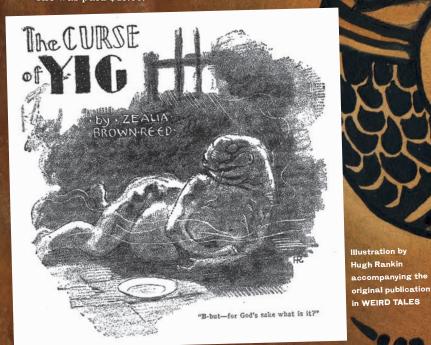
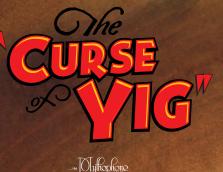
Dark Adventure Radío Theatre

The Players

Amir Abdullah	Joe Compton
	awn Crow, Jenny Rigby, Jimmy Jack
Ken Clement	Lester Mayhew
	Grey Eagle
Elu Grace	Sally Compton
McKerrin Kelly	Patricia Barrow, Emma Jean
	Dr. McNeill
Jacob Lyle	Newt Stillman, Declan O'Toole
Barry Lynch	Tom Rigby
Johnny McKenna	Seamus O'Toole
	Roger Kimball
David Pavao	Mr. Palmer, Max Stillman
Kevin Stidham	Walker Davis
Josh Thoemke	Announcer
	Audrey Davis
Time Winters	Lafayette Smith

"The Curse of Yig" is rather an outlier among the tales of HPL. Going far from the comfortable backdrop of New England, Lovecraft made use of a setting in rural Oklahoma and created a new deity for his pantheon of Great Old Ones — the serpent god Yig. The story came about as a collaboration — of a sort — between Lovecraft and one of his revision clients, Zealia Bishop. She paid HPL for his advice as a writing coach, and he did his best to try to help her get her stories into salable condition. Both found the relationship somewhat frustrating, as Zealia's inclination was towards romantic subjects and HPL's was toward the weird and macabre. But Zealia sent HPL the germ of a story learned from her grandmother Compton, who lived in the Oklahoma territory in the late 1800s. HPL drastically reworked the story of a settler with a fear of snakes into something much richer and more satisfying. In a letter to August Derleth, HPL claimed the story "is about 75% mine". Zealia paid Lovecraft \$17.50 for his work on "Yig" and then sold the story to Weird Tales, where it appeared in the November 1929 issue, for which she was paid \$45.00.







DO FORE PUTAVIMUS

The Staff

Based on the story by Zealia Bishop and H. P. Lovecraft Radio Adaptation by Sean Branney and Andrew Leman Music by Troy Sterling Nies and Reber Clark Party Fiddle by Nancy Kuo "Drowsy Maggie" and "Drunken Billy Goat" (Traditional) Cover and Disc Illustrations by Darrell Tutchton Prop Inserts by Andrew Leman and Sean Branney Research Assistance by David G. Cercone II Native American Expertise by Theresa Williams

Ledger Art by Josh Atcheynum Produced by Sean Branney and Andrew Leman

For more fascinating information, visit:

"Yig" offered several challenges to us in adapting it as a *Dark Adventure* episode. The world has changed quite a bit since 1928 and even more since 1889, when the bulk of the story takes place. For Lovecraft and his predominately white readership of the 1920s and '30s, concepts like the genocide of indigenous Americans were largely overlooked. Certainly it's overlooked in "The Curse of Yig" in favor of trying to spin a good yarn couched in the atmosphere of the "Wild West". We were uncomfortable with the notion of attributing any of the fictional beliefs from the story to actual Native American tribes who, of course, have their own spirituality and would likely not appreciate our ascribing worship of a Great Old One to their ancestors. Our solution was to create a fictitious tribe, the Kitsawi, and let them embrace HPL's fictitious folklore instead. We thank Native American consultant Theresa Williams for her help in these delicate matters.

The HPLHS is actively engaging the concepts of diversity, equity and inclusivity in our productions. You'll hear embodiments of that approach in "Yig" and future DART shows. We had hoped to bring some Native American voice actors onto our team, but in spite of engaging professional casting directors to help us we couldn't find the voices we were seeking in the amount of time we had. However, we are delighted to have commissioned Cree artist Josh Atcheynum to create a Yig illustration in the style of 19th century ledger art. As we prepared the script, we also learned some of the very real history of African Americans who took part in the settlement of what was then called "Indian Territory", dreaming of a better life for themselves and their families in the decades shortly after the Civil War. We hope the story of Walker and Audrey Davis is enriched and made more resonant by the inclusion of horrors which settlers were bringing with them as they pursued their "manifest destiny". In many ways the terrors in this "Curse of Yig" are made from what one chooses to believe. We hope this new perspective on the tale might enhance your enjoyment or give you a shudder worthy of Halloween.

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-SB & AHL