pain go away?

**BEATRICE:** (BEAT.) Kate. I left her a message. She knows I came over here. She'll- she'll come looking. She's going to come looking and she's going to find all of this.

**WILSON:** Oh?

**SOUND 122\*****FRONT DOOR OPENING****(DISTANT)**

**KATE:** (DISTANT) (CALLING OUT) Hello? Sorry, I knocked like five times, I know it's late as hell, but I'm looking for Beatrice, I didn't know if she stopped by? Hello?

**WILSON:** Oh... what a treat... (CHUCKLES)

**BEATRICE:** What? No, you can't- please, don't hurt her.

**WILSON:** I wasn't expecting seconds like this.

**KATE:** (DISTANT) (CALLING OUT) Hellooooo? Is Beatrice here?

**BEATRICE:** No... Please...

**WILSON:** Hun, don't worry about your cousin at all. Just lie back and relax. (BEAT) I just hope you saved room for dessert. (EVIL CHUCKLE)

**MUSIC 9\*** "THE UNFINISHED BLESSING" THEME (Fade up and then out)

**FRIGHTMARE THEATRE CLOSER**

**MUSIC 9** FRIGHTMARE "AMBIENT MUSIC" (continuous/fade out under)

**HOST:** I don't know about you, my putrid little pretties, but I'm famished.

**AGNES:** HA!

**AL:** (*OFF*) (*from booth*) Too soon.

**HOST:** Well, for those of you out there listening in the dark with weak stomachs like our station manager, Al... I apologize for my insensitive sentiment. But for you *real* horror hounds, we hope you enjoyed tonight's terrifyingly tasty tale, for you won't get your fill again until our next noxious episode. I am your dastardly devious host, Doctor Necropolis, and this has been FRIGHTMARE THEATRE. muahahahahahAHAHAHAHAHA!

**MUSIC 10** "FTP CLOSE OUT THEME" (FADE DOWN & CONTINUE UNDER)

**ANNOUNCER:** The Frightmare Theatre Podcast is brought to you by ARCANE, where nightmares become reality. Tonight's radio theatre presentation entitled, "Curses in the Dirt", written, directed, and starring Nicole McLaughlin featured the voice talents of Andy McMurtrey, Ellen Spann, and Nathan Shelton. The Frightmare Theatre Theme and additional Music is created by the terrifyingly talented, Chris Porcelli and can be found along with other haunting scores at [chrisporcellipiano.com](http://chrisporcellipiano.com). (POUR SELLY)

Be sure to stalk Frightmare theatre on social media and subscribe to The Frightmare Theatre Podcast via I-tunes, Spotify, Stitcher or your favorite listening app.

Producing a monthly horror radio drama is a monstrous undertaking. If you enjoyed feasting on this frightful fiction with us, we invite you to join the Frightmare Theatre undead family and support us on Patreon where you will receive members-only special content including mini episodes and behind the scenes interviews.

All previous petrifying episodes of FRIGHTMARE THEATRE have been unearthed and are proudly displayed for the shock and horror of the masses at [Frightmaretheatrepodcast.com](http://Frightmaretheatrepodcast.com). We so deeply wish to thank you for listening and hope you explore the ecstasy of audio terror with us again next month for an all new episode. Until then... I am *the Announcer*, wishing you... pleeeeeaaaasaaaaant dreeeeeeeaaaaaams.

**\*END MUSIC 10**

**"FTP CLOSE OUT THEME"**

**(Fade out)**

---

**END**