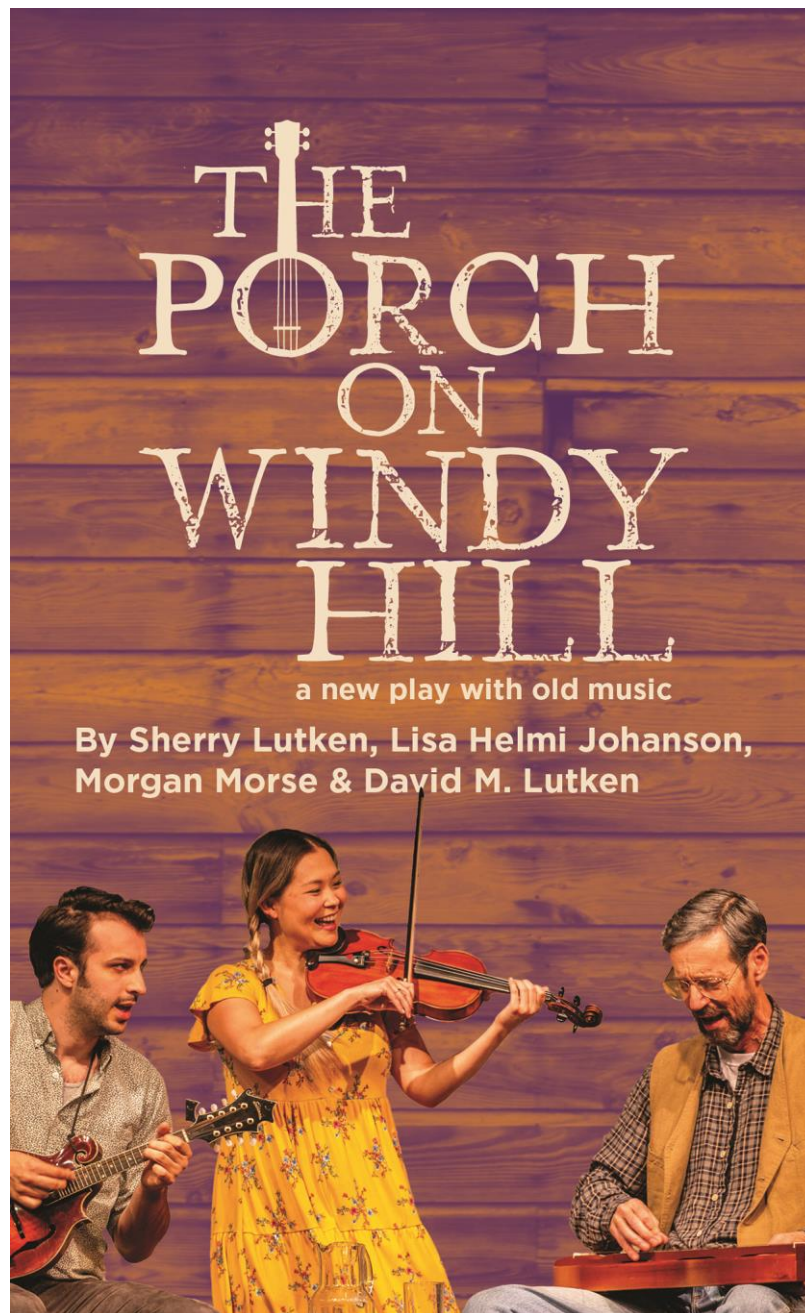


NORTHLIGHT THEATRE



ACCESSIBILITY GUIDE

GUIDE INTRODUCTION

Image Description: A poster for Northlight Theatre's production of The Porch on Windy Hill. The background is made to look like brown, wooden boards. On the left is the image of a man in a gray shirt playing a stringed instrument. Next to him is a woman in a yellow dress playing a stringed instrument. On the right is an older man sitting down and playing an instrument that sits on his lap. Above them are the words The Porch on Windy Hill: A new play with old music. The play is by Sherry Lutken, Lisa Helmi Johanson, Morgan Morse & David M. Lutken. The text is white and faded, and two of the letters are made to look like a stringed instrument.

NORTHLIGHT

THEATRE

Welcome to Northlight’s production of *The Porch on Windy Hill* by Sherry Lutken, Lisa Helmi Johanson, Morgan Morse & David M. Lutken.

This production will run at Northlight Theatre from April 13 through May 14, 2023. 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 12
Frequently Asked Questions.....	pg 13
Reference Photos.....	pg 15

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.
- 9:30pm 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.
- 10:00pm 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.
- 4:30pm 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.
- 3:00pm The show will end.

NORTHLIGHT THEATRE

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: 2 hours with a 15 minute intermission

Act I

The play takes place in Windy Hill, North Carolina, somewhere in the western part of the state- in late spring of 2021. Mira and Beckett, an interracial couple, banter onstage while trying to fix their broken down van. Mira, 26, is a bi-racial Korean and white woman. She is a musician whose life has been interrupted due to a pandemic. Beck, 26, is a white man who is also a musician and has brought his research of American Folk music to Windy Hill. The couple have been camping around in their van for a while now, to get out of their apartment in New York which they had been holed up in for several months.

Mira and Beck arrive at a hootenanny in a local Methodist church, becoming immediately engrossed as the people in the church play “Columbus Stockade Blues”. As the song ends, Mira recognizes the musician Edgar Wilson, who is her grandfather. Mira has not seen Edgar in eighteen years.

Edgar is a 76 year-old Vietnam veteran. The people in the church are having a “hootenanny” as they sing and play. Edgar is a celebrity amongst folk and bluegrass music fans and scholars. Edgar has been living in Windy Hill in a cluttered but well-kept

NORTHLIGHT

THEATRE

house since the 1960's. Ever since his wife died, he has been living alone, with the exception of being brought food by neighbors on a weekly basis.

Mira, Beck, and Edgar go to Edgar's house. Edgar is surprised that their van made it this far. He reveals he was an electrician for 50 years and that he may be able to help them with their van. Beck compliments Edgar's home and they all sit down on the front porch. Admiring how the house looks, Mira feels nostalgic for her childhood at this house. Edgar offers them iced tea and slips into the house. While he is gone Beck freaks out about Edgar Wilson being Mira's grandfather and asks her why she never told him. Mira shuts down Beck's excitement and tells him it's complicated.

Edgar comes out and they begin to talk about the "hootenanny" they attended. Edgar clarifies that they call them "pickin' parties" around here. Mira apologizes for making Edgar leave the pickin' party so early and he explains that most of his fans didn't know he had a daughter, much less a granddaughter. Mira changes the topic and Beck takes over the conversation. He talks about how they've been driving around looking for musicians because he is studying anthropology and music, specifically 17th, 18th, and 19th century Secular and Rural American Folk Music. Beck mentions how cool it was to see and hear Edgar's performance. Edgar reveals that they haven't been able to gather and play for a while because of the pandemic and how someone could have potentially gotten sued if the church allowed them to host the parties during the time.

Edgar asks Mira if she still plays any instruments. Beck goes to grab their instruments, and Edgar grabs his banjo. Edgar starts to sing and play while Beck plays along. Edgar compliments Beck and

NORTHLIGHT

THEATRE

tells Mira to play a verse, pronouncing her name “My-ra”. The song ends and they discuss its history.

Edgar tells Mira how she used to come to the Methodist Church with him and her grandmother when she was younger, pronouncing her name My-ra again. She corrects him this time. He explains to her that Mira’s grandmother’s name was pronounced “El-my-ra”, though she tells him she likes to go by “Mee-ra” these days. The conversation ends up moving to Mira’s musical skills. Beck says she’s good enough for Juillard and Mira says she attended a prestigious program called Interlochen. Edgar asks her to play something for him. A phone ring indoors, and while Edgar goes to answer it, Mira tells Beck that she is weary of playing for her grandfather. When Edgar returns, she plays “The London Symphony #104”. When she is done they all talk about how the song is based on a folk song from Croatia, as well as how many artists from around the world use elements of folk music.

Beck and Edgar talk about the evolution of the music Edgar plays at his pickin’ parties and how he plays music with people he may not like very much because they still know how to play good music. After this, Beck begins to play “Bill Cheatham”. Afterwards, Mira asks Edgar to sing a song for them and he asks her to go fetch her grandmother’s dulcimer from inside the house. When she leaves, Edgar asks Beck about his and Mira’s relationship. Beck says he plans to marry her. They talk about Edgar’s career as an electrician in the town. When Mira returns she reminisces about the past with Edgar. He begins to sing a song that Mira would always want him to sing when she was younger, “Wish I Was a Mole in the Ground”.

NORTHLIGHT

THEATRE

Edgar says he has been hosting pickin' parties for fifty years and they talk about the preservation and future of the parties. Beck gets excited thinking about what the future of pickin' parties could be: new people with new instruments playing together. Mira mentions an erhu, a Chinese stringed instrument. She says that she wishes to learn the Korean haegeum, but right now the erhu is as close as they can afford. Beck and Mira have been playing it for other people at different campgrounds during their travels, to much fanfare. On the erhu, they play "Pretty Polly" for Edgar. Edgar recognizes the song and begins to sing and play along with them.

Mira asks Edgar how the erhu would sound with his other instruments and he explains how some instruments fit in and some don't, like an electric guitar or sounds from a computer. But if someone has an instrument they know how to play and it sounds good, they are always welcome to join them and play. Mira asks if people know that they are welcome to join if they have an instrument they can play well. Edgar says the door is open for everyone but he doesn't reach out to people, like Mira recommends.

Edgar asks Mira and Beck how long they've been camping around. They tell him about three weeks, and explain why they have been doing it. Beck talks about his doctoral dissertation and what he has been doing since graduating. Mira talks about her majors and also how she was laid off due to the pandemic. Edgar tells Mira how strong-willed she was as a child and talks about her mother. When she brings up her father, Edgar does not say anything. Beck interrupts their conversation and realizes where he recognizes Edgar's name from. He pulls out a vinyl that lists Edgar in the credits. They all play a song from the vinyl, "Sail Away Ladies".

NORTHLIGHT

THEATRE

They talk about where they learned how to play the song and Beck mentions how he wishes he had a more direct connection to the music he loves like Edgar and Mira do, as opposed to learning most of it from recordings.

Mira asks about Edgar's time in Vietnam, which causes them to talk about Mira's grandmother and mother. Edgar mentions that Mira's mother met her father while she was away at college, but he can't remember how exactly. Mira says he might know the story of her parents meeting better if he'd ever had an actual conversation with her father. Edgar excuses himself from the situation and goes to put some food in the oven. When he leaves Mira tells Beck about how her mother's parents weren't happy when she brought home a Korean boyfriend, her father. They ignored him and Edgar made a racist comment. She also tells him about another racist instance that occurred during Easter that made her sick when a cousin used a slur when referring to her father. Edgar secretly overhears this part of Mira and Beck's conversation.

Act II

The second act jumps to after dinner. Mira, Beck, and Edgar are playing "Blackberry Blossom". The song ends and they talk about Edgar's job as an electrician while serving in Vietnam. He then talks about the men he met while overseas, and how he kept in touch with some of the locals via letters for years after the war. Beck has been quietly picking the melody of "Down in the Valley" this whole time, and he begins to sing. Mira and Edgar join him. Edgar says he has something for Mira and Beck, so he goes into the house.

Beck asks Mira how she's doing and she says she is okay mostly because Beck occupied her grandfather over dinner with

NORTHLIGHT

THEATRE

conversation. Edgar then returns with a demijohn of moonshine and glasses. They all drink and talk about Wayne Bryson, a local who would always bring a big jug of liquor to the pickin' parties. They continue drinking and Edgar and Mira begin to sing. Edgar goes back into the house to fetch his banjo. They admire Mount Mitchell on the horizon. Beck and Edgar tell the story of the man who the mountain is named after, Big Tom Wilson. Then they sing a song, "Over the Waterfall".

Mira brings up the porch swing that used to be on Edgar's porch when she was younger and they talk about the past. Mira brings up how her mother still plays her dulcimer from time to time and tells Edgar he should call her. He begins to deflect from the topic and tries to leave, moving into the house. Mira gets upset and tells him that he should just reach out. Edgar responds by revealing that he called his daughter on the phone once when she moved away but that nobody answered. Beck decides to jump into the conversation by saying that one phone call in eighteen years is not enough. Mira asks Beck to not get involved, and Edgar says that his wife called their daughter for years after they moved away and they never received a response. Edgar exits into the house. Mira tells Beck that he didn't need to defend her and they start to argue about how hesitant she is to express what she's feeling. Mira tells Beck that no one truly pays attention to her and she needs her own time to open up to him. Beck leaves to take a walk and blow off some steam.

Mira picks up her dulcimer and plays a song, and then calls her mother and leaves a voicemail letting her know that she and Beck are okay. Edgar enters and admits that Beck wasn't wrong in his accusations. He reveals that he believes that Mira's mother moved away and took Mira with her to punish him for the way they

NORTHLIGHT

THEATRE

treated Mira's father. Mira mentions the incident from years ago when her cousin used a slur against her father on Easter. She mentions how the entire family stood around and did nothing, while some even laughed. She reveals that what hurt the most was that he, Edgar, did not stand up for her in that moment. It made her feel like a freak and an outsider, and she told her parents that she hated her grandfather and never wanted to play any of the music she grew up playing. Edgar realizes he made a mistake by not standing up for her, and that he has often thought of that day, and how it cost him his family.

Beckett enters, and Mira decides to go to bed. Edgar invites them to stay the night in Mira's mother's old room, and asks Beck to call him Gar, his nickname. Mira and Beck decide to stay the night at Edgar's. Beckett begins to apologize for overstepping earlier, but Mira cuts him off and has them table that conversation for another time so they can sleep.

The next morning, Edgar is on the porch playing the dulcimer. Mira enters and sings along. Edgar then says, "Thank you" in Korean. Mira responds, in Korean. He brings out a mug of coffee for her, and Mira recognizes it as the mug she used to drink from as a child. Edgar and Mira reminisce about how they would spend mornings on the porch, drinking coffee and hot chocolate together.

Edgar admits that he and Mira's mom always butted heads, long before the incident with Mira's cousin using that slur. That was not the only time he failed to speak up. He admits to failing her and her mother many times over the years. Edgar talks about how he befriended Vietnamese men when he was overseas, but that he never imagined his daughter would marry an Asian man. He was

NORTHLIGHT

THEATRE

unprepared to handle that situation. However, he explains that his perspective shifted during the pandemic, when he heard all these news stories about increased violence towards Asian people, including a shooting in Atlanta that left many women of Asian descent dead.

Mira explains how she felt disconnected from the Atlanta shooting upon first hearing the news. However, after seeing a post of all the victims on social media she realized that this was her fight whether she wanted it to be or not. Mira connects it back to that day with her cousin. Mira reveals the constant worry that everything is about race.

Edgar and Mira hug. Beck enters, yawning and hungover. Beck mentions the photos all around the house, including some from after Mira and her parents moved away. Mira asks her grandfather how he got those photos, and he reveals that her father mailed them to him. Edgar wrote back a thank you letter.

Edgar invites Mira and Beck to stay for breakfast, but the couple explains that they have a long drive to Atlanta for a march. Edgar wishes them well and tells Mira to call her mom. Mira gives Edgar her phone number. Beck says goodbye and Edgar asks him to send over his dissertation when he's completed it.

Edgar offers Mira her grandmother's dulcimer, but Mira tells him to "keep it in the usual spot". Mira says goodbye. They hug and she exits. Edgar watches the van drive away. Then he picks up the phone and dials.

NORTHLIGHT

THEATRE

SENSITIVITY GUIDE

CONTENT NOTES

- A character sticks out their middle finger during the first scene
- Use of a slur against Asian people
- Mention of a dead loved one
- Mention of family separation/schism
- Characters drink moonshine onstage
- There is mention of a real life mass shooting and hate crime involving Asian women
- Characters use the word ass, shit, old-ass, smartass, damn, goddamn, and dick
- The song “Pretty Polly” is sung at one point, which is about a young woman who is killed and buried in a grave.

SENSORY NOTES

- There is live music throughout the entire performance. This music often features foot stomping, clapping, and shouting.
- There are two doors onstage. They each make a slight screeching sound every time they are opened.
- About 20 minutes into Act II, a few of the characters raise their voices at each other as they argue.

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.


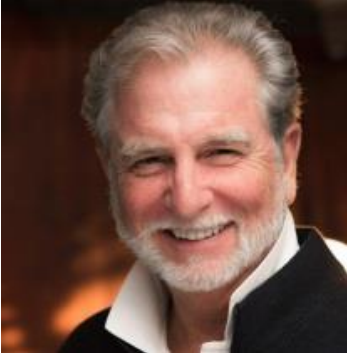


For more information, visit northlight.org/visit/#accessibility or email Ruben Carrazana, Community Engagement Manager, at rcarrazana@northlight.org.

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>The Porch on Windy Hill</i></p> <p>Id: The set is the front of a single story house. The walls of the house are made of faded white wooden boards. The roof goes up to form a small peak with a small window. The front door is green, and there is another door on the right side of the house. The porch in front of the house is made of wooden boards that match the walls. There are various items on the porch, including a wooden bench, two chairs, a crate, and a basket. There is a small step leading from the porch to the stage. There is green lattice underneath the porch and small patches of green grass.</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 hair going silver, wearing a dark jacket over a white collared shirt. He is smiling warmly at the camera against a dark, warm-toned 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 David M. Lutken, a man with short brown hair, wearing a brown and black plaid shirt. He is looking at the camera with a slight smirk against a plain, light-colored background.	<p>David M. Lutken Edgar</p> <p>Id: A man looks at the camera with a slight smirk. He wears a brown and black plaid shirt.</p>
 A portrait of Lisa Helmi Johanson, a woman with long, wavy, light brown hair, wearing a black halter-neck top. She is smiling broadly, showing her teeth, against a dark green background.	<p>Lisa Helmi Johanson Mira</p> <p>Id: A woman with olive skin smiles while looking at the camera, showing her teeth. Her hair falls just below her shoulders.</p>

NORTHLIGHT

THEATRE



Morgan Morse

Beckett

Id: A man looks at the camera with his head turned slightly to the left. He has a light beard, along with a moustache. He wears a white collared shirt.