

# Dark Adventure Radio Theatre

## The Players

Amir Abdullah ..... Joe Compton  
 Leslie Baldwin ..... Maggie O'Toole, Sarah Mae  
 Sean Branney ..... Big Jim Barrow  
 Kacey Camp ..... Dawn Crow, Jenny Rigby, Jimmy Jack  
 Ken Clement ..... Lester Mayhew  
 Mike Dalager ..... Grey Eagle  
 Elu Grace ..... Sally Compton  
 McKerrin Kelly ..... Patricia Barrow, Emma Jean  
 Andrew Leman ..... Dr. McNeill  
 Jacob Lyle ..... Newt Stillman, Declan O'Toole  
 Barry Lynch ..... Tom Rigby  
 Johnny McKenna ..... Seamus O'Toole  
 Grinnell Morris ..... Roger Kimball  
 David Pavao ..... Mr. Palmer, Max Stillman  
 Kevin Stidham ..... Walker Davis  
 Josh Thoenke ..... Announcer  
 Sarah van der Pol ..... Audrey Davis  
 Time Winters ..... Lafayette Smith

# The CURSE of YIG

in *Dylfophonic*

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 LUDO 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 Tutchtton

Prop Inserts by Andrew Leman and Sean Branney

Research Assistance by David G. Cerceno II

Native American Expertise by Theresa Williams

Ledger Art by Josh Atcheynum

Produced by Sean Branney and Andrew Leman

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WWW.HPLHS.ORG/DARTCOY.PHP

"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.



"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 predominantly 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.

—SB & AHL

## The CURSE of YIG

by ZEALIA BROWN-REED



"B-but—for God's sake what is it?"

Illustration by  
 Hugh Rankin  
 accompanying the  
 original publication  
 in WEIRD TALES