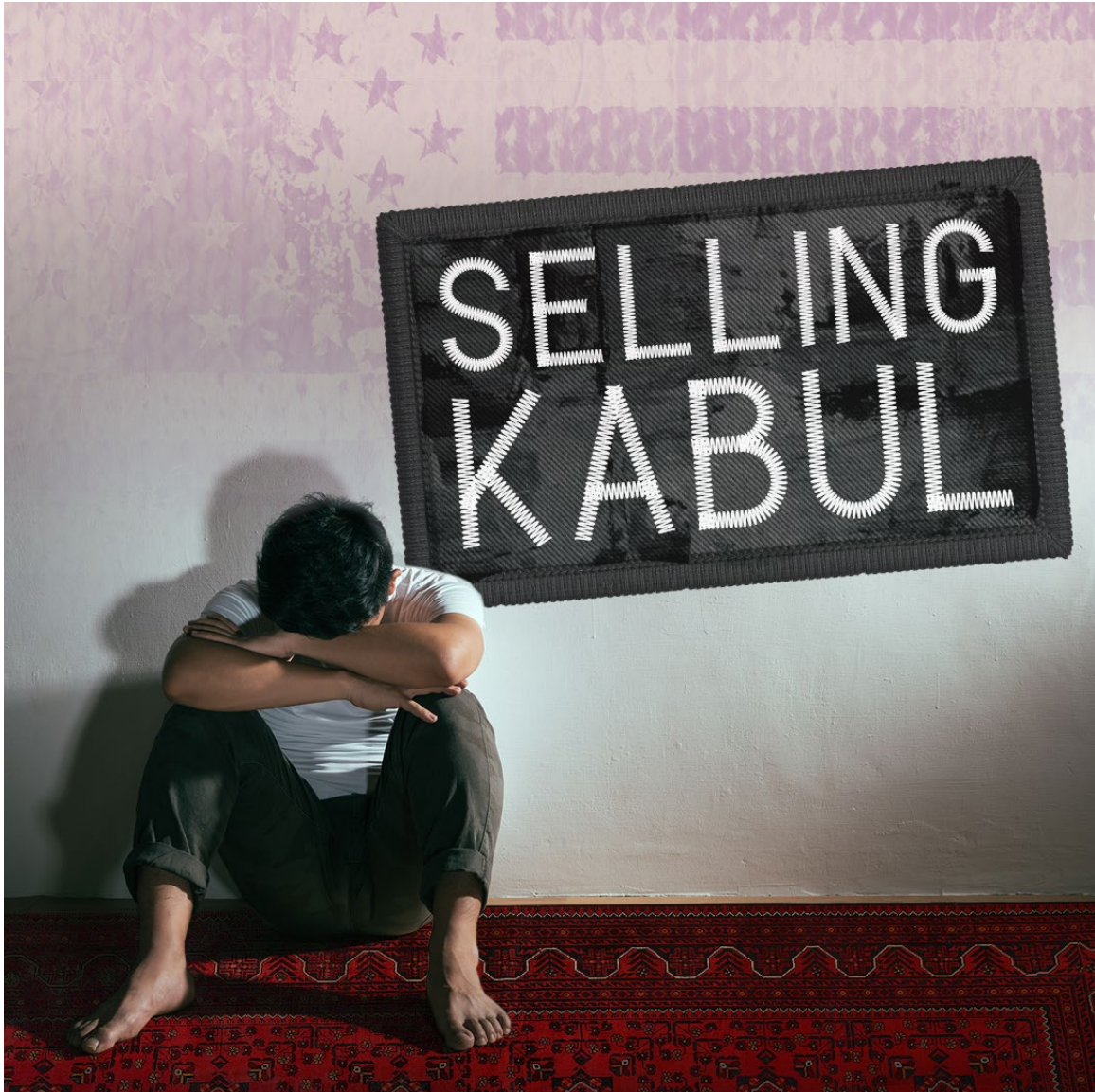


NORTHLIGHT THEATRE



ACCESSIBILITY GUIDE

Image Description: A poster for Northlight Theatre's production of Selling Kabul. A man with black hair and tan skin sits against a white wall, hiding his face in his arms. He wears a white T-shirt and brown pants, and his feet are bare. An ornate red rug covers the floor, and the top of the wall begins to fade into a faint American flag. A large rectangular black sewing patch above him bears the title, Selling Kabul, in neatly stitched white capital letters.

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GUIDE INTRODUCTION

Welcome to Northlight's production of *Selling Kabul* by Sylvia Khoury.

This production will run at Northlight Theatre from January 25 through February 25, 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.
- 9:15pm 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.
- 4:15pm 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.
- 2:45pm 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: 1 hour and 45 minutes, with no intermission.

The play takes place in Kabul, the capital of Afghanistan, in 2013. It is set in a small but well-decorated apartment living room with a television set. It is evening. Taroon, a man in his early 30's, is trying to fix the wifi router, unsuccessfully. We hear a baby crying next door. Suddenly, he hears voices approaching and hides in the closet, trying to be as silent as possible.

We hear his sister, Afiya, talking to a neighbor, Leyla. Afiya enters, reassuring Taroon that they are alone in the apartment. Taroon comes out of hiding and eagerly asks for news of a baby that has just been born. Afiya informs him that the baby is a boy, and that Bibi, the mother, is healthy. We learn that Taroon is the baby's father, and Bibi's husband. Taroon laments that he should have been there for the birth of his son. Afiya is alarmed to find the television still warm, fearing someone seeing the glow while she is not home, but Taroon denies watching it.

Taroon asks for pictures of the baby, but Afiya claims her phone battery is dead. She offers him cookies in celebration. He eats, then prepares to go to the hospital. Afiya tells Taroon that it is too dangerous for him to go tonight. Angrily, he slams the bedroom door. Afiya promises that he will see his son and wife soon. She makes him a cup of tea.

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Taroon complains to Afiya that the wifi router is still broken, and laments the fact that he can't receive messages, especially because he thinks he may receive a message inviting him, Bibi, and their son to America in return for his services as an interpreter for the US military. Taroon has been receiving messages from an American soldier named Jeff, whom Afiya dislikes. She believes that Jeff abandoned Taroon to go back to America, while Taroon considers Jeff his friend. We learn that Jeff wrote letters to the US government commending Taroon's bravery, which Taroon now keeps in a folder.

Afiya begins to sew a patch onto a uniform, which disgusts Taroon because the uniform is to be used by the Taliban. Afiya's husband, Jawid, has been working for the Taliban as a tailor to support them, allowing him to buy the television set in the apartment. We learn that Afiya and Jawid have been trying to have a baby, but despite her hopes, she recently learned she is not pregnant. She gives Jawid's shirt to Taroon to mend, to occupy him. He mends it with perfect, straight stitches.

More paranoid behavior from Afiya draws Taroon's suspicions, and Afiya eventually admits that there was a man from the Taliban circling the floor at the hospital, armed with a gun. Enraged, Taroon resolves to go to the hospital, but Afiya desperately warns him that to leave the apartment is to get their entire family killed. Just as Taroon is about to leave, there is a knock at the door. Taroon hides in the closet.

It's Afiya's neighbor, Leyla. She gossips with Afiya, learning of the baby's birth and making a coded offer to help get the baby to Taroon. Afiya adamantly denies any knowledge of Taroon's

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whereabouts. Leyla notices the perfect stitches on Jawid's shirt, and asks Afiya to show her how to do them, probing for evidence of Taroon's presence. She asks to borrow a sweater, and Afiya narrowly steers her away from the closet where Taroon is hidden.

The two women are interrupted by Jawid arriving home from the hospital. When Leyla briefly leaves to fetch milk for Jawid's coffee, Afiya pushes Taroon to hide from Leyla in the bedroom. Jawid tells Taroon he will be able to see Bibi and his son tonight, temporarily satisfying him.

In Taroon's absence, we learn that Afiya and Jawid have been lying to Taroon about Bibi's health, and that a few hours earlier, Bibi was attacked and pushed down a flight of stone steps by the man from the Taliban, forcing her to deliver the baby early. Her pregnancy was far enough along to deliver the baby healthily. Jawid wants to evacuate Taroon from Kabul tonight. Afiya curses Taroon's stupidity for not covering his face while he was translating.

Leyla returns with milk and peppermint oil, claiming she wants to look for mice in the closet. She is disappointed to not find Taroon. Afiya and Jawid try to get Leyla to leave, but she insists on staying until her son Nabil's continuous crying is impossible to ignore. Defeated, she finally leaves.

Jawid makes coffee, remarking that Taroon is going to have a long night, as Jawid plans to drive him to Afiya's aunt's plum field when darkness falls. Taroon emerges, refusing to comply and once again demanding to see his wife and son. Losing patience, Afiya tells him to get out of her house, but he retreats into the bedroom. While Jawid muses on what the child's life might be like in America, Afiya hugs him, but he flinches at her touch, revealing that a group of

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boys from the Taliban beat him for information about Taroon's whereabouts as he was leaving the hospital. Afiya is shocked to learn that Jawid's Taliban connections have abandoned him, and she determines that the plum field is not enough: Taroon must leave the country tonight. Jawid and Afiya gather cash from various hiding places in their house. Jawid leaves to pay a driver to take Taroon across the border to Iran. Afiya stocks Taroon's pack, informing Taroon of the plan. They wait, anxiously.

There is banging at the door. Leyla bursts in; we learn that the Taliban have been using her for information about Taroon. They have been holding her husband hostage, and have now taken her son, Nabil. Desperate and furious, Leyla begs Afiya to tell her where he is. Afiya blurts out that Taroon is at her aunt's plum field. Leyla leaves, apologizing for what she is about to do: give Taroon's location to the Taliban.

Jawid returns home with news: Bibi's injuries were too severe to recover from, so he has brought Taroon's son home with him. Knowing Leyla is doomed now that she has caused her to unwittingly lie to the Taliban, Afiya gathers money to evacuate Leyla and Nabil with Taroon.

Preparing for his escape, Taroon thanks Jawid for all his efforts to protect him. In response, Jawid expresses regret and shame that he has "sold Kabul for a television set" by making uniforms for the Taliban in order to protect and support his family. He vows that he will not cower the next time an opportunity to resist arises. Taroon remarks that it is not his own strength, but Bibi's, that pushed him to act bravely.

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Leyla bursts into the apartment, followed by Afiya. She rages, then despairs, at the sight of Taroon. Dejectedly, she goes with Afiya to pack Nabil's things for their escape.

In a last moment between Afiya and Taroon, she asks him to act as a father figure to Nabil, and reassures him that Bibi will be waiting for him at their destination. Taroon leaves without learning of Bibi's death or meeting his son. Jawid and Afiya agree to raise Taroon's and Bibi's son as their own, in honor of his parents.

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SENSITIVITY GUIDE

CONTENT NOTES

- The play is set in 2013, in the wake of the conflict between the Taliban and the US in Kabul, Afghanistan, and includes discussion of the Taliban and the American military.
- It is implied that a character may have had a miscarriage in the past.
- Though the play is set against a backdrop of violence, the violence in this play happens offstage and appears only through characters mentioning events that have occurred. Those include:
 - A brief mention of gun violence.
 - A character mentions being beaten in the street by the Taliban.
 - Characters talk about a pregnant character who was hit in a violent attack and pushed down a flight of stone steps. They later mention that the character died due to her injuries.
 - Offstage, a character is taken hostage and it is implied that he will be killed.
 - There is discussion of death.
- The words “fuck” and “shit” are used.

SENSORY NOTES

- During the opening sequence of the play, the sound of a helicopter is heard loudly.
- A character slams a door when leaving the room.

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- At several moments of heightened emotion during the play, there is a high-pitched whine noise that grows louder, and then stops.
- Near the end of the play, a character bangs loudly on the door. She then enters, yelling very loudly in anger and despair. She continues to yell for approximately thirty seconds.

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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






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

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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>Selling Kabul</i></p> <p>Id: The set is the living room of a small apartment in Kabul. The floors are covered in intricate red rugs and gray floor cushions. On the left, there is an entrance door and a shoe rack. Center, a counter divides a kitchen from the rest of the room. On the right, a television, partially covered by orange fabric, rests on the floor in front of the door to the bedroom. A full laundry basket, an electric fan, and a backpack are scattered around the room.</p>



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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 Artistic Director</p> <p>Id: A picture of a jolly older man with a white beard and hair going silver.</p>
	<p>Owais Ahmed Taroon</p> <p>Id: A brown man looks at the camera with a small smile and warm brown eyes. He has wavy hair that's pushed back and his head is tilted slightly. He's wearing a blue shirt with a white v-neck underneath.</p>
	<p>Ahmad Kamal Jawid</p> <p>Id: A man with light brown skin smirks gently while looking at the camera, his head angled and leaning to the right. His face features a light stubble, and he wears a blue jean jacket on top of a faded pink T-shirt.</p>

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	<p>Aila Ayilam Peck Afiya</p> <p>Id: She has hazel eyes and a soft half smile, framed by a fair olive complexion and medium length brown curly hair. She wears a magenta button-up blouse.</p>
	<p>Shadee Voussoughi Leyla</p> <p>Id: A woman in her early 30s with olive skin and dark brown eyes smiles slightly at the camera in front of a light grey wall. Her face is framed by wavy black hair, and she wears a black v-neck top.</p>