

TEACHING THROUGH LIVING HISTORY

Introduction

There are SCA demos that are large and loud, the hit of church festivals, highlight of town fairs, and favorite attraction at s/f conventions. We enjoy them immensely, but it's hard to fit one in Mrs. Kleehammer's sixth grade classroom. This manual is about demos of a different sort. Its purpose is NOT to criticize or replace traditional SCA demos, but to offer alternatives for groups that have limited resources or are faced with situations in which traditional demos just won't work.

ALL MATERIALS IN THIS PACKET MAY BE COPIED AT WILL, AS LONG AS THEY ARE DISTRIBUTED FREE OF CHARGE AND THE ORIGINAL AUTHORS ARE CREDITED.

The Barony of Thescore's Academic Demo & Educational Presentations Team (ADEPT) was founded to promote interest and enthusiasm for pre-seventeenth century history in the non-SCA community by:

- developing educationally sound methods.
- presenting history in an integrated and professional manner.
- making historical education, rather than recruiting, our primary focus.
- encouraging Scadians to share their unique talents and experiences.

We chose to approach demos in this fashion because:

- we found a need for this service in the greater Rochester area.
- fulfilling that need has proven both challenging and rewarding.
- it is in keeping with the SCA's stated purpose as an educational organization.
- it enhances our reputation with the general public and educators in particular.

Please Note: By promoting interest in our period, we are laying the groundwork for future interest in the SCA... and making ourselves visible so that more immediate prospects can reach us.

The Program

Our earliest demo efforts hinged largely on slide shows that depicted strictly Scadians activities. Historical content was limited at best, and both educational and recruitment value were negligible. We encountered classes and teachers who had no preparation for our visit, little or no knowledge of the Middle Ages, and no idea how to relate to us. Our worst experiences arose from conflicting expectations. We discovered that the teacher, who had invited us to her school's "Renaissance Day", defined "workshops for the children" as helping them build wallpaper henins. The radio announcer wanted comedy, preferably Howard Cossell type commentary on a fighting demo.

Experiences like those convinced us that we needed to plan a cohesive program that would emphasize historical content, could be presented in cramped quarters, and would succeed even if our fighters were unavailable. In wrestling with these limitations, we finally developed a flexible program that can be presented by as few as four people. It can be tailored to fit the time and space available as well as the special interests/needs of most audiences. The program has three primary components: a **Talk Panel**, a **Bardic Circle**, and a **Display**.

The Talk Panel

The Talk Panel is on the order of "Meeting of the Minds". Participants arrange themselves in chronological order, introduce themselves briefly, and then answer questions regarding their daily lives and activities.

The introductions should include the time and place in which you live and a thumbnail sketch of your background and circumstances. If at all feasible, mention an event or individual that will help your audience "locate" you in time. For example: "I am Sadira bint Wassouf, an Arabic woman living in Italy. I came to the city of Florence with my lord, Saleem, who is a spice merchant. He is on caravan to Cathay (a distant land you may know as China). He has been gone for more than a year, and it may be another year before he returns,. While he is away, I manage our business. The year is 1456. The printing press has recently been invented."

Listing a short form of your name, ethnic origin/place of residence, and the date either behind you on a blackboard or in front of you on large cards helps your audience address specific questions to the participant of their choice while keeping different viewpoints in perspective.

For example:

Cerridwyn	Devon	Daedra	Sadira
Wales, 900 AD	England, 1215 AD	Ireland, 1327 AD	Arab in Italy, 1456 AD

Obviously, each of the people giving the demo will need to establish a fairly solid persona beforehand. (See "Taking a Persona To School", (p 3.)

The Panel presents the richest opportunity to relate information. It works best with groups of 40 or fewer that are willing to interact with you. You may not always achieve perfect rapport with your audience, but there are several ways to improve your chances:

1. **Prepare them in advance-** Send any teacher who requests a presentation copies of the cover letter with lesson suggestions (p.) and student handouts attached. These create common ground and give students the means and a reason to begin asking questions. The greater their initial knowledge of the Middle Ages, the more they will get out of the presentation, so don't let yourself be scheduled as an "introduction" to a unit on the Middle Ages! Later is better!
2. **Bring them in close-** If at all possible, dispense with rigid seating arrangements. Place yourselves in a row or semi-circle, but let the audience cluster as near as possible. This allows them to hear one another's questions as well as your answers and permits them to pick up on a wealth of subtle visual detail. It also establishes a sense of intimacy and stresses their involvement.
3. **Keep it moving-** Don't just sit there talking and expect them to remain enthralled. Get up and bow or curtsy when you introduce yourself. Gesture as you speak. Turn around and show them the lacing when discussing how long it took to make clothes or why you needed servants to help you dress. These actions dramatize what you are saying and help keep interest high. Don't be afraid to ham it up a bit.
4. **Stay in touch-** If your audience is fidgeting, falling asleep, or sitting there saying absolutely nothing, change your tactics! You may be using words they aren't familiar with or going into too much detail. Bear in mind that younger audiences have shorter attention spans. Concentrate on answering the question asked rather than the one that interests you. (I'm inclined to thunder off on tangents. The solution was to appoint a fellow team member to cough gently should I stray too far from the initial question.)

Some questions ("What did you do for a living?") should be answered by each of the panel participants in turn. Others (Could knights get up again when they fell down in armor?) can be fielded to a single member who is interested in that particular topic and has a concise reply prepared. Before long you will find yourself listening for questions which trigger a sequence of responses from the panel (In our case- questions on armor, fashions, food, and personal hygiene) or a micro-mini lecture on your pet subject (archery, heraldry, and herbs are some of ours). Always present sequenced responses in the same order, from earliest persona to latest, to minimize confusion and help students develop a sense of progress over time.

The Bardic Circle

The Bardic Circle can include songs, poems, riddles, dances, short stories, juggling, "skits", or whatever type of "entertainment" the participants feel comfortable presenting. Some of these require more space than others. Keep this in mind when setting up. Go for the most authentic material available, save filk tunes for strictly Scadian audiences.

If your presentation is to be primarily Bardic, plan in advance what will be done by whom, and the order in which it will be done. Mix different kinds of entertainment and keep each segment short. You may wish to pass a goblet of water to help focus attention on the presenter. Asking *briefly* what the students do for fun *now* points up how different things were "in Our Day" without pulling us out of persona.

The Bardic Circle is effective even when you face a large audience, one you could not prepare ahead of time, or one which simply prefers to observe passively. We rely on it more heavily when dealing with the very young, very old, or in non-school settings, since *these* audiences are inclined to relate to us strictly as performers anyway.

If you have the resources to stage rattan and/or fencing bouts, intersperse bardic performances, dance, and persona introductions (as previously described) between the bouts. You will need to consider your site, its acoustics, and your presenters' abilities to project. If at all possible, keep martial and non-martial presentations **in the same place** so as not to "lose" observers. It is worth having to "take turns" on stage, in order to convey the importance of both the martial and peaceful arts in the Middle Ages and the SCA!

Thescorre's ADEPT frequently shifts back and forth between the Talk Panel and Bardic Circle in order to vary the pace and "answer" questions pertaining to medieval pastimes and entertainment.

We have also presented the Bardic Circle to an entire grade level, then visited individual classes for question and answer sessions.

The Display

The Display portion of our presentation has been called our "mini-museum. It consists of items calculated to impress students, lend substance to our discussion, and generate more questions. The display varies according to the resources of those attending any given demo. It helps to discuss in advance what each participant is willing/able to bring. You needn't lug more than one or two examples of an item. There's no point in bringing your entire battering ram collection. Before including your treasures, you should also evaluate the risk(s) inherent in permitting strangers to "look at" or handle them. You may be able to borrow some items from your local branch. Years ago, when authentic armor was in short supply, we bartered for a chain mail coif to have specifically for demos. You may want to take:

- ✧ Banners, scrolls, or other objects identified by device- for questions on heraldry, literacy, calligraphy. Hang them up, set them out.
 - ✧ Needlework, spinning, weaving, lace- for questions on clothing, "women's work", favors, toys, clothing as wages. Work on such things while you talk.
 - ✧ Armor samples, shields, swords, etc.- for questions on warfare, tactics, training, heraldry, and more. LAY DOWN THE SAFETY RULES FIRST! Supervise *closely* if you let anyone heft or try these on! The potential *impression* upon students (both meanings intended) makes the caution worth the effort. Don't tempt disaster, leave razor sharp blades at home!
 - ✧ Goblet, trencher, eating dagger (see safety caution above), herbal drink, spices, perhaps a period munchie- for questions on food preparation, preservation, dining etiquette, medicinal applications, etc. Check with the teacher and inquire about allergies before sharing ANY food or drink! Pass the goblet for bardic presentations as mentioned before.
 - ✧ Musical instruments, musicians in a box as needed for dancing- for questions on entertainment, flirting, etc. If relying on a tape recorder, be sure your batteries are fresh or that there's an outlet handy. Have your tape prewound to the appropriate spot. Don't lose time, momentum, or the audience's interest while frantically fumbling for the tune you want.
 - ✧ Books with wonderful illustrations of things you want to discuss but can't carry with you (Castle), reproductions of Medieval books, and one or two Scadian publications with how-to articles and contact information. A few go a long way, since we're trying to convince our audience that history isn't limited to books. Save the Scadian publications for the wrap-up (See "Start and Finish, p.6) and questions about how we learn these things.
 - ✧ Photos: your best shots of pavillions, weaponry, fighting, things you couldn't bring "live". Try to avoid anachronistic backgrounds and details. As with books, a few are more than sufficient.
- Remember that the Display is not an isolated segment of your presentation. Interact with the items you bring. Pick them up as you discuss them, let students handle and pass them around when appropriate/possible. Pluck the krumhorn from the display to play in the Bardic Circle. Work on your chain mail, blackwork, spinning, calligraphy, leather carving as you speak. (Don't mention what you have in your hands when you introduce yourself and that will usually be their first question. It's an excellent ice breaker.)

TAKING A PERSONA TO SCHOOL

We are all exceptional individuals. Scadians are especially apt to reflect this in their personas. If a single Samurai once found his way overland into Italy, you can bet six Scadians would use this fact to justify their Italian foot soldier's possession of a katana. While it's possible to document a variety of unique cases, the persona you take to school should not leave students with a distorted picture of the time and place you represent. Don't forget that you are trying to impart history rather than Scadian custom, so Scadian titles should be left home. Your audience will generalize on **everything** you say and do. Avoid the improbable no matter how well you can justify it.

We aren't suggesting that your Scadian persona conform to these boring strictures. Be schizophrenic! In the context of the SCA, my lord husband is Master Devon Adair Bartholomy, OP, a Scots/English woodworker, surgeon, and the Baron of Thescorre. We concocted a vaguely plausible explanation for Devon's rise from humble roots to marry an Irish heiress; but when we go to demos, Devon leaves his coronet home. He becomes a simple archer working for the Sheriff of Newcastle in the year 1215. I, too, relinquish Scadian titles for the sake of realism. My school

persona has been widowed twice, a common enough occurrence in her day. She's still Irish, still a noblewoman. Clearly you want to keep the elements of your Scadian persona that make the most sense.

To create a school persona, we suggest you begin with the Persona Worksheet (p.11)(which also serves as part of the Teacher preparation materials). The questions on it come from those posed most frequently by our audiences. Answering them may require some thought, logical inference, discussion, and/or (dare we say it?) research. The end result should be a fully fleshed out persona, ready to participate in the Talk Panel.

CONTACTS

When getting started, you may wish to develop a pamphlet or flier describing exactly what the SCA is and what your group is offering to do. We have attached an example of such publicity (p.9) from Thescore's ADEPT files. Before flooding the community with such literature, consider your intentions and resources. It is unlikely that any group could accommodate every school and library that might respond.

Be careful not to over-extend yourselves. Try sending out a few feelers at a time. Be aware that a school's curriculum will determine the best time for your presentation. You may find that all the teachers at a particular grade level in your area are covering the Middle Ages and Renaissance at roughly the same time. (Argh! Eight requests in the first three weeks of November!) Don't take on more than your team can handle! Demo's done properly take a great deal of energy!!!

The majority of our contacts are made by word of mouth. "I told my brother about you guys. He wants to know if you'd visit his scout troop." "My daughter is studying the Middle Ages. Can she give her teacher your phone number?" To handle the first inquiry you need a little more information: Is the brother a scout or a scout leader? You'll want to be sure that your group is dealing with the appropriate person from any group requesting a demo. If (as in the second example) that seems to be the case, by all means pass along the phone number for your team's contact person. Once you have "official contact" in both directions, it becomes much simpler to determine:

- ü Who's requesting the demo
 - ü What sort of demo will it be*
 - ü Where they are located
 - ü When they would like the demo*
 - ü How will participants be compensated*
- * These points are determined, in part, by your contact person's input-- See "Setting It Up", below.

NEVER commit your group to any request until the team has been consulted and confirms that there is adequate support for the project! Tell the person you are dealing with that you will present the request to your group and get back to them. This takes lead time, and is **absolutely** necessary if you want to maintain a reputation for reliability and professional conduct. If you can't accommodate a request at present, they may well ask you again next year. Letting them down once you've said "yes" won't get you asked back and will lose you referrals.

SETTING IT UP

Once you have made "official" contact with the group requesting a demo, iron out what they want and what you can do. If what they want is inappropriate, suggest alternatives. If they insist, say NO. You will find that most folks are reasonable when offered an option and sufficient explanation. Let's say the Phys-Ed teacher thinks it would be neat to have you teach archery. "Well, sir, Lord Cedric could lecture on the subject, but we really haven't got enough equipment-insurance-time to teach a hands-on course. Don't you think the students would get more out of an interactive dance presentation? We have several people who can teach as well as perform dances that were done in the Middle Ages."

The following details should ALL be discussed well in advance:

When will the demo start and how long will it last?

Point out that you will need an opportunity to "get in and set up" prior to the "start" time. It will take longer than you think to finish up and cart everything back out again. Leave yourself a little breathing space if you have other commitments afterwards.

Can you get help carrying gear in and/or out?

Plan what to bring accordingly. If you'll be on the 3rd floor and there are no elevators, think twice about including the anvil. It's usually easier to nab help on the way out.

Where should you park, what entrance should you use, and do you need to check in at the

office on arrival?

The answer to the last portion of this question is generally "YES". Get directions to the office, where a teacher or other "native guide" can meet you.

What size group(s) will you be dealing with? If there is more than one group how long will you have to work with each one?

The scores' ADEPT prefer to work with 1-2 classes at a time. Class periods average 40-50 minutes apiece. If you have more students or less time, your presentation will suffer. Very young students have shorter attention spans, but upper level and advanced classes will still have questions at the end of a full hour, so think twice if you are asked to work much outside these parameters.

Are there breaks scheduled?

This is an important consideration if you are doing a series of class presentations during the school day. Some schools will provide refreshments/lunch and a place to ingest same. Some libraries do not permit food or drink at all. People with special dietary needs should plan to fend for themselves as school cafeterias can rarely be counted on to stock kosher, fully vegetarian, high protein or other specific dishes.

Will you be working in a classroom, library, cafeteria, auditorium, or gym?

This should give you an idea of whether you'll have places to hang banners, tables or desks on which to display items, a blackboard on which to write your names, an outlet for the portable musicians, room enough to fight or dance, etc. You can adapt to the lack of these things, but it's harder to do at the last minute.

Will the principal faint if someone wears a broadsword to the demo? (Possibly.) Is the entire school a no-smoking zone? (Usually.)

Some school policies may affect your group more than others. ALWAYS respect school policies! As members of the SCA, your actions and attitudes will reflect on us all.

Be tactful. Be diplomatic. BE COURTEOUS IN THE EXTREME.

Most of this information can be acquired in a single conversation between the contact people. Just remember to ask. Assume NOTHING!

Two other points should be brought up during this initial discussion:

- 1.) Let the teacher(s) know that you will send them the Teacher Packet to help their students get the most out of the program. Contents of the packet can be adapted to different grade levels. "Changes in the English Language" sheets are **only** appropriate for higher level classes, but grammar school students may enjoy coloring in and playing the Nine Man's Morris game. The cover letter which includes some lesson suggestions (p. 10), vocabulary sheets (p.12-13), and brief "FYI" bibliography (p.14) are fairly universal. Stress that the Persona Worksheet (p. 11) is intended as a TEACHERS' COPY ONLY.

- 2.) Let them know what, if any, compensation you expect.

The scores is a reasonably solvent Barony. ADEPT's founding members are extremely sympathetic to teachers and schools suffering from austerity budgets. We decided long ago that we would not charge for our services. Donations are always welcome, but we consider this work an avocation rather than a fund-raiser. Groups with differing philosophies may need to discuss reasonable fees and how they should be handled with their parent group and exchequer. You may need to decide whether the proceeds will be used to reimburse participants for expenses incurred, go towards future demos, or be added to your branch's general funds.

PROFESSIONALISM

The more the merrier is a marvelous thought, but while everyone deserves the opportunity to participate in this challenging and rewarding forum, **commitment and pre-planning are required.** These demos are **NOT** open events. Before attending an academic presentation in The scores, the ADEPT ask that you find out how the demo will be run, how you can contribute, and then prepare for your role. The audience's overall impression is the most important thing, so professional conduct is crucial. No matter what happens, smile and cope as best you can.

Wear the most authentic outfit you own that's consistent with your persona. Stress its positive points, don't dwell on flaws. If your shoes aren't especially period, discuss your hand-tooled belt instead. Your plaid is polycotton? Talk about the pattern not the fiber!

Speak from your persona's point of view rather than **about** your persona, and answer only for yourself. "I couldn't read or write," OR "I don't know many people who can read and write," are

acceptable statements. "Women didn't read and write in the Middle Ages," is not. The first two examples are phrased in persona. They allow people from different times, places, and social stations to differ gracefully. The second example assumes knowledge the speaker shouldn't claim, and makes it awkward for a later persona to announce "But, I not only read and write, I run my family's business." You don't want to leave your audience wondering which of you was wrong, or who hadn't done their homework.

Involve as many students as possible in your presentation. Don't let a handful of students (or worse yet: the teacher) ask all the questions.

Tailor your vocabulary and subject matter to the comprehension and interest level of the audience. Tread extra carefully should questions concerning sex or religion arise. We have found that such questions can be answered honestly without giving offense, as long as you choose your words with care.

Be prepared to clarify the meaning of words that elicit blank stares, but refrain from going into extravagant technical detail. Laurel level dissertations would be overkill. Your time is limited. Don't feel you must convey everything you know.

You will get the same blank stares when students can't **hear** what you said. **Speak up**, and repeat soft-spoken questions before answering them. This helps the students in back understand your responses in context.

Treat every question seriously. Even if the question implies woeful misconceptions about our period, condescension or sarcasm will kill a demo instantly. Answer kindly, with humor if you wish, but never make the person who spoke up feel foolish. Students and teachers alike are entitled to this courtesy.

TO START AND FINISH

ADEPT begins most of its presentations by singing a round. We have found it a most effective means of quieting the pre-class chatter and gaining the audiences' undivided attention. Instrumental music by competent live musicians would doubtless have the same effect. As a last ditch alternative, you might have a herald call for attention. ("Oyez", while period and customary in some locales, may confuse students. You might try "Hear ye..." or a clarion "My lords and ladies, pray attend..." instead.)

Next, your spokesperson should offer a very brief explanation of who you are, what you are doing, and the basic ground rules. Typically, we say "Good morrow, my lords and ladies. We are members of the Society for Creative Anachronism, Inc., a non-profit, educational organization which studies and recreates the Middle Ages and Renaissance. We are here today to portray for you such people as we might have been, had we lived in those times, and to answer any questions you may have about the things you see here {gesture to display items} or our daily lives. You will notice that we are arranged in order from the earliest of us {point} to the latest. Once we have introduced ourselves, your questions will determine the rest of our program. If you have questions that we can not answer in character, we will address them at the end of our presentation. My lord/lady..." {direct attention to the earliest persona present, who takes the floor and introduces him/herself. The rest of the team introduce themselves in turn. The last person to introduce him/herself concludes:} "Now, as we have said, we are at your service. Have you any questions?"

One of two things will happen at this point. The students will all raise their hands at once and clamor for your attention, or the silence will all but deafen you. If you get the first reaction, rejoice, you're off and running and the teacher has probably done an excellent job of preparing for your visit. If silence reigns, **DON'T PANIC**. (Note the large friendly letters.) Let the silence happen. It seems to drag on forever, but it really doesn't. Besides, in that silence, several timid but intrigued young gentles are wrestling with their curiosity and fear of being the first one to speak up.

If you must panic, do so calmly. Continue the handwork you brought along, wait, then comment cheerfully to the person next to you: "We must seem very ordinary to these good gentles, as they have no questions." Count slowly and silently to fifteen. If peer fear is still keeping them quiet, you can tell them that you really won't bite, but by then the teacher will probably have panicked for you and asked the first question. Go ahead and answer, just don't succumb to the temptation to let the teacher keep the ball rolling. The questions will come, it's just a matter of time.

When a question is directed to someone whose persona would not know the answer, either redirect the question to someone who should, or point to the appropriate space along or beyond your line of personas. For example, someone asks your 9th century Celt "What was Queen Elizabeth like?" and you don't have an Elizabethan who can leap into the conversation. If there's a quick thinking Tudor in the line, he could say "Is it the Princess, you're thinking of? I don't know if she'll ever be queen, but she's a lively child..." Or someone else might point to the blackboard or name cards and say: "If Elizabeth's name were with ours, it would belong about here."

If the question is one your persona should know, but **you** don't, and none of your cohorts can bail you out, step out of character for a moment. Admit that you haven't researched that point as yet. Then, if - and only if- you **will** follow through, tell the teacher you will get back to her with the answer. In the long run, you should track down the information anyway, because you will probably encounter the question again.

If you receive questions like "Who are you, really?" or "Where did you guys learn this stuff?" defer them to the end of the presentation. Ask the teacher to let you know about five minutes before the class is scheduled to end. At that point, the ADEPT step out of character, removing our headgear, dropping accents, or setting aside props we have been handling throughout the demo. We reintroduce ourselves by name and occupations, and revert to reality. "I'm Cindy Glaze. I work at the library, so I actually do know how to read and write." "I'm Beth McMillan. I'm a medical secretary. I don't have servants or a castle!" "I'm Pat Chakalis. I teach High School Equivalency for adults, and I shower every day." "We do this as a hobby, because we enjoy learning and teaching others about how people lived in the Middle Ages."

This is the proper time to promote the SCA. Don't push it. If there's time, explain that some of our information about the Middle Ages and Renaissance comes from books, but much of it is learned from one another, at classes, workshops, and in recreating the arts and sciences of those times. Have a couple of SCA publications available. **TI** and the **Known World Handbook** are good choices. Business cards with SCA contact info are a great idea. Don't come on too strong. If recruiting occurs, it will do so spontaneously. Be content to have sewn the seeds.

POLISHING YOUR PERFORMANCE

Improvement is an on-going process. We have been honing these techniques for the last 20 years. Your presentations will get better as you work together, sharing sources, information, and ideas.

Run through the program together. Practice introducing your personas to one another. Plan who can bring which items for display and list your options for bardic presentations. (Devon won't sing, hates to dance, but is willing to pose the class a riddle.) Pick one song and one dance to learn cold. Do them repeatedly.

Hold "orientations" for new participants from time to time. No one should walk into a demo cold. Whenever possible, we have encouraged potential ADEPT members to attend a demo as an observer before taking an active role. Keep in mind that every demo is practice for the next.

Sit down together as soon after each demo as possible and conduct a **constructive** analysis. Ask yourselves what went well? What went wrong? What could be done to improve the next demo? Pat yourselves on the back when it's appropriate and look for ways to overcome your weaknesses. Remember that CATTY and CONSTRUCTIVE do not equate!

We have included a sample of the report/evaluations ADEPT generated during such sessions(p.) You may not want to use the same format, but **you should definitely keep records of your groups' presentations and progress!** Some of your people may be able to get school or professional credit for participating. Seneschals, chatelaines, and chancellors-minor will appreciate being kept apprised of your activities.

Some groups may find it helpful to compare their impressions with those of the teacher(s) who requested the presentation. ADEPT relied heavily on the Teacher Evaluation form (p.) during our formative period. We currently place less stress on collecting this type of feedback, because we have developed a cadre of highly experienced members who are capable of evaluating the program objectively from an educator's point of view and are measuring our effectiveness more informally. Enthusiastic response from students, compliments from teachers and parents, requests for repeat performances, and referrals to other groups are all indications that you're on the right track.

Regrettably, major changes in our members work schedules have greatly limited the number of demos Thescorre's ADEPT has been able to undertake of late. The requests that we've received for this manual encourage us to hope that others will find the work we began worth continuing. Success to you, and our thanks!

The Authors of this Manual:

Mrs. Elizabeth E.S. McMillan,
a.k.a. Baroness Mistress Daedra McBeth a Gryphon.

Mrs. Patricia Deeb Chakalis,
a.k.a. Baroness Mistress Sadira bint Wassouf.

Mrs. Cindy Bidwell Glaze,
a.k.a. Lady Cerridwyn Raventree.