

NORTHLIGHT THEATRE



ACCESSIBILITY GUIDE

Image Description: A poster for Northlight Theatre's production of Brooklyn Laundry. A woman in her 30s stands, smirking, in front of the counter of a laundry with a large black laundry bag slung over her shoulder. She wears a long burgundy coat and a beige hoodie. A man in his 50s leans with his arms on the counter, looking up at her. He wears a blue apron over a plaid shirt. The title, Brooklyn Laundry, is printed in capital yellow letters in the center of the poster.

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GUIDE INTRODUCTION

Welcome to Northlight's production of *Brooklyn Laundry* by John Patrick Shanley.

This production will run at Northlight Theatre from April 11 through May 12, 2024. 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.

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PERFORMANCE SCHEDULE

Tuesday - Saturday 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.
- 8:45pm 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.
- 3:45pm 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.
- 2:15pm The show will end.

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FULL SHOW SYNOPSIS **(spoilers ahead)**

Please note that the following was created during a preview performance. It is possible that changes to the script and/or production may not be reflected below.

Run time: Seventy-five minutes, with no intermission.

The play opens in a drop-off laundry in Brooklyn, New York. Fran, a woman in her late 30s, is dropping off a small bag of laundry at the counter. Behind the counter is Owen, a man in his 50s. The two of them banter lightly; Fran is a regular here because they lost her bag of laundry six months ago, and she's been using her resulting \$150 credit ever since. We learn that Owen is the owner of this laundry business and two others, which he bought after leaving his corporate job. He received the money to buy the first from an insurance payout, which he received after being hit by a car.

Fran laments that nothing like that ever happens to her; she wants a way out of her own office job. Owen remarks that Fran reminds him of his fiancée, who was “smart” and “gloomy,” but is now “gone.” A little affronted, Fran admonishes Owen for commenting that she only brought in eight pounds of laundry instead of her usual thirteen pounds, as she now lives alone. Owen tells Fran that he thinks she might be a little depressed and offers her a lollipop, which she rejects. They continue to bicker when suddenly, Owen asks Fran out to dinner, saying that he felt a pinch between them. Though she initially rejects him, asking why he would want to have dinner with her, she agrees to go out with him after returning from a one-week trip she is about to take. Before leaving, she takes a lollipop from the counter.

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We follow Fran to a trailer in Pennsylvania, where she tenderly watches her older sister, Trish, asleep on the bed. Trish uses a nasal cannula to breathe oxygen from a canister. Dazed, Trish wakes up and Fran removes the cannula. Fran gives Trish a present, a freshly dry-cleaned green jacket that Trish had lent her six years ago, which Trish marvels at, remarking that only Fran would think to return the jacket. Trish remarks that Fran should try experimenting with drugs, as the medicine Trish takes induces wild dreams. She recounts some of these dreams while Fran cares for her. We learn that Trish has been receiving hospice care, and that the nurse has taken Trish's kids out to give the sisters some alone time.

Trish inquires after their other sister, Susie. We learn that Susie is the practical, responsible sister, who could not come for the visit because her son, Tyler, is sick. Trish tells Fran that she's had "the talk" with her ex-husband, Roger, about what will happen when Trish dies. Though Fran protests that Trish could still recover, Trish says that Roger will step up to take care of the kids; he has a new job now and is forty days sober. Knowing that Fran still disapproves of Roger, Trish explains that she married him because she wanted a way to form a family of her own. Trish reminisces on their childhood, remembering Fran as the mysterious, indecisive sister. She asks Fran to clip the stems of some artificial flowers and put them in a new vase, something she has been meaning to do for years but never got around to. To manage her pain, she takes more pills. She asks Fran about her love life, and Fran tells her about the upcoming dinner with Owen. Trish advises Fran to make a move and live her life, as life is over before you know it. Feeling the effects of the pills, Trish peacefully drifts off to sleep as Fran puts the radio on for her.

At a restaurant back in Brooklyn, Fran enters, flustered, to meet Owen for their dinner date. As Owen explains that the restaurant specializes in grilled meats, Fran confesses that she is

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stoned; she has just taken mushrooms for the first time because she wants to see the world differently. She offers the mushroom-infused chocolate to Owen, who accepts a piece. He tells Fran he has a surprise for her. It's her laundry, the same bag that had been lost six months ago; he's done detective work to find it. Abruptly, Fran asks Owen why his fiancée left him. He admits that they had sexual problems stemming from his pain due to the car accident, and that he is a little afraid to try having sex again, even though he eventually wants to have a child.

Owen begins to feel the effects of the mushrooms, admiring the lights of the restaurant. They go to order food; at this restaurant, you must choose what you want to eat, and the staff will grill it for you. Fran laments her own indecisiveness, telling Owen that she has been carrying around the same paint chips for three years, trying to decide what color to paint her kitchen. He replies that she needs to choose from the options in front of her, instead of trying to match some invisible standard in her mind. In a moment of vulnerability, Owen admits that he feels ashamed about his sex life. Taking his hand, Fran assures him that some problems take two people to solve them, and that he's not alone. Owen asks her to promise never to ghost him, and she does. They agree that they both just want to be happy, and that anything is possible, leaving the restaurant together.

In Fran's studio apartment in Brooklyn, we meet Susie, who is yelling into her phone. She has just learned that Trish's ex-husband, Roger, is in jail for dealing drugs out of his car. They are packing to go to Pennsylvania, where Trish is reportedly dying, but Fran says that she has decided not to go. Aghast, Susie tries to convince her to come, but Fran asserts that she does not want to leave Owen right now, as she has fallen in love with him. Owen does not know that Trish is dying, and Fran wants to maintain her relationship with him and start her own life, apart from her family. Susie tells Fran that she owes it to their family to be there, because

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she can't rely on men. For years, Trish has been Susie's only source of support. Now, it's Fran's turn to step up because Susie has a secret: she has pancreatic cancer. Susie reveals that she likely has only three months to live.

At first, Fran is shocked and disbelieving. Susie has not yet told her husband, who she believes is not capable of caring for their son, Tyler. She wants Fran to become the caretaker of Tyler and Trish's two children, as she doesn't trust the men in their family. Fran is resistant; she wants to build her own life, not take on this huge responsibility. The two sisters finally break down, realizing that they do not have much time left together. Fran asks Susie to give her the car keys, vowing that she would do anything for her sisters. Susie remarks that their mother is watching over them, and Fran agrees.

We hear a voicemail from Owen, asking Fran out on another date. He tells her he is thinking of her. Time passes, and we see Fran trying to call Owen, but he does not pick up.

The laundry, once again. Fran walks in, carrying an enormous bag of clothes. She asks Owen why he hasn't returned her calls, accusing him of ghosting her. Defensive, he responds that he freaked out after she told him that she was taking on three kids. He tells her that he is now seeing someone else. Fran tells Owen that she has quit her job and is moving to Pennsylvania so her sister's kids can finish school. They argue about the status of Fran's credit now that Owen has returned her bag of laundry, leading Fran to explode at Owen: her life is a mess, and she feels like she has been hit by a car. Owen tells Fran that he is not upset that she is taking on the kids, just that she didn't call to tell him about it. Angry, she leaves the laundry, telling Owen that the connection they had was just a side effect of the mushrooms.

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After she leaves, Owen admits that he's not seeing anybody. He calls her, gets her voicemail, and throws his phone in frustration. After a long moment, Fran comes back into the laundry. She tells Owen that she chooses him, and she wants him to choose her, as she is. She admits that she is pregnant; she wasn't going to tell him, but she plans to have the child and raise a fourth kid. She goes to leave, but he asks her to stay. Owen takes her hands and tells her he's in, for all of it. Still lightly bickering, they embrace, ending the play.

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SENSITIVITY GUIDE

CONTENT NOTES

- In this play, two characters have late-stage cancer, and the plot of the play revolves around the consequences of their illnesses, including finding care for their young children in the case of their deaths.
 - One character eventually passes away offstage due to brain cancer. The other character reveals that she has been diagnosed with pancreatic cancer during the play.
- A character receives care from a hospice nurse.
- There is mention of an offstage character's drug addiction. It is later said that the character has been arrested for dealing drugs.
- A character takes nondescript pills to relieve pain.
- Two characters ingest mushrooms, and become mildly visibly high, to comedic effect.
- There is a brief discussion of sex in relation to a former romantic relationship.
- It is mentioned that two characters slept together.
- The words "goddamnit," "asshole," and "bullshit" are used.

SENSORY NOTES

- Ambient music is played during scenic transitions.
- Characters briefly raise their voices at each other.

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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: 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 seating. For accessible seating, it is recommended you request the

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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 Kristen Waagner, Artistic Programs Manager, at kwaagner@northlight.org.

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REFERENCE PHOTOS



North Shore Center for the Performing Arts

Exterior

Id: The front of North Shore Center on a sunny day. The building has white columns and its sides are primarily made of windows.



North Shore Center for the Performing Arts

Entrance

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.



North Shore Center for the Performing Arts

Parking Lot

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.



Northlight's Auditorium

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.


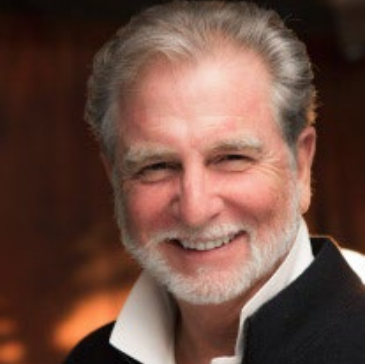




The Set of *Brooklyn Laundry*

Id: The set of Brooklyn Laundry. An industrial gray proscenium, reminiscent of the Manhattan Bridge, frames the stage. The back wall is covered by towering racks of dry cleaning, and there is a realistic counter at center, decorated with signs advertising laundry prices and store policies. On top of the counter sits a cash register and a laptop.



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	<p>Kristen Waagner Artistic Programs Manager</p> <p>Id: A young woman with light skin and dark brown eyes smiles slightly at the camera in front of an olive green wall. Her face is framed by straight black hair, and she wears a light blue tank top.</p>
	<p>BJ Jones Director</p> <p>Id: A picture of a jolly older man with a white beard and hair going silver.</p>
	<p>Cassidy Slaughter-Mason Fran</p> <p>Id: A white woman in her thirties smiles slightly with a closed mouth and an intense stare at the camera. She has long dark blond hair that is slightly wavy and choppy short bangs. Her eyes are blue and topped with black eyeliner. She is wearing a black asymmetrical shirt and is standing against a white background.</p>
	<p>Mark Montgomery Owen</p> <p>Id: A headshot of actor Mark Montgomery.</p>

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 A portrait of Marika Mashburn, a woman with long, curly brown hair and bangs, wearing a tan leather jacket over a striped shirt. She is leaning forward with a bemused expression against a slate grey background.	<p>Marika Mashburn Trish</p> <p>Id: Woman with curly, long brown hair and curly bangs in front of a slate grey background. She wears an open, tan, leather jacket and a striped, royal and sky blue shirt underneath. She leans forward towards the camera with a bemused expression.</p>
 A portrait of Sandra Delgado, a woman with long, wavy brown hair with red highlights, wearing a sleeveless salmon-colored shirt. She is smiling slightly at the camera against a light pink background.	<p>Sandra Delgado Susie</p> <p>Id: A 50 year old woman with an olive complexion and light brown eyes smiles slightly at the camera. She has long wavy brown hair with red highlights and wears a sleeveless salmon colored shirt.</p>