

# Dark Adventure Radio Theatre

But first, a few words from our sponsor....

## The Players

Sean Branney	Frank Elwood
Dan Conroy	Erskine Blackwell, Dombrowski, Polish Neighbor Man, Cook, Dean Bell
Mike Dalager	Brown Jenkin
Chad Fifer	Robertson
Alaine Kashian	Keziah Mason, Mrs. Krupski, Polish Neighbor Woman, Waitress
Andrew Leman	Walter Gilman
Jacob Lyle	Angry Neighbor
Barry Lynch	Mazurewicz, Prof. Armitage
David Pavao	Prof. Upham, Desrochers
Josh Thoenke	Announcer
Time Winters	Fr. Ivanicki, Prof. Ward
Neighbors/Diner Patrons/Students/Cultists	
David H. Brown, Leigh Carr, Kimmy Hale, Tamara Hembree, Ruth Horne, Tristan Jusola-Sanders, Tobias Nilsson	

## The Staff

Based on the story by H. P. Lovecraft  
Radio Adaptation by Sean Branney and Andrew Leman  
Original Music by Troy Sterling Nies  
Theme from "The Sleepwalker" by Mike Dalager and Anders Ringman  
from DREAMS IN THE WITCH HOUSE: A Lovecraftian Rock Opera  
"Bub-L-Pep" jingle written by Andrew Leman,  
arranged and performed by Harold Lindell and Kathleen Demarest  
Additional music cues by Reber Clark  
Audio Engineering by Chris Horvath  
Cover and Disc Illustrations by Darrell Tutchton  
Prop Inserts by Andrew Leman and Sean Branney  
Scenic Miniature by Fred Manchento, Jason Voss, & ARHL  
Stone Circle Sketch by Martin Schlierkamp  
Produced by Sean Branney and Andrew Leman



"The hideous crows seized Gilman by the shoulder, yanking him out of bed and into empty space."

ILLUSTRATION FROM ORIGINAL PUBLICATION IN WEIRD TALES MAGAZINE, JULY 1932

## The Dreams in the Witch-House

By H. P. LOVECRAFT

A story of mathematics, witchcraft and Walpurgis Night, in which the horror creeps and grows—a new tale by the author of "The Rats in the Walls"

"The Dreams in the Witch House" was written in 1932, rather late in Lovecraft's career, and it can feel a bit like a greatest hits album. Inspired by an academic lecture he had attended about the size of the universe, Lovecraft pitted the supernatural forces of witchcraft and religion to tell a scientific story of dreams and dimensions and differential geometry. He throws in New England history and architecture, Arkham and Miskatonic University, the *Necronomicon*, Elder Things, Yog Sothoth and Nyarlathotep, and a protagonist who feels like a stand-in for Lovecraft himself. The result is sprawling, high-concept, and sometimes awkward, perhaps because Lovecraft did not believe in either witchcraft or religion and treats those subjects without much depth or conviction.

Lovecraft knew it wasn't his best work. In fact, he was sufficiently discouraged by it to write "the whole incident shows me that my fictional days are probably over." August Derleth didn't think it was very good either, but eventually sold the story to *Weird Tales*. Its editor, Farnsworth Wright, contacted Lovecraft seeking permission for radio dramatization rights. Lovecraft rejected the request outright, saying, "What the public considers 'weirdness' in drama is rather pitiful or absurd... They are all the same—flat, hackneyed, synthetic, essentially atmosphereless jumbles of conventional shrieks and mutterings, and superficial mechanical situations."

Although it's flawed, "The Dreams in the Witch House" embodies Lovecraft's cosmic vision and colossal imagination, and introduces one of his creepiest little monsters, Brown Jenkin. There is something about the story that has fascinated

readers, because it has been adapted numerous times. There are several motion picture versions, including *The Curse of the Crimson Altar* from 1968 and Stuart Gordon's *Masters of Horror* episode from 2005. It has also been adapted into novels and stage plays, and recently the HPLHS' own Mike Dalager adapted the story as a rock opera, working with talented colleagues in Scandinavia and across the U.S. *Dark Adventure* composer Troy Sterling Nies incorporated one of the motifs from the rock opera into his score for this show, and we were happy to welcome singer Alaine Kashian, the rock opera's Keziah, into the cast of this *Dark Adventure* adaptation.

Luckily for us all, Lovecraft did not give up on fiction after "Witch House," because he had one or two classics left to write. His expansive view of the universe is one in which science and magic and religion can all exist simultaneously, interacting with each other in complex, incomprehensible, and often disastrous ways. Ancient folklore can overlap with the most cutting-edge physics, and dreams can be every bit as real as "reality," whatever that is. We hope that if HPL had the chance to settle into an arm chair with a cat on his lap and listen to our treatment of "The Dreams in the Witch House," he might have felt a bit more hope for the potential of radio drama and the effectiveness of his own creation.

—SB & AHL



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LUDD FORE PUTAVIMUS

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