ILLUSTRATIONS BY DEBORAH CLARE GALVIN

A PLAY BY

MATTHEW GALVIN
AND
ANGELINE LARIMER

A LIVE PERFORMATIVE READING
BASILE THEATRE INDIANA HISTORY CENTER
MARCH 1, 2025

DIRECTED BY

AK MURTADHA

DRAMATURG

ANGELINE LARIMER

PRESENTED BY INDIANA UNIVERSITY

SCHOOL OF MEDICINE
CONSCIENCE PROJECT
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THE RECORDING OF LAFRACOTH ILLUMINED, COMMISSIONED BY THE INDIANA UNIVERSITY CONSCIENCE PROJECT MARCH 1, 2025, IS SOLELY FOR EDUCATION, RESEARCH AND ARCHIVAL PURPOSES.

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THE CAST

- ELIZABETH NELSON
- RYAN ARTZBERGER
- ABDUL-KHALIQ MURTADHA
- TOM WEINGARTNER
- MARK NOTESTINE
- ALICIA SIMS
- JOSHUA RAMSEY
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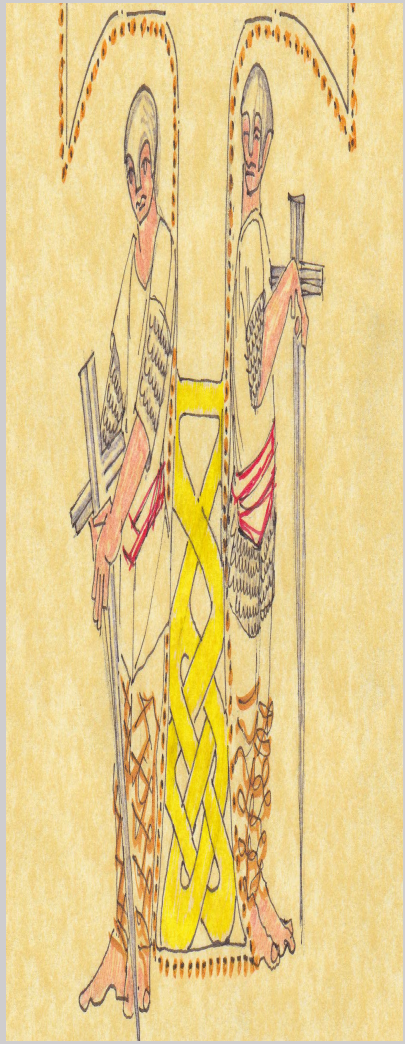
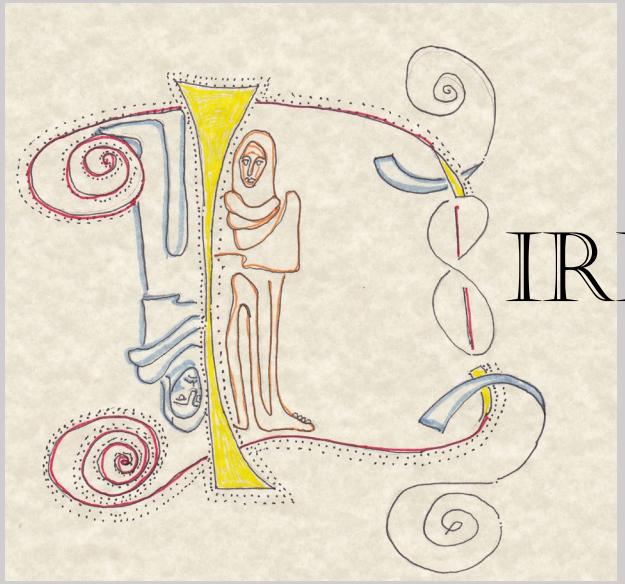


THE CHARACTERS

- LAFRACOTH (MÓR)
- CONOR
- MUIRCHERTACH, RÍ MUMAN
- ORDERICUS VITALIS
- MAOL MUIRE
- NESTA
- ARNULF DE MONTGOMERIE
- GERALD OF WINDSOR
- AISLING
- STAGE DIRECTIONS



IRECT LINKS TO THE FILMS

Lafracoth Illumined. An adaptation of *The Illuminated Lyric of Lafracoth* for staged reading. Recorded before a live audience at the Basile Theatre Indiana Historical Center on March 1, 2025. Available from: https://purl.dlib.indiana.edu/iudl/media/395w232v8n

Lafracoth Illumined Expert Panel: post- performance discussion. Basile Theatre Indiana History Center, March 1, 2025. Available from: https://purl.dlib.indiana.edu/iudl/media/682x12503d

ACT BY ACT SYNOPSES

ACT I

We initially encounter Mór and Conor as the eleventh century CE makes an end. The place is Glendalough in medieval Ireland. Glendalough is an ancient monastic site where manuscripts from across Europe and beyond are preserved, copied and studied. At Glendalough learning and creativity flourish. These are among the reasons Mór is in love with the place and hopes never to leave it for very long. However, after the deaths of her mother and grandmother during the 'year of mortality,' she is compelled by her losses to depart Glendalough and return to the Rock of Cashel, stronghold of Murtagh, the king of Munster, her father. There she sets her own grief aside to tend her father who, overcome by his disposition to rage in the face of adversity, threatens to undo the semblance of peace with his rivals that she had earlier negotiated with deft diplomacy. Now having returned to her beloved Glendalough, she is once more able to disguise her royal status by using her pseudonym, "Lafracoth." She hopes now to resume the work that has given her life the most meaning: reading and transcribing manuscripts, interpreting and sharing ideas with other scholars and mastering the arts of calligraphy and illumination. An obstacle for her emerges in the form of gendered pronouns scholars have used in reference to the divine. How should she deal with this patriarchal practice perpetuated by countless transcribers and convey her insight how the spirit of the text should be expanded?

Glendalough is also a place of sanctuary for persons who are at risk from the political powers that be at any given time. This has been so for Conor. He had come to Glendalough as a young monastic and scholar but, because of his kinship with the king of Midhe, was taken hostage by Murtagh to ensure Midhe's neutrality. As a hostage 'with golden chains,' Conor is permitted to remain and study at Glendalough on condition that he will make no attempt to escape. Conor is further induced to keep his promise because he has fallen in love with 'Magister Lafracoth.' Marriage still being permissible at that time among the Irish religious, Conor has longed for Mór's return to Glendalough so that he might renew his suit once she has put off her mourning.

Unbeknown to either Conor or Mór, Murtagh has other plans for his daughter. To forge a political bond, Murtagh has negotiated with a Norman lord across the Irish Sea. His name is Arnulf Montgomerie. The Montgomerie family has been ill at ease with the royal succession in England after William the Conqueror died. They have charged Arnulf to maintain their foothold for expansion into Wales. Murtagh hopes the Montgomeries' occupation of Wales will provide a buffer zone against eventual incursions by an English king into Ireland, will counter the presence of the pirate king on the Isle of Man, and will strengthen Murtagh's hand against his northern rivals at home. Moreover, Anselm, the meddling Archbishop of Canterbury in England deplores the 'laxity' in the faith afforded by the Irish Rite.

Murtagh believes Anselm sees the expansion of Norman influence as instrumental to uniformity to the Roman Rite. Murtagh hopes Anselm will see the union between a Norman lord and an Irish princess as a peaceful step in the right direction and therefore will discourage outright military intervention in Ireland by England. Accordingly, Murtagh plans there to be a marriage of alliance between Arnulf and Mór. Constable Gerald of Windsor, second in command at Pembroke, has come to Glendalough to 'woo' Mór on behalf of his lord. He is also serving as military escort to Anglo-Norman religious who have been dispatched by Anselm to cross the Sea and prevail upon Murtagh to support conformity of the Irish to the Roman Rite in an upcoming synod at Cashel. To carry out his first mission, Gerald intrudes upon the colloquy Magister Lafracoth is conducting with scholars. She is modeling an application of the Socratic method of critical reasoning to faith and reason, encouraging a close examination of Anselm's latest argument for the existence of God. Gerald's disruptions and disclosures regarding her personal fate rile her. She determines she will take action in her romance with Conor, return to Cashel and plead their cause with her father.

ACT II

It is 1100 CE. The year and the century, first of the new millennium, have now turned. Events shift from Glendalough to Cashel. Mór is hastening there on horseback but has sent word of her coming ahead to her father, the king. Meanwhile Murtagh is catching up with his friend and spiritual guide, Maol Muire, Archbishop of Midhe. Maol Muire, whose name means 'Servant of Mary' has just returned from a long journey to Rome through Europe. He had occasion to be present when the leader of the Roman Rite at that time, Pope Urban II, called for the first crusade to 'free the Holy Land' from the Islamic 'infidel.' He reflects ruefully how he was at first caught up in the popular fervor for holy war and propagation of the faith. Maol Muire recounts how he became deeply disturbed when he learned of pillaging of communities the would-be crusaders passed along their way to the Levant. Concluding his journey in Rome where he had business with the new Pope, he became even further demoralized to find so many in the blush of youth and idealism—including some he had met in Europe— sacrificing their lives only to be betrayed by the leaders who abandoned the 'higher spiritual' cause, the 'just war,' once their baser motives were satisfied with conquest and crowning their own king of Jerusalem. Now, he has made his way back across Europe, charged by the new pope to be the first papal legate to Ireland. However, his moral distress has turned to deep spiritual wounding and torment as he now receives confirmations of what he had hoped were only rumors of the horrors that had been perpetrated against the Jews in Northern Europe by the would-be crusaders. Maol Muire wishes to dispatch his duty and briefs Murtagh on events in the world beyond, but his fatigue from his return journey and his dark nights of the soul are taking a toll.

Maol Muire is given a brief respite from his torment when Mór/ Lafracoth finally arrives and greets him. He had taught her the rudiments of Christian faith when she was a child, having nonetheless had to work around and accommodate the allure of 'bright knowledge' and mythic lore of pre-Christian Ireland that her grandmother had kept vividly alive in Mór's mind. He wonders now whether he too often indulged her assimilation of old to new wisdom in ways that might no longer be tolerated in Anselm's reformation. But here and now, he marvels: is she not effectively using scripture to challenge him? His former catechist has become a catalyst of critical thinking. With a mix of pride in her finely shaped mind and rue for her imminent peril, he defers on the subject of 'just war' and begs to be excused, leaving Mór/ Lafracoth alone with her father.

Murtagh insists upon their playing fidchell, the ancient game of Irish kings while they talk over their concerns. In their last bout, she had bested him, and he is eager for a rematch. There are meta-games going on as well. Hers seeks conciliation and convergence. His is aggressively competitive with an aim of conquest over her heart and mind. Mirroring the struggle Lafracoth had in ACT I in reconciling gendered pronouns used by scholars to refer to the divine, her father is practicing first person pronouns, substituting for 'I' the royal 'we' become fashionable among royals on the continent and England. Perhaps Murtagh is prescient of eventual autocratic assertions of the divine right of kings. At first, both lay out their concerns with cautious approach-avoidance.

Before the game is quite finished, Murtagh has resorted to force and coercion. He orders Mór/ Lafracoth to be kept under guard until she can be shipped under Gerald's watchful eye to Wales to marry Arnulf. Each in his own lonely space, Murtagh and Maol Muire are visited by ominous tidings. While captive in Ireland awaiting transport, Mór/ Lafracoth is still permitted access to parchment and inks. She barely has time to grieve the loss of Conor and her autonomy. In sorrow, she turns to illumination in earnest, choosing for her first capital an 'L' to stand for her pseudonym. It is done sketchily without accompanying text. When finished, she sends it to Murtagh, re-presenting to him by embedded figures his patriarchal oppression.

It is still too early for her to be aware she carries a child by Conor.

ACT III

Several months have elapsed since Mór was escorted by Gerald across the Irish Sea to be made the less than willing wife of Arnulf. Even before reaching the 'fatal shore' of Cambria, feeling her identity as a scholar was being wrested from her, Mór insisted she be addressed by her new Norman masters and Welsh servants by no other name than Lafracoth. Most of them passed by her with a silent nod, biding their time until it would be necessary to address her as "Lady Montgomerie" or simply "My Lady." Sometime before the wedding, she became aware of her pregnancy and felt obliged to disclose her condition to the stranger who would be her husband. Arnulf professed to be indifferent to her condition but nonetheless ordered the nuptials to proceed sooner than planned before she showed. Now in confinement, she is befriended by the Welsh princess, Nesta, whose father was slain and whose brother taken hostage by the Normans. Renowned for her physical beauty, Nesta had been taken as concubine by the Norman Henry Beauclerc (who soon will succeed to the English throne after the death in suspect circumstances—a hunting accident, it will be said— of his brother, William Rufus, who was crowned King William II). After bearing Henry a child, as a sign of royal favor to Gerald of Windsor, and for safeguarding the uneasy peace between the Normans and the occupied Welsh in Pembroke, Nesta was given in marriage to the Constable of Pembroke. She formally attributes her current pregnancy to Gerald.

Lafracoth and Nesta spend time together enduring their confinements. Owing to the subversive illuminated "L" Lafracoth crafted and sent to her father, she had been deprived of parchment and inks. Nesta remedies this. Lafracoth is deeply touched by these gifts. Readying themselves to be delivered, the two pregnant women use some of the sheepskin to prepare birthing girdle amulets, a custom known to Nesta but unfamiliar to Lafracoth. Nesta also assists Lafracoth in learning about House Montgomerie. They make it a storytelling game after Lafracoth uses remnants of the sheepskin to show Nesta how to make a moralized family tree representing biological origins and unions, emotional bonds and moral attachments—those remaining intact, those that have been disrupted and those she and Nesta are forging in their newly found sisterhood.

Time passes. Lafracoth's first delivery has been relatively uncomplicated. She has delivered a daughter and gives her an Irish name, 'Ailis,' but the girl's name will be anglicized to 'Alice' by almost everyone else. For her daughter's sake, Lafracoth tries to reconcile herself to a new family life in Pembroke and is determined to make herself more agreeable and useful to Arnulf who, she discovers, is not, after all, a soldier without a soul. Arnulf has a touch of the poet and can be quite well spoken but his training has not included letters. He relies on an elderly scribe to take his dictations including his attempts at verse. When the scribe becomes more and more enfeebled, Gerald applies to the royal court to have another sent to replace him. The new King, Henry I, wants eyes and ears in Pembroke Castle. He is wary of House Montgomerie's ambitions and possible seditious plotting to depose him in favor of Henry's brother Robert, Duke of Normandy. The marriage of Arnulf to an Irish princess has deeply troubled him. He does not wish to see House Montgomerie establish a foothold in Ireland before he can. Nor would it hurt to stay informed about the activities and future availability of the woman Nesta who had once been his concubine. Ordericus Vitalis had planned to go to Evroul in Normandy to begin writing his ecclesiastical history that will turn out to be more than sympathetic to the reigning Anglo Normans and their rise to power. He is familiar with House Montgomerie but believes the king will eventually consolidate his power over England and southern Wales. The king prevails upon Ordericus to postpone his journey to Evroul and go to Pembroke, there to offer his services as Arnulf's new scribe and to gather intelligence useful to Henry. Ordericus complies. He dare not refuse the king but feels he has been diminished in status to a mere scribe. He is certainly primed to take his resentment out upon whomever he perceives as disrespecting him. That moment comes when Lafracoth calls Ordericus out for falling asleep while Arnulf is reciting a poem he has composed for him to transcribe. Who is this Irish-born woman who dares to challenge and replace him in a task, however low or demeaning, that has been assigned to him?

Lafracoth becomes more agreeable and helpful to Arnulf and in time they become occasionally more intimate. It is not long before she finds herself once again pregnant. Before his ignominious departure to Evroul, Ordericus has managed to incite Gerald's jealousy, suspicion and anxiety over Lafracoth's influence on Nesta. Gerald agrees to keep up a correspondence with Ordericus, misinformation from which will be conveyed in turn to King Henry and will eventually find its way into Ordericus' ecclesiastical history. All this is occurring unbeknown to Lafracoth facing another confinement and longing for the end of the winter of 1102 CE. Nesta distracts her and they join to indulge in sensuous anticipation of spring, referring to pagan deities. This is overheard by Gerald who becomes incensed. He defers taking his wife to task for her perceived lapses only because Lafracoth has abruptly started what will be a prolonged and dangerous labor. Mother and baby both survive the ordeal, but it has sorely tested Nesta's maieutic skills and left her exhausted.

ACT IV

Ordericus Vitalis had planned to go to Evroul in Normandy to begin writing his ecclesiastical history that will turn out to be more than sympathetic to the reigning Anglo Normans and their rise to power. He is familiar with House Montgomerie but believes the king will eventually consolidate his power over England and southern Wales. The king prevails upon Ordericus to postpone his journey to Evroul and go to Pembroke, there to offer his services as Arnulf's new scribe and to gather intelligence useful to Henry. Ordericus complies. He dare not refuse the king but feels he has been diminished in status to a mere scribe. He is certainly primed to take his resentment out upon whomever he perceives as disrespecting him. That moment comes when Lafracoth calls Ordericus out for falling asleep while Arnulf is reciting a poem he has composed for him to transcribe. Who is this Irish-born woman who dares to challenge and replace him in a task, however low or demeaning, that has been assigned to him? Even as Arnulf and Lafracoth make their crossing of the Irish Sea, Robert of Bellême, the elder brother of Arnulf and de facto head of House Montgomerie, has openly rebelled against Henry I. After suppressing Robert's rebellion, Henry banishes the entire Montgomerie family, long suspected of complicity, from England and Wales. On pain of death, neither Arnulf nor Lafracoth can return to Pembroke and their children. Alice and Philip effectively become hostages to King Henry I, surety against any future insurrection by the remnants of House Montgomerie abroad. Orderic concludes the game and dismisses the remaining role players.

Lafracoth renews her opposition to her father with vigor. Once again, she is made hostage and once again, she resorts to illuminated capitals despite communicate the harm Murtagh does others for the sake of power. He allows her this form of protest. To appease Lafracoth, at least a little, he decides to do something for Alice and Philip. Murtagh calls upon his long-time hostage, Conor. We learn more of the back-story how Conor was first obliged to become liaison between Murtagh and Anselm in Canterbury. Anselm liked and favored Conor despite his religious leanings and now wants to keep him in his service as a priest. Anselm prevails upon Murtagh to enable this to happen. Murtagh sees a way to kill two birds with one stone. First, as an emissary bound by love not only for Lafracoth but for Alice their daughter, Conor could well be effective helping Murtagh's grandchildren out of their jeopardy. Second, Conor being ordained a priest in the Roman Rite would entail his taking vows of celibacy. Conor would be prohibited from ever seeking a marriage union with Lafracoth. Experiencing a moment of magnanimity, Murtagh decides that Conor may have supervised contact with Lafracoth.

Lafracoth has been keeping mostly to her cell in Glendalough, except when she is allowed to work in the scriptorium. In her solitude she experiences her first reverie. In it, she is kept company by imaginary friends: a religious, a scribe and a bard.
Conor arrives under guard to see her. Their joyous reunion is rendered bittersweet by his disclosure he has agreed to take vows of celibacy once he is in England; but she is also heartened that he will be doing all he can for the children. As a parting gift to him, she gives Conor a prayer book she has both transcribed and illuminated.

ACT V

The final act spans the decade between 1109 and 1119. Orderic steps in to bring us up to date about the Montgomeries now banished from England and Wales. Arnulf has become a knight errant of sorts in opposition to his vicious brother, Robert of Bellême. Arnulf has aligned himself with the Duke of Normandy against Bellême. Much as he had done in England-- but much more ruthlessly, Bellême is contesting the Duke for more power in Normandy. The focus of the conflict is the convent at Almenèches where reside Emma and Matilda Montgomerie, sister and niece, respectively of the warring brothers. The convent has been occupied by the Duke of Normandy's retainers as a staging area. We are asked to imagine a conversational subtext to Arnulf's correspondence with Nesta regarding his and Lafracoth's son, Philip, who has been fostered by Nesta. With both Murtagh and Anselm's complicity, Nesta and Conor have devised a plan to smuggle Philip out of Wales to join his father in Normandy where he will be out of the reach of King Henry I of England. Unbeknown to Nesta, Bellême, disrespecting sanctuary and disregarding the lives of his kin, means to attack and burn the nunnery to the ground. Conor perishes in the melee that ensues but only after Philip is delivered to Emma's safekeeping. Conor's missal, gifted him by Lafracoth is retrieved from the embers of the convent and sent to Nest who then has it conveyed via Maol Muire to Lafracoth in Glendalough.

A year later, in spite of her grief over Conor, we find Lafracoth has been married off by Murtagh to a cousin, Murchadh, who has risen in power in Midhe. Murtagh has not reconciled with Lafracoth but there has been a thaw in their relationship as she acquiesces to another marriage of alliance and bears children who are able to visit their delighted grandfather often. One is named Dervogilla. The pirate king has died, Murtagh's daughter Bebhinn has been abandoned by the pirate king's son, Sitric. The military alliance between the Isle of Man, the Sundries and Ireland has dissolved; and King Henry I of England has put the squeeze on Ireland with an embargo. Moreover, Murtagh has been delivered a strategic blow by his enemies in the North. Maol Muire and Lafracoth have once again interceded to secure a makeshift peace.

There is about to be another synod, convened by the newly appointed papal legate, Bishop Gilbert, who means to dismantle the monastic system of the Irish church and replace it with a new ecclesiastical hierarchy. With Maol Muire's blessing, Lafracoth instigates a counter-synod in Aengus Grove, a sacred site of the old religion assimilated in part into Irish Christianity.

Time passes. Lafracoth has returned to her productive life in the scriptorium and assigns herself the task of recording the proceedings of the counter-synod, her critical thoughts on the ecclesiastical reforms, championing preservation of a distinctly Irish Christianity which, coupled with Brehon law has been kinder to women's rights. She signs herself 'Lafracoth.' However, all evidence of the counter synod as well as Lafracoth's role in convening it are expunged from the chronicles of the times by order of Murtagh.
Having been influenced by her grandmother to respect the old ways to bright knowledge, and accustomed to having prescient reveries, she encounters a dream being, Aisling. She learns how she will be maligned by Orderic as Lafracoth and the work under her nom de plume expunged from the Annals. However, her inner strength of conscience has grown such that she is able to endure the calumny and rise above her bitterness and resentment.

The timelessness of her other worldly reveries comes to an end. The year is now 1119 CE. Having only envisioned, with the Aisling's guidance, Arnulf's death by poisoning at his nuptials, Lafracoth determines to be present during Murtagh's final days. Murtagh has surrendered the sword to take up the staff as a penitent and seeks forgiveness for his sins against others. As reminders of the wrong he has done her, he has kept all of Lafracoth's illuminated capitals, and these are scattered randomly across his bedding. While he has made confession to the priest and has been absolved, he insists it is not the priest he has harmed. She listens, finds the means to forgive him in herself. She is present with him when he dies; and she rearranges the scattered capitals to present the Latin word for 'peace' as in the phrase "Grant us peace."

Our play ends in one more reverie in which Lafracoth accepts the ring of Glaucon, the wearing of which betokens that she will be a person true to her conscience and spirit irrespective of if-and-how her life be perceived by others and if-and-how it will be chronicled.

AN AFTERWORD

As told in the Lyric of Lafracoth, Queen Mór of Midhe has many more years, trials and losses ahead of her. Notably, she resists a local war of vengeance and depredations perpetrated by her last husband, the king of Midhe. In protest and hopes of influencing him, she becomes an inclusus--a religious sealed by walls away from the community-- until he relents. Emerging from her solitary confinement, she devotes herself to good works for her community. Before she dies, she makes known that it is her will to commemorate the death of Conor by having their bullaun stone transported all the way from Glendalough to Normandy where he perished. On the cusp of the Anglo-Norman invasion of Ireland led by Strongbow, Lafracoth's daughter Dervogilla accepts the commission to deliver the stone to Almenèches. There Dervogilla encounters persons whose kinship will remain formally unknown to her: Alice Montgomerie her half-sister, now wife to Nesta's son Maurice and Sister Matilda the daughter of Arnulf's brother called the Grammarian who died in Antioch during the first Crusade. Although neither Dervogilla nor Alice will make the conscious connection that Mór and Lafracoth were one and the same, there will be traces of Lafracoth's loving voice preserved by Nesta for Alice. The words are identical to those Mór murmured later while nurturing Dervogilla.

COMMENTARY by Elizabeth Boyle Author of History and Salvation in Medieval Ireland
https://www.routledge.com/History-and-Salvation-in-Medieval-Ireland/Boyle/p/book/9780367684297

DISCUSSION PANEL

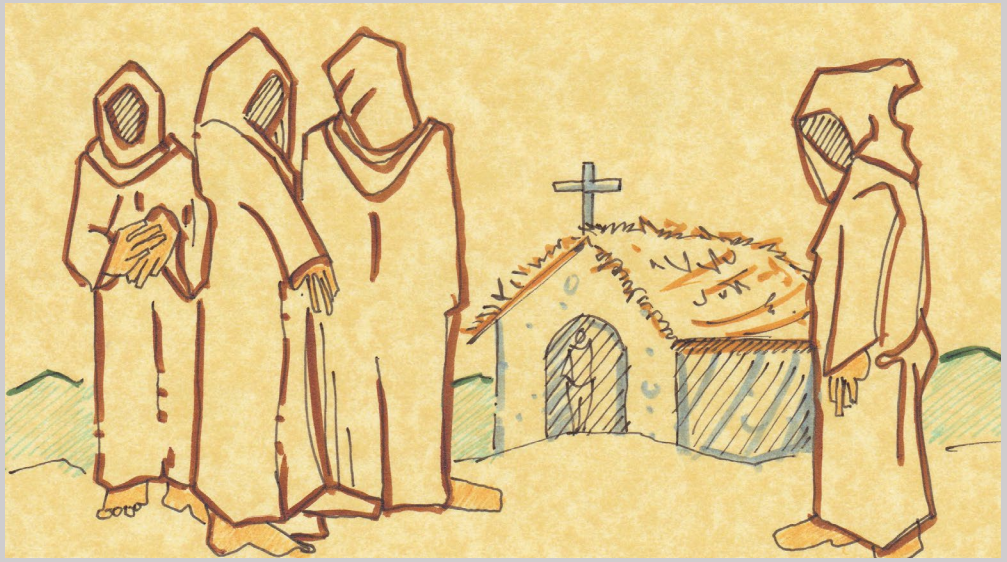
ANGELINE LARIMER

JANE E. SCHULTZ

ELIZABETH NELSON

ABDUL-KHALIQ MURTADHA

MARGARET GAFFNEY



FOR FURTHER INFORMATION ABOUT THE HISTORICAL FIGURES IN LAFRACOTH ILLUMINED

LAFRACOTH IN HISTORICAL CONTEXT
CONSCIENCE WORKS

https://hdl.handle.net/1805/45803

PROFESSOR ELIZABETH BOYLE, Early Irish History Maynooth University, Co. Kildare, Ireland offers a commentary on the historicity of the play "Lafracoth" in this essay.

Professor Boyle's most recently preferred scholarly work is: History and Salvation in Medieval Ireland, https://www.routledge.com/History-and-Salvation-in-Medieval-Ireland/Boyle/p/book/9780367684297

THE BASIS FOR THE LYRIC OF LAFRACOTH PARTs 1 AND 2
APPENDED TO THE LYRIC OF LAFRACOTH
CONSCIENCE WORKS

https://hdl.handle.net/1805/16779

BIOGRAPHIES

ABDUL-KHALIQ "A.K." MURTADHA IS A PROFESSIONAL ACTOR, DIRECTOR, AND PRODUCER WITH LONGSTANDING MEMBERSHIPS IN EQUITY (ACTORS' EQUITY ASSOCIATION), SAG-AFTRA (SCREEN ACTORS GUILD + AMERICAN FEDERATION OF TELEVISION & RADIO ARTISTS). HE HAS ENJOYED VARIOUS PROFESSIONAL CLASSIC AND CONTEMPORARY ROLES IN REGIONAL AND REPERTORY THEATRES ACROSS THE COUNTRY.

ABDUL-KHALIQ

URTADHA

DIRECTOR *AND MURTAGH O'BRIEN*

A FEW OF HIS MOST RECENT STAGE ROLES INCLUDE PETER SHAW IN SILENT SKY AND MARTIN LUTHER KING, JR. IN THE MOUNTAIN TOP AT THE UTAH SHAKESPEARE FESTIVAL. DUKE VINCENTIO IN MEASURE FOR MEASURE AT THE ENSEMBLE THEATRE COMPANY (SANTA BARBARA),PLAYING CLAUDIUS AND THE GHOST IN HAMLET FOR THE INDIANAPOLIS SHAKESPEARE COMPANY , ORSINO IN TWELFTH NIGHT AT BOTH THE SOUTH DAKOTA SHAKESPEARE FESTIVAL AND PIONEER THEATRE CO.(SALT LAKE CITY), MARTIN LUTHER KING, JR. IN MOUNTAINTOP AT WBTT (SARASOTA, FL) , JAMES T IN BARBECUE AT THE PHOENIX THEATRE (INDIANAPOLIS), FOR ENSEMBLE THEATRE CO. (SANTA BARBARA), AND MARTIN LUTHER KING, JR. IN THE LBJ PLAYS - ALL THE WAY AND THE GREAT SOCIETY , AS WELL AS DR. PRENTICE IN GUESS WHO'S COMING TO DINNER AT ASOLO REP IN SARASOTA.

SOME OF HIS TV AND FILM CREDITS INCLUDE: A RECENT RE-OCCURRING ROLE ON DAYS OF OUR LIVES, THE ROLE OF PERCY SUTTON IN THE SHIRLEY CHISOLM BIO-PIC WRITTEN AND DIRECTED BY ACADEMY AWARD WINNING SCREENWRITER, JOHN RIDLEY, NCIS-LA, ALL MY CHILDREN, RAISING THE BAR, THE UNIT, MEDIUM, NUMB3RS, THE FEATURE THRILLER 8989 REDSTONE ON AMAZON PRIME.

AWARDS INCLUDE BEST ACTOR - NEW ORLEANS SHORT FILM FESTIVAL - IN THE WIND AND THE NAACP AWARD: BEST ENSEMBLE - ALL MY SONS (PLAYING CHRIS KELLER) AT THE MATRIX THEATRE IN LOS ANGELES.

He is a founding member of ARTI - The Africana Repertory Theatre of I.U.P.U.I. in Indianapolis, an ensemble member of the Fonseca Theatre Company in Indianapolis, a member of the artistic ensemble at Crescent City Stage in New Orleans, and his interactive multimedia play *The American Muslim Project* was the resident umbrella project for the 2019 Indy Convergence in Indianapolis, Indiana.

A designated Linklater teacher, one of about three hundred world-wide, Abdul-Khaliq has enjoyed teaching theatre and filmmaking in a variety of settings, including grades K-12, universities, private workshops, summer camps and independent master classes. His research and process stem include study of Stanislavski, Meisner, Adler, and Strasberg's acting methods as well as the voice work of Linklater, Berry, Rodenburg, and many others.

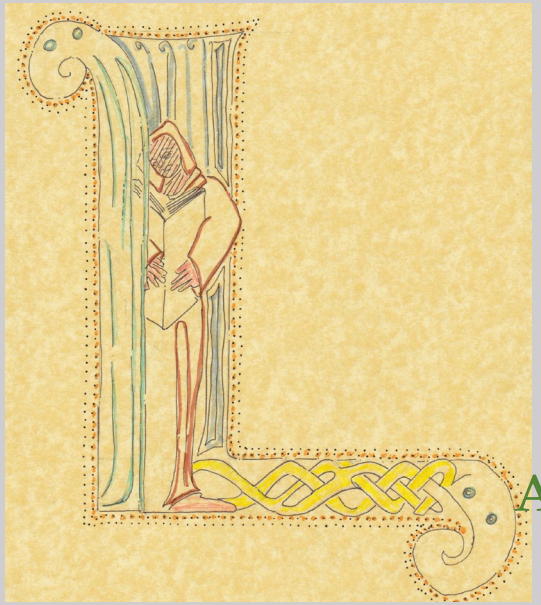
His work with different theatre companies has used techniques from Ann Bogart's viewpoints as well as Augusto Boal's Theatre of the Oppressed to devise productions for schools, prisons, and corporate settings based on social, health, and educational issues.

He received his MFA from the University of California, San Diego (UCSD) and his BA with honors from Indiana University, Bloomington. He has been a dialect and voice coach, guest lecturer, professional mentor, and advised and instructed MFA conservatory students.

His work as an independent producer and writer has led him to collaborate with professional artists, feature filmmakers, and entrepreneurs in varied areas including story development and marketing. As a director, AK has directed plays, readings, and classic and contemporary scene-study workshops.

He is currently serving as co-artistic director of the Mosaic Theatre Company (MTC) at Auburn University with Dr. Tessa Carr. The company is dedicated to the creation and performance of original works of theatre that investigate current issues of inclusive excellence, equity, and social justice in the hopes of crafting lifelong alliances in the community. He also teaches the foundational voice and movement class, performance techniques for the camera, and teaches the JR and SR BFA studio intensive at Auburn University in the Department of Theatre and Dance.

ANGELINE

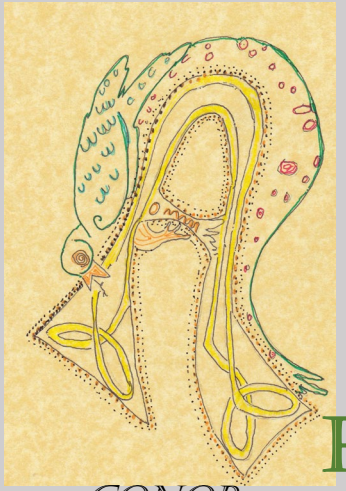


LARIMER

CO-AUTHOR AND DRAMATURG

ANGELINE LARIMER, MFA, MA, GCMH, IS THE EXECUTIVE DIRECTOR OF PROPEL NEW WORKS, A NONPROFIT THAT PROVIDES A VARIETY OF SUPPORT FOR STORY DEVELOPMENT. SHE IS ALSO THE LEAD DRAMATURG FOR PLAYPENN IN PHILADELPHIA, AN MFA & DRAMATISTS GUILD PLAYWRIGHT, A BIOETHICIST, AND APPLIED THEATRE PROFESSIONAL WHO WORKS AT THE INTERSECTION OF HEALTH HUMANITIES AND THEATRE. SHE IS AFFILIATE FACULTY FOR THE MEDICAL HUMANITIES & HEALTH STUDIES PROGRAM AND THE APPLIED THEATRE, FILM, & TELEVISION PROGRAM AT INDIANA UNIVERSITY INDIANAPOLIS. SHE ALSO FACILITATES PLAYWRITING WORKSHOPS FOR PEOPLE IN ACTIVE SUBSTANCE USE RECOVERY AND PROUDLY FACILITATES THEATRE FOR VETERANS, WHICH OFFERS FREE ONLINE SCRIPTWRITING CLASSES TO VETERANS OF THE ARMED FORCES. LARIMER INCORPORATES APPLIED THEATRE AND ETHICS INTO HEALTH AND MEDICAL EDUCATION AND COMMUNITY OUTREACH AND HELPS INDIVIDUALS SHARE THEIR STORIES WHILE ENSURING THAT THEY RETAIN OWNERSHIP OF THEIR NARRATIVES. SHE UTILIZES METHODS AND PRINCIPLES BORROWED FROM BIOETHICS, VERBATIM THEATRE, NARRATIVE MEDICINE, CRITICAL FABULATION, AND ETHNODRAMA. THEMES SHE HAS INCORPORATED WITHIN HER OWN SCRIPTS INCLUDE THE EFFECTS OF WAR ON HEALTH – PARTICULARLY ON COMBAT VETERANS, LONG TERM EFFECTS OF RACISM ON HEALTH, STIGMAS AND SUBSTANCE USE DISORDER, THE IMPACT OF EUGENICS ON 20TH CENTURY INDIANA FAMILIES, AND THE DIFFICULTIES OF END-OF-LIFE DECISIONS. AS AN ARTS COMMUNITY EDUCATOR, LARIMER TEACHES “ETHICS AND THE FUNDAMENTALS OF PLAYWRITING” FOR PLAYPENN, AMONG OTHER CLASSES, FOSTERING CONVERSATIONS ABOUT UNINTENDED CONSEQUENCES OF CREATIVE WORK, AND THE RESPONSIBILITIES OF THE STORYTELLER.

RYAN

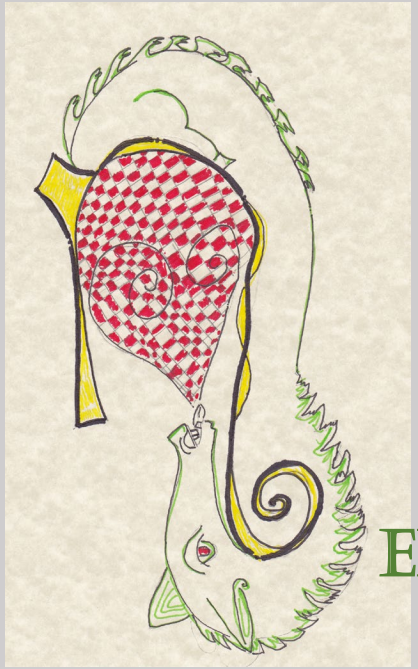


RTZBERGER

CONOR

RYAN ARTZBERGER IS A LOCAL ACTOR AND THE ARTISTIC DIRECTOR OF INDIANAPOLIS SHAKESPEARE CO (AKA INDY SHAKES). LOCALLY, HE HAS PERFORMED IN 60+ PRODUCTIONS AT THE IRT, 8 WITH INDY SHAKES, AND A FEW AT THE PHOENIX THEATRE. HE HAS PERFORMED IN THEATERS ACROSS THE COUNTRY INCLUDING THE GOODMAN, THE LOOKINGGLASS, BERKELEY REP, GREAT LAKES THEATRE FESTIVAL, THE SHAKESPEARE THEATRE D.C., AND D.C.'S STUDIO THEATRE, AMONG OTHERS. HE IS AN ALUM OF OHIO UNIVERSITY AND THE JUILLIARD SCHOOL.

ELIZABETH



ELSON

LAFRACOTH

ELIZABETH NELSON, PHD IS AN ASSISTANT PROFESSOR OF MEDICAL HUMANITIES & HEALTH STUDIES AT IU INDIANAPOLIS. HER RESEARCH AND TEACHING INTERESTS SPAN THE FIELDS OF THE HISTORY OF MEDICINE AND PSYCHIATRY, DISABILITY STUDIES, BLACK STUDIES, AND GENDER STUDIES, AND SHE IS ESPECIALLY INTERESTED IN INSTITUTIONS LIKE ASYLUMS AND PRISONS, AS WELL AS HISTORIES OF GRASSROOTS HEALTH ACTIVISM. SHE IS CO-EDITOR (WITH MICHELLE DANIEL JONES) OF *WHO WOULD BELIEVE A PRISONER? INDIANA WOMEN'S CARCERAL INSTITUTIONS, 1848-1920* (THE NEW PRESS, 2023).

MARK

OTESTINE

MAOL MUIRE

MARK A. NOTESTINE, PHD

SENIOR ASSOCIATE DEAN FOR DEVELOPMENT AND ALUMNI RELATIONS

INDIANA UNIVERSITY SCHOOL OF MEDICINE

MARK LEADS THE INDIANA UNIVERSITY SCHOOL OF MEDICINE (IUSM) OFFICE OF DEVELOPMENT & ALUMNI RELATIONS, THE UNIVERSITY'S LARGEST AND MOST PRODUCTIVE FUNDRAISING UNIT. THE IUSM IS THE NATION'S LARGEST MEDICAL SCHOOL – WITH MORE THAN 360 NEW STUDENTS ENTERING ANNUALLY ON NINE CAMPUSES ACROSS THE STATE. REPORTING TO THE IUSM DEAN AND SENIOR VICE PRESIDENT FOR HEALTH SCIENCES, SCHOOL EXECUTIVE COMMITTEE, MARK ALSO WORKS IN CLOSE PARTNERSHIP WITH THE IU FOUNDATION PRESIDENT AND THE PRESIDENT OF THE INDIANA UNIVERSITY HEALTH FOUNDATION

ARRIVING IN MARCH OF 2020, MARK CAME TO IU AFTER A SUCCESSFUL STINT AT EAST CAROLINA UNIVERSITY (ECU) WHERE HE SERVED AS ASSOCIATE VICE CHANCELLOR FOR ADVANCEMENT AND PRESIDENT OF THE ECU MEDICAL & HEALTH SCIENCES FOUNDATION. BEFORE THAT, MARK HELD SENIOR ADVANCEMENT LEADERSHIP POSITIONS AT DARTMOUTH COLLEGE AND THE OHIO STATE UNIVERSITY.

NOTESTINE EARNED HIS PHD IN HIGHER EDUCATION ADMINISTRATION FROM OHIO UNIVERSITY. HE RECEIVED HIS MASTER'S DEGREE IN EDUCATIONAL LEADERSHIP AND BACHELOR'S DEGREE IN COMMUNICATIONS, BOTH FROM THE UNIVERSITY OF TENNESSEE.

JOSHUA

AMSEY

ARNULF DE MONTGOMERIE

JOSHUA RAMSEY IS A PROFESSIONAL ACTOR IN INDIANAPOLIS. AMONG HIS CREDITS ARE THEATRE FOR VETERANS STAGED READINGS AT IF THEATRE PRESENTED BY AMERICAN LIVES THEATRE UNDER THE DIRECTION OF MORGAN MORTON AND DRAMATURG ANGELINE. JOHUA MOVED THE AUDIENCE WITH HIS ENACTMENT OF CONOR IN THE SCENE LAFRACOTH IN LOVE FROM TONIGHT'S PLAY AND A MONOLOGUE OF A DEMORALIZED SOLDIER IN VIET NAM STRUGGLING WITH HEROIN ADDICTION FROM GALVIN'S PLAY CATAMARAN.

EMILIO G.  OBLES

GERALD OF WINDSOR

EMILIO G. ROBLES (MFA) IS AN ASSISTANT PROFESSOR AND TEACHING ARTIST IN APPLIED THEATRE AT INDIANA UNIVERSITY-INDIANAPOLIS. EMILIO IS AN ACTOR, COACH, DIRECTOR, TEACHING ARTIST AND VOICEOVER PROFESSIONAL, AND SAG-AFTRA MEMBER. A VETERAN ARTIST EDUCATOR, PRIOR ADMINISTRATIVE AND TEACHING ARTIST CREDENTIALS INCLUDE CCAP AT COLUMBIA COLLEGE CHICAGO, CHICAGO SHAKESPEARE THEATRE, INGENUITY INC., CHICAGO PUBLIC SCHOOLS DEPARTMENT OF ARTS EDUCATION, LOOKINGGLASS THEATRE COMPANY, AND STEPPENWOLF THEATRE COMPANY. EMILIO JOINED THE FACULTY AT IU-INDIANAPOLIS SCHOOL IN THE FALL OF 2019 AND WAS BROUGHT ONBOARD TO RE-ENVISION, REINVIGORATE, AND REALIGN THE THEATRE PROGRAM TOWARDS APPLIED THEATRE PRACTICE IN THE SUPPORT OF A NEW PROGRAM. HE HAS BROUGHT HIS EXPERTISE AND PASSION IN CURRICULUM DESIGN, CULTURAL LITERACY, MULTI-DISCIPLINARY ARTS INTEGRATION, AND DEVISED WORK IN CONTRIBUTION TO THE DEPARTMENT AND THE SCHOOL OF LIBERAL ARTS' NEW ATFT MAJOR WITH FOCUS ON THE APPLIED THEATRE CONCENTRATION. SIMULTANEOUSLY, HE HAS INFUSED EXISTING THEATRE COURSES WITH NEW PEDAGOGIES AND ENGAGING PRAXIS FOR DIVERSE STUDENTS CENTERING AROUND A SHARED VOCABULARY OF VALUES, CHOICE-MAKING, AND THE CREATION/NURTURING OF A MUCH NEEDED "ARTIST IDENTITY" AT AN "URBAN RESEARCH (R1) UNIVERSITY".

TOM  EINGARTNER

ORDERICUS VITALIS

TOM WEINGARTNER HAS BEEN IN SEVERAL SHOWS IN INDIANAPOLIS. CREDITS INCLUDE GLORIA [LORIN], LEAR'S SHADOW [STEPHEN], HAMLET [POLONIUS] AND MORE. HE IS VERY EXCITED TO WORK WITH MATT AND ANGIE ON BRINGING THIS SHOW TO LIFE AND WANTS TO THANK THE IU CONSCIENCE PROJECT AND EVERYONE WHO HELPED MAKE THIS POSSIBLE.

ALICIA

NESTA

ALICIA SIMS. ALICIA "THE UNCUT: DIAMOND" **SIMS** IS A MULTIDISCIPLINARY ARTIST GIFTED IN VOCALS, PERFORMING ARTS, CREATIVE WRITING, AND VISUAL ARTS. AN UNCUT DIAMOND IS A STONE THAT HAS NOT BEEN SHAPED IN ANY PARTICULAR FORM BY A PROFESSIONAL CUTTER AND HAS NOT UNDERGONE ANY POLISHING. THE UNCUT DIAMOND USES SPIRITUAL GUIDANCE, LIFE EXPERIENCES AND MENTORED TRAINING TO LEAD CREATIVE EXHIBITIONS THAT TRANSFORM LIVES, COMMUNITIES, AND CULTURES! NEVER SETTLING FOR HER SUCCESSES TO BE FINAL OR HER FAILURES TO BE FATAL, THE UNCUT DIAMOND USES EACH CREATIVE OPPORTUNITY TO PRESENT RAW AND AUTHENTIC PIECES OF ART. THIS OPEN-MINDED ARTISTRY HAS ALLOWED SPACES FOR LEAD PERFORMANCES IN AMAZING SHOWS SUCH AS "SNATCHED" (MADAME WALKER THEATRE) AND "STOOPS" (THEATER AT THE FORT) DIRECTED BY DEBORAH ASANTE, "MAMA YOU'VE LET US SEE TOO MUCH" AND "NOT ALL MEN ARE DOGS" (BOTH VTV PRODUCTIONS) DIRECTED BY TIKILIA MARTIN AND TOSHIA HOWARD, "GOOD PEOPLE" DIRECTED BY JAMES LAMONTE, "FLY BABIES" DIRECTED BY MELISSA DEVITO AND MATT SPURLOCK (BOTH BUCK CREEK PLAYERS), "YOUR LOVE WILL BE JUDGED" (ONYXFEST/INDYFRINGE) DIRECTED BY GABRIELLE PATTERSON AND "MA RAINEY'S BLACK BOTTOM" (NAATC) DIRECTED BY EDIN EVANS. ALICIA IS THE PUBLISHED AUTHOR OF "RESILIENT FAITH," A MEMOIR ABOUT REJECTION AND REBELLION. ALICIA DIRECTED AND CO-PRODUCED "SIGN OF THE TIMES" (FREETOWN VILLAGE) SEPTEMBER 2024 AND HER OWN SELF-WRITTEN PRODUCTION, "WHEN HE PULLS THE COVERS" (THEATER AT THE FORT) IN OCTOBER 2024. THE UNCUT DIAMOND IS A RECIPIENT OF THE 2022 BEST SUPPORTING ARTIST IN A DRAMA (ENCORE AWARDS), 2022-2023 CREATIVE RENEWAL FELLOWSHIP (INDY ARTS COUNCIL), 2023 ON-RAMP CREATIVE ENTREPRENEUR ACCELERATOR FELLOWSHIP AND 2023 LIFELONG ARTS AWARD (BOTH INDIANA ARTS COMMISSION) AND 2024-25 RELIGION, SPIRITUALITY AND ARTS PROGRAM.

WHEN ALICIA IS NOT USING HER CREATIVE GIFTS, SHE LOVES SPENDING TIME WITH FAMILY AND FRIENDS AND TRAVELING, ESPECIALLY WITH HER MOTHER, COUSINS, FOUR BEAUTIFUL CHILDREN, DAUGHTER IN LOVE, HANDSOME GRANDSON, AND BEAUTIFUL GRANDDAUGHTER!

MILICENT

RIGHT

AISLING

MILICENT WRIGHT IS AN ACCLAIMED PROFESSIONAL ACTOR WELL KNOWN IN THEATRICAL COMMUNITIES IN INDIANA AND BEYOND. IT HAS BEEN OUR HONOR TO WORK WITH HER AND WE CONSIDER HER TO BE A GREAT FRIEND AND MENTOR OF THE I.U. CONSCIENCE PROJECT.

JANE E.  CHULTZ

STAGE DIRECTIONS

JANE E. SCHULTZ is professor emerita of English, history, and medical humanities at Indiana University-Indianapolis where she taught courses in 19th-century American literature and culture as well as courses on medical narrative for thirty years. She is also co-editor of the Nursing History and Humanities book series at the University of Manchester (UK) and president of the Indiana Medical History Museum in Indianapolis. She is currently writing a book about surgical literacy, a project that centers on the importance of language use by physicians as they made claims to professional status after the American Civil War.

CONSULTANTS

JANE SCHULTZ	PROFESSOR EMERITA, DEPARTMENT OF ENGLISH INDIANA UNIVERSITY INDIANAPOLIS
ELIZABETH BOYLE	PROFESSOR, DEPARTMENT OF EARLY IRISH MAYNOOTH UNIVERSITY CO. KILDARE IRELAND
MILICENT WRIGHT	PROFESSIONAL ACTOR AND THEATRE EXPERT

SPECIAL THANKS TO COLIN HALVERSON AND OTHER MEMBERS OF THE LAFRACOTH ILLUMINED SPECIAL INTEREST STUDY GROUP

PRODUCTION

Lori Fields	Director of Special Events I.U. School of Medicine Office of Gift Development and Alumni Relations
S.J. Stuckenschneider	Office/Research Assistant Medical Humanities & Health Studies Prog IU School of Liberal Arts – Indianapolis
Sydney Bielfield	Project Management Coordinator IU School of Liberal Arts in Indianapolis
HALEY GARARD	SPECIAL EVENTS COORDINATOR INDIANA HISTORICAL SOCIETY EUGENE AND MARILYN GLICK INDIANA HISTORY CENTER
GABRIEL HARLEY	GABRIEL HARLEY MUSIC AND MULTIMEDIA
WILL KRYSTEK	DIRECTOR OF OPERATIONS STARDUST TERRACE CATERING EUGENE AND MARILYN GLICK INDIANA HISTORY CENTER
LEIGH MURPHY	STARDUST TERRACE CATERING
ALAN SHAUL	INDIANA HISTORY CENTER HOUSE LIGHTS AND SOUND

About Conscience Sensitive Approaches

In brief the long-term mission of the I.U. Conscience Project is to teach and foster conscience sensitive approaches in three overlapping divisions: first, developmental research and health care; second, ethics and professionalism; and third general education, humanities and creative works, especially drama. Tonight's event offers a demonstration for educators how learners might be guided from conscience sensitive character analyses into an understanding of the developmental conscience domains and thence to the skill of making nonjudgmental conscience sensitive inquiries of those they will serve at the bedside or in the classroom. For additional information about us, please visit our collection curated by the Indiana University Indianapolis Library ScholarWorks in the Community Conscience Works at: https://conscienceworks.iu.edu/mg2

About the IUI School of Liberal Arts Medical Humanities and Health Studies Program

The Medical Humanities and Health Studies (MHHS) program prepares students to view health, disease, and healing from a more human perspective. Through the interdisciplinary approach that MHHS offers, students are able to explore the qualitative humanistic and socio-cultural context of health care in contrast to the clinical/objective approach traditionally taken in biomedicine by gaining analytical skills, cultural awareness, and ethical sensitivity. Humanities courses raise questions of how human beings deal with health, medical intervention, illness, and death. Social science courses provide insight into the social, economic, and cultural contexts of health, disease, and healing. Students in the program benefit from an abundance of faculty who have strong teaching and research interests in the area of health/healthcare at IU. The MHHS program at IU Indianapolis is housed within the School of Liberal Arts and offers a number of undergraduate opportunities through a Bachelor of Arts degree, a Bachelor of Science degree, and an undergraduate minor. Graduate students are invited to pursue our graduate certificate in Medical Humanities, our PhD minor, or a Medical Humanities track within the American Studies PhD program. For more information, visit our website at https://liberalarts.indianapolis.iu.edu/programs/mhhs/, or email Emily Beckman (director) at embeckma@iu.edu.