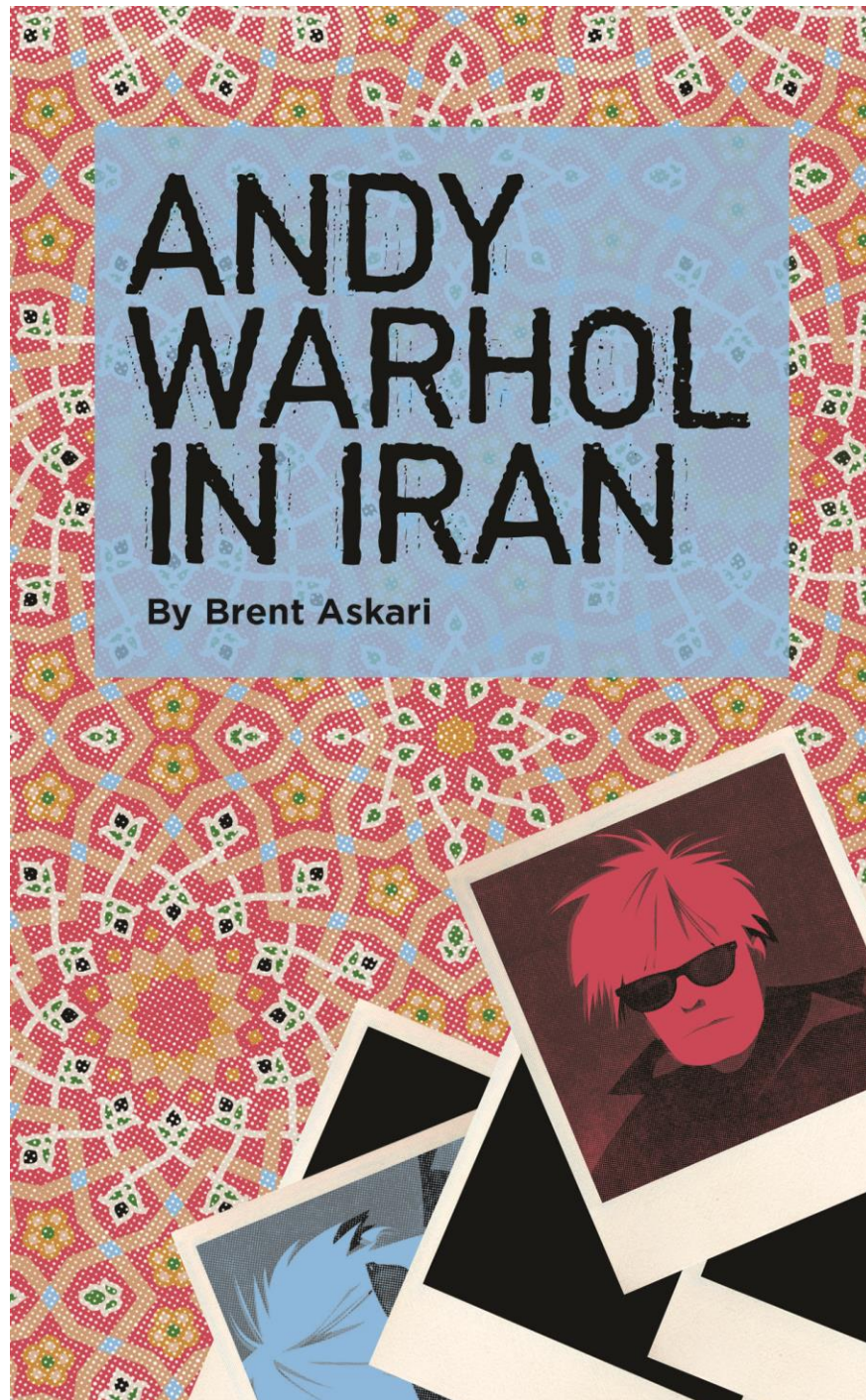


NORTHLIGHT THEATRE



ACCESSIBILITY GUIDE

Image Description: Textured pink background with orange, blue, yellow, black and green shapes. In the bottom right corner, there are colored polaroid pictures, including a pink photo of Andy Warhol. In a blue box, words read "ANDY WARHOL IN IRAN by Brent Askari" in bold, black letters.

NORTHLIGHT THEATRE

GUIDE INTRODUCTION

Welcome to Northlight's production of *Andy Warhol in Iran* by Brent Askari. This production will run at Northlight Theatre from January 19 - February 19. The address is 9501 Skokie Blvd, Skokie, IL, 60077.

This guide holds many different accessibility tools to make your experience at the show as comfortable as possible. Please be aware that not every element of this guide will be useful to each individual. Therefore, please feel free to pick and choose which accessibility tools would be most beneficial to you.

TABLE OF CONTENTS

Performance Schedule.....	pg 3
Synopsis.....	pg 4
Sensitivity Guide.....	pg 10
Frequently Asked Questions.....	pg 11
Reference Photos.....	pg 13

NORTHLIGHT THEATRE

PERFORMANCE SCHEDULE

Tuesday – Thursday Evenings (all times are estimates)

- 6:30pm The lobby opens for concessions & socializing.
- 7:00pm The auditorium opens for you to take your seat.
- 7:30pm The show will begin.
- 9:00pm The show will end.

Friday – Saturday Evenings (all times are estimates)

- 7:00pm The lobby opens for concessions & socializing.
- 7:30pm The auditorium opens for you to take your seat.
- 8:00pm The show will begin.
- 9:30pm The show will end.

Saturday – Sunday Matinees (all times are estimates)

- 1:30pm The lobby opens for concessions & socializing.
- 2:00pm The auditorium opens for you to take your seat.
- 2:30pm The show will begin.
- 4:00pm The show will end.

Weekday Matinees (all times are estimates)

- 12:00pm The lobby opens for concessions & socializing.
- 12:30pm The auditorium opens for you to take your seat.
- 1:00pm The show will begin.
- 2:30pm The show will end.

NORTHLIGHT

THEATRE

FULL SHOW SYNOPSIS **(spoilers ahead)**

Run time: 80 minutes, no intermission

The play takes place in a hotel room at the Royal Tehran Hilton Hotel in Tehran, Iran in 1976. Andy Warhol is in his late forties and speaks to the audience. He tells us that he does not like to talk in public, but that he can talk on the phone for hours. He then tells us that this story takes place in the 1970s when he returned to painting after retiring in the 60's. He mentions that after he was shot by a woman he started doing portraits of the rich and famous to make some money. Soon after he was invited to the White House for a state dinner hosting the Shah of Iran and his wife, Empress Farah. He then tells us that this led to the Empress inviting him to Iran to take some Polaroids for her portrait. He accepted the invitation and flew to Tehran with Fred, the President of Andy Warhol Enterprises, and Bob, the editor of his magazine. His narration finally brings us to the hotel room where he is waiting to be summoned to the palace.

While he waits, there is a knock on his hotel room door. Andy thinks it's room service bringing him food, so he opens the door and lets Farhad in, a young Persian man who works at the hotel. Suddenly, Farhad pulls out a gun and points it at Andy. Farhad makes sure that Andy is alone in the room and tells him that he will not shoot if he is quiet and cooperates. Farhad reveals that he is working with a group aligned against the Shah and makes a quick phone call in Persian. Farhad tells Andy that he is being kidnapped and their demands will be to ask the Shah to step down and for the west to stop interfering in their country.

NORTHLIGHT

THEATRE

Farhad then speaks to the audience and walks us through a history of the relationship between Iran and other countries. He recounts how Iran has surrendered so many resources to foreign countries. He mentions how western countries and oil companies became furious when the popularly-elected prime minister of the country nationalized Iranian oil. The CIA and MI-6 overthrew the prime minister and imprisoned him, and he was replaced with a Shah that helped other countries gain control of Iran's production of oil. Finally, Farhad tells the audience that the CIA and Mossad, Israel's national intelligence agency, helped the new Shah found SAVAK, a secret police organization known for its cruelty and torture techniques.

Once Farhad is done speaking, Andy attempts to escape out the door, but is stopped when Farhad threatens to shoot him. Andy is distressed. Farhad reassures him that if he cooperates he will not be harmed. Andy tries to negotiate with Farhad by offering up another famous person also staying at the hotel, but Farhad declines. Andy offers him money, but again, Farhad declines, insisting that what his "group" needs is publicity.

Soon after Farhad discovers airline peanuts and soap in a bedside drawer that Andy was planning to take home. He asks him why he needs to steal if he's rich, and Andy replies by saying that he's not as rich as some people. He reveals that he grew up in a ghetto during the depression, where he slept with his two brothers and their bathtub was in the kitchen. Farhad accuses Andy of being shallow and says that his paintings are "empty". Andy insists that even a soup can can be a miracle depending on how you look at it. Farhad disagrees, and Andy says that if someone is hungry a soup can is a miracle.

NORTHLIGHT

THEATRE

Farhad tells Andy that his fame is wasted on him because he does nothing of value with his position in the public eye. Andy says that he'd be dead if he weren't famous. He then recounts how he was shot by a woman named Valerie. He was taken to the hospital where he was shortly pronounced dead, but when somebody recognized who he was the doctors persevered and eventually he survived.

Farhad mentions that his government regularly has people shot and tortured, to which Andy responds with shock. Andy confesses that he's not really "political" so he does not follow current events. Farhad is in disbelief that Andy did no research into the history or culture of Iran before visiting. Andy suggests that he knows people in politics and could help Farhad become an American so he can leave his country. Farhad responds by saying, "I don't want to leave my country. I want to fix my country."

Andy then shares with the audience how he changed his last name years ago to sound more American. He wanted to forget where he came from. He admits that the best part of being American is that you can erase your whole past. Farhad thinks it's sad to not love your heritage. He then reveals that he went to college in America. He liked the diversity and various cultures of the United States, and was struck by how kind his classmates and their families were. However, he was disappointed by Americans' obsession with money and work and entertainment. He recites a poem, which leads Andy to conclude that Farhad must have studied literature in college. Farhad denies it, not wanting to divulge too much personal information.

Farhad tells Andy that he protested outside the White House when the President hosted the Shah of Iran. As he lists the atrocities

NORTHLIGHT

THEATRE

committed by the Shah, Andy is in disbelief. Farhad lifts up his shirt and reveals multiple scars from being tortured. Andy then lifts his own shirt and reveals his scars from being shot. He also wears a surgical girdle to support his organs.

The two men talk about their experiences with death. Farhad says that the pain from being tortured was so great that he wished he was dead. Andy admits that he wished he had died so he could've gotten everything over with. Andy tells Farhad that he reminds him of the young people who used to be in his movies. He admits that he likes people with problems because they are usually good talkers and are more interesting.

A car shows up outside and Farhad says it is time to go. Andy pleads not to be kidnapped, but Farhad assures him that he will be shown mercy. Andy insists that he is the wrong person to kidnap because he's not involved in political matters, and Farhad states that he is involved because he glorifies "monsters" like the Shah by doing business with them and creating art for them.

Andy then bolts for the bathroom and screams for help. Farhad restrains him and threatens him again. He repeats that nobody will harm Andy if he just follows orders. Farhad looks out the window but is disheartened to see that the getaway car is now gone. He starts to worry that the secret police might be onto his plan. He frantically starts searching the hotel room for hidden surveillance equipment.

Andy again insists that Farhad is making a mistake by involving him in this political movement. Farhad reveals that SAVAK tortured and shot his father. He suggests that he should kill Andy the same way his father was killed because Andy supports the

NORTHLIGHT

THEATRE

Shah. Just as Farhad is about to pull the trigger, Andy talks to the audience.

He says that death flashed before his eyes in that moment. He is overcome with images of his father who died when he was fourteen. He mentions the death of Edie Sedgwick and his mother. His father's life insurance policy allowed him to attend a prestigious university, where he was able to visit "another world beyond our ghetto".

Just then, Andy notices that Farhad's gun is fake. Farhad is overcome with despair at how terribly his plan is falling apart. He suggests that it's foolish to think he and his group could change things.

As Farhad buries his head in his hands, Andy quietly escapes the hotel room. After a moment, he returns and tells Farhad that he is not cut out for this kidnapping business. He offers to help Farhad escape the hotel in case the secret police are onto him. There's a knock on the door. It is Fred, the President of Andy Warhol Enterprises. Andy and Farhad are quiet. Then the phone rings and Andy answers. It is Fred again. Andy tells him he's going to bed early and hangs up.

Andy then finds some clothes for Farhad to wear as a disguise. Farhad says he feels silly, but Andy thinks he looks cool. He asks if he can take a picture of him, and Farhad eventually agrees. Andy takes his photo and hands him the Polaroid. Just as Farhad is about to leave the room, he stops and recites a poem about the resilience of justice. Andy asks who wrote it. Farhad says he did, and he exits.

NORTHLIGHT

THEATRE

Andy addresses the audience. He says how in that moment his first impulse was to call the front desk or the police to report the attempted kidnapping. However, he stops himself, and wonders what would happen to Farhad if he were caught. He mentions how later that night he looked up at the ceiling as he lay in bed and wondered if he could call off his visit with the Shah. But ultimately, he did go to the palace and took Polaroids of the Empress. He got paid \$190,000. And later he did portraits of the Shah and his sister, but he never got paid for those because of the Iranian revolution.

Andy talks about the images he later saw on TV of students storming the American embassy during the Iranian revolution. He mentions how the people that overthrew the Shah eventually became torturous leaders themselves, and how revolutions are repetitive copies of one another with slight variations to convince people that they're a little different, just like his paintings.

Then Farhad addresses the audience and says that Andy Warhol died in 1985 from complications from a routine gall bladder operation and that it is suspected that his gunshot wounds were partly to blame. Andy asks if any of this actually happened. Farhad says that it's happening right now. Andy ends the play by saying that "you can ultimately find the truth if you can just get really really still and simply... look."

NORTHLIGHT

THEATRE

SENSITIVITY GUIDE

CONTENT NOTES

- There is mention of sex, drugs, addiction, death, gun violence, and torture.
- The word “bitchy” is used.
- Someone is held hostage with a gun.
- There is a detailed retelling of someone being shot and almost bleeding to death.
- Characters lift their shirts and reveal scars from torture and gunshots.

SENSORY NOTES

- An actor enters through the left side of the audience at the very beginning of the show.
- At the very end of the play, there is a loud sound that slowly grows in intensity after Andy’s final line.

NORTHLIGHT

THEATRE

FREQUENTLY ASKED QUESTIONS

Does this production contain any technical elements that could be loud, bright, or shocking?

Like many of Northlight's plays, this production will include technical elements that may trigger sensory sensitivities. Northlight has done its best to design elements so that they will be accessible to all, but each person is different, thereby making it impossible to plan for every individual. If you believe that you may have some sensory sensitivities to the show, please consult the guide above to make you are aware of them before they happen. Please also remember that Northlight has noise canceling headphones as well as sunglasses available to borrow for any of these moments.

What types of accessibility options does Northlight provide?

Northlight provides a wealth of accessibility options for its audience members. These tools can be broken up into two specific categories: Specific Date Accessibility and General Accessibility. For specific date accessibility, Northlight will provide accommodations on predetermined dates throughout the run. We highly recommend reserving tickets for these dates ahead of time. These accommodations include: ASL Interpretation, Audio Description, Open Captions, and Relaxed/Sensory Friendly Performances.

For general accessibility, Northlight provides a wide range of tools that can be requested at any performance of the show free of charge. These include: assisted listening devices and accessible

NORTHLIGHT THEATRE

seating. For accessible seating, it is recommended you request the necessary seats when purchasing your tickets, as they may not be available the day of the performance. For assisted listening devices, please go to the House Manager or ask an usher.

For more information, visit northlight.org/visit/#accessibility or email Ruben Carrazana, Community Engagement Manager, at rcarrazana@northlight.org.

NORTHLIGHT THEATRE

REFERENCE PHOTOS

	<p>North Shore Center for the Performing Arts Exterior</p> <p>Id: The front of North Shore Center on a sunny day. The building has white columns and its sides are primarily made of windows.</p>
	<p>North Shore Center for the Performing Arts Entrance</p> <p>Id: The doors to North Shore's building. The doors are paneled glass and there is a hand railing leading up. A man is entering the doors.</p>
	<p>North Shore Center for the Performing Arts Parking Lot</p> <p>Id: The parking lot at the theater. It is a sunny day with many clouds, there is a sign that says "Theatre Parking Only" and several cars parked.</p>
	<p>Northlight's Auditorium</p> <p>Id: The doors leading directly into the theater. There are three doors which are all light brown wood. Two doors are open. A sign above the doors reads North Theatre. A man is waving hello.</p>
	<p>The Set for <i>Andy Warhol in Iran</i></p> <p>Id: The set is a hotel room. The walls are a light tan. There is no ceiling, but a small chandelier hangs over the middle of the room. There is a door and closet on the left. There is another door on the right. All the doors are dark brown wood. Most of the back wall is composed of two large paneled windows with burgundy curtains. On the left side of the room is a large bed with a nightstand and small lamp. In the center are a small white couch and coffee table. There is a desk on the right with a lamp on it. A series of seven white panels hang above the entire set.</p>

NORTHLIGHT

THEATRE

 A portrait of Ruben Carrazana, a Hispanic man with dark hair and a beard, wearing a dark maroon sweater. He is sitting and resting his head on his hand, looking directly at the camera against a black background.	<p>Ruben Carrazana Community Engagement Manager</p> <p>Id: A Hispanic man sits and stares at the camera with his head resting on his hand. He has black hair and wears a dark maroon sweater in front of a black wall.</p>
 A portrait of BJ Jones, an older man with a white beard and silver hair, wearing a dark sweater over a white collared shirt. He is smiling warmly at the camera against a dark background.	<p>BJ Jones Artistic Director</p> <p>Id: A picture of a jolly older man with a white beard and hair going silver.</p>
 A portrait of Rob Lindley, a white man with dark brown hair and eyes, wearing a charcoal grey sweater. He has a slight, smirky smile and is looking directly at the camera against a warm wood floor background.	<p>Rob Lindley Andy</p> <p>Id: A white man in his late 40's looks into the camera with a smirky half-smile. He has dark brown hair and eyes, with some grey hair in his temples. He is wearing a charcoal grey sweater and you can see the warm wood flooring in the background.</p>
 A portrait of Hamid Dehghani, a man with light brown skin and dark hair, wearing a light grey t-shirt. He is smiling slightly, showing his teeth, and looking directly at the camera against a dark grey backdrop.	<p>Hamid Dehghani Farhad</p> <p>Id: A man with light brown skin stares at the camera with a slight smile, subtly showing his teeth. He has dark hair and very light stubble on his face. He wears a light grey t-shirt and stands in front of a dark grey backdrop.</p>