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The Brides of Dracula by Thomas E. Fuller
The Passion of Frankenstein by Thomas E. Fuller
The Strange Case of Dr. Jekyll and Mr. Hyde by Daniel Taylor



H. P. LOVECRAFT

The Rats in the Walls by Brad Strickland
The Shadow Over Innsmouth by Greg Nicoll
The Dunwich Horror by Thomas E. Fuller



LIVE PERFORMANCES FROM THE ARCHIVES

The Horseman of the Hollow by Kelley S. Ceccato
At the Mountains of Madness by H. P. Lovecraft



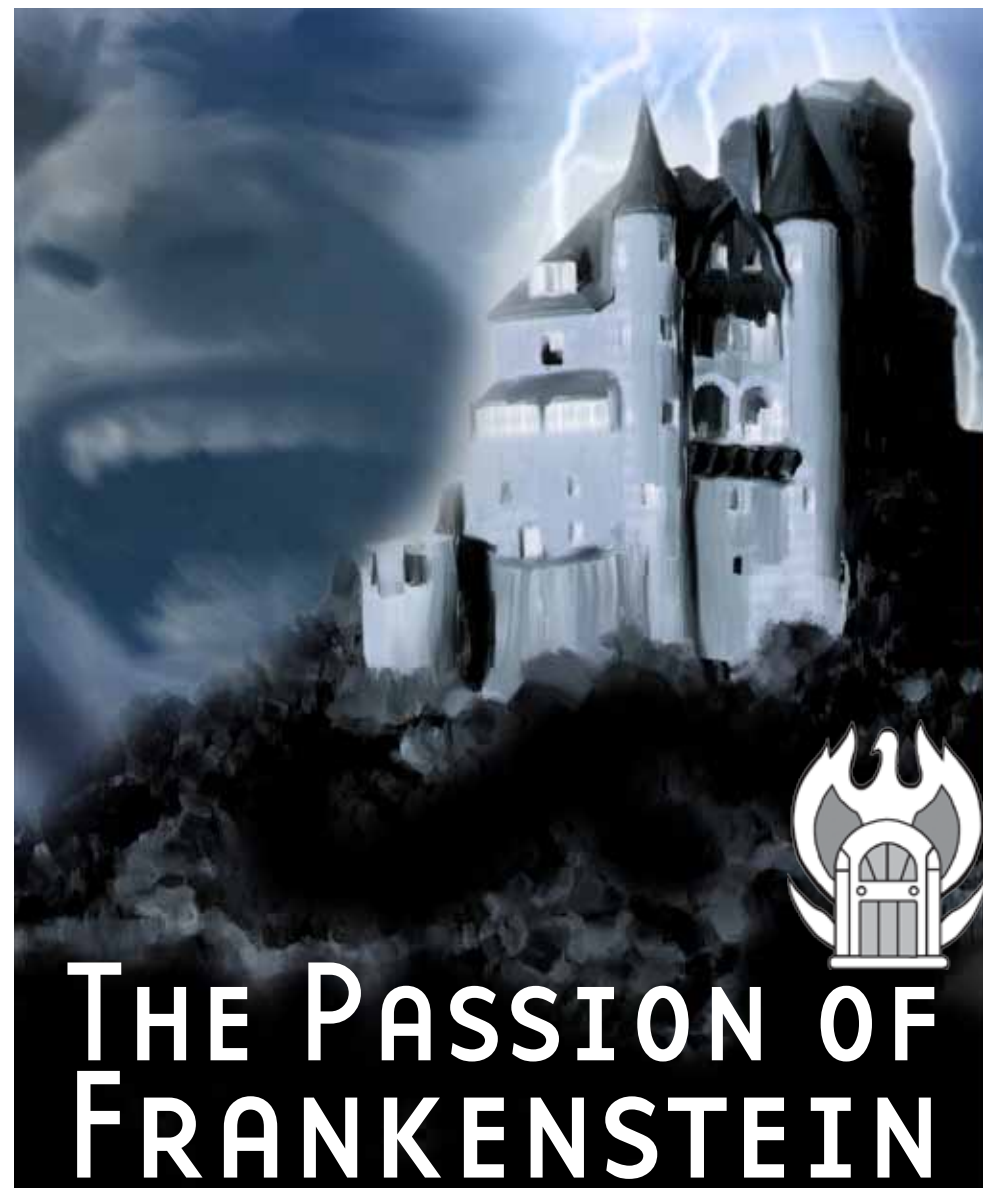
ADAPTATIONS OF ROBERT A. HEINLEIN

The Menace From Earth by William Alan Ritch
Solution Unsatisfactory by Daniel Taylor
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The Mark of the Beast by Rudyard Kipling
A Glitch in Time by Brad Strickland
Dr. Geoffrey Stanhope: The Dweller in the Depths by Thomas E. Fuller

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THE PASSION OF FRANKENSTEIN

BY THOMAS E. FULLER
DIRECTED BY WILLIAM ALAN RITCH
MUSIC BY BRAD WEAGE

PRODUCED BY DAVID BENEDICT AND PATTI WARD
PRESENTED AT WORLD HORROR CONVENTION 2015

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In 1998 ARTC debuted Thomas E. Fuller's *The Passion of Frankenstein* at Dragon Con and did an encore at Necronomicon in Tampa, Florida, a month later. There was one other performance of the piece in Alabama somewhere in there, but the exact date has been lost to time. But in March 1999 ARTC brought the piece to World Horror Convention.

Apart from that mysterious Alabama performance, that was the last time *The Passion of Frankenstein* appeared before a live audience. It is one of our most technically challenging performances, second only (perhaps) to *The Brides of Dracula*, and advances in modern sound cueing technology have done little to make it easier. In 1998 we used CD players and tape decks. Today we use a computer to sequence and cue the effects. But the rich layers of sound still push our technical abilities to their very limits.

To say the piece is haunting does not do Fuller's writing justice. The use of Percy Shelley's poetry. The tortured existence of the Monster. The descent of Victor into madness and Elizabeth's sudden realization that her situation is much more serious than she was prepared for. And above all, Brad Weage's powerful, driving score.

In rehearsals for this performance, many of the cast had never heard the piece at all and were not familiar with the words and the music that make up this hammer, this freight train of audio drama that Thomas and Brad use to assault our audiences, and watching their faces as the various pieces (characters, sound effects, music) slotted into place was like going back in time to the first performances and getting to relive them.

Our author and our musician are no longer with us. But, just as Victor brought life to his Monster, we can bring a little bit of Brad and Tom's lives back with *The Passion of Frankenstein*.

Thank you for listening.

-- David Benedict
dB

THE PASSION OF FRANKENSTEIN

Victor Frankenstein
The Monster
Elizabeth Levenza
Constanza
Henry Clerval
Meyer
Eric

Daniel Taylor
David Benedict
Paige Steadman
Kelley S. Ceccato
Ron N. Butler
Dave Schroeder
Ron Zukowski

Producers

David Benedict
Patti Ward

Director

William Alan Ritch

Audio Engineering

Matt Gwaltney

Soundscaping

David Benedict

Live Foley sound effects

Anthony Fuller

Bob Brown

Foley Mixing

Ashley Harp

Recorded effects performance

William Alan Ritch

Christina Fuller

Music (via recording)

Brad Weage

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