THE FALL RADIO PLAY SERIES CONTINUES:

ALL PLAYS ARE AT 7:00PM AT THE LITTLE WHITE SCHOOL MUSEUM
$8 ADULTS, $6 STUDENTS/SENIORS · TICKETS ONLINE AND AT THE DOOR

THE CABINET OF DR. CALIGARi

OCT 24

Horror abounds in this original adaptation of the 1918 silent German film that travels deep into the recesses of the human mind. A doctor at a Berlin mental asylum tries to get to the bottom of a series of mysterious abductions, but the truth is more shocking than he could ever have imagined.

THE APOCALYPSE WILL BE MINE

NOV 28

In this epic conclusion to Limelight's original spaghetti western trilogy, The Ghost finds himself in a border dispute among Mexican freedom fighters, military police, and an army of private detectives, as each fights for control of a valuable silver mine.

♫ WLTC'S HOLIDAY RADIO SHOW
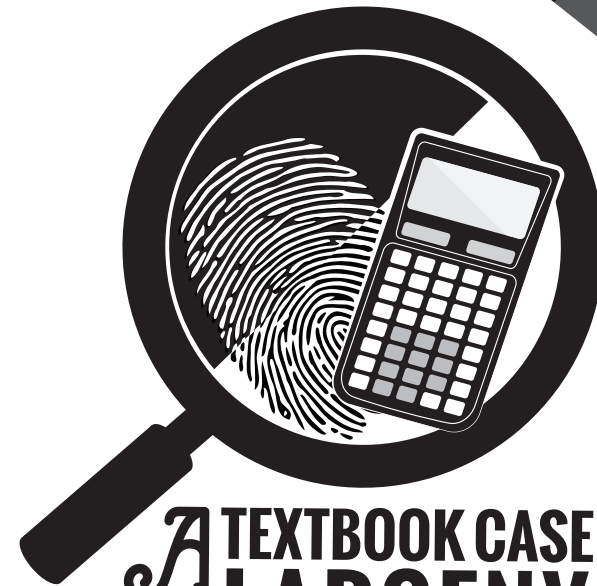
It's A Wonderful Life
A Live Radio Show

DECEMBER 3-5 & 18-19 AT 7:00PM | DECEMBER 19 AT 2:00PM
THE LITTLE WHITE SCHOOL MUSEUM
$8 ADULTS, $6 STUDENTS/SENIORS · TICKETS ONLINE AND AT THE DOOR

For all things Limelight, visit limelighttheatrecompany.org

OSWEGOLAND PARK DISTRICT

the limelight theatre company

A TEXTBOOK CASE OF LARCENY

A HARD-BOILED FILM NOIR DETECTIVE MYSTERY MEETS THE HALLS OF A JUNIOR HIGH

OCTOBER 21 & 22, 2015 · 7:30PM
TRAUGHBER JR. HIGH

THE CAST

Jake Loveland
Casper, a hard-boiled seventh grader

Melissa Miceli/Gracie Anderson
Velma, a friend

Mark Melton
Barton, a friend

Ava Lamb
Leslie, a friend

Elizabeth Garrigan
Martin, a friend

Gamble Davis
Calder, a friend

Ceci Minder/Carson Bierman
Effie, a science student

Hayden Hotchkiss
Tom, the head hall monitor

Jimmy Harrison
Phillip, another hall monitor

Ava Miller
Meta, another hall monitor

Paige Smith
Ms. Rutledge, an English teacher

Sadie Mateja
Brigid, teacher's assistant

Madeline Munsinger
Antoinette, French club student

Grace Misek
Camila, Spanish club student

Sadie Gibson
Henrietta, German club student

Stephen Carico
Eeddie, a bully

Tessa Melton
Debby, an art student

Mike Westpfahl
Dan, a football player

Paige Woodland
Brooke, a science student

Ryan Sendef
Sheldon, a janitor

Random Davis
Sydney, delinquent

Grace O'Reilly
Martha, a student

Gracie Anderson/Gia Lostumbo
Ms. Vargas, school principal

CREW

Director	Brian Brems
Writer/Assistant Director	Ginger Simons
Student Director	Ryan Sendef
Stage Crew	Jake Westpfahl, Allison Sass, Brie Ruggerio, Ryan Sendef
Set Painting	Julie Kiser, Laurie Nevills

DIRECTOR'S NOTE

For both of us, this process has been a learning experience. Brian learned how to work more fully with a script not written by him, and Ginger learned not only the practice of writing a full-length stage show, but seeing that product to the finish through the directing phase. This show came about from our joint appreciation and love for the film noir movement of the 1940s and 1950s, and bringing that style to a kids show seemed to present an interesting challenge. We knew the kids would have some difficulty engaging with the very specific noir style of dialogue and character, but were confident that we could lead them to the right place. Their efforts, along with the set, costumes, light, and sound choices, all derived from noir, have made this show, for us, and them, we believe, a success.

— Brian Brems & Ginger Simons

LIMELIGHT STAFF

Artistic Director	Cori Veverka
Director of Development	Brian Brems
Managing Director	Laurie Nevills
Administrative Director	Michael Leali

UPCOMING AUDITIONS

BRIEF HISTORY

The film noir kicked into full swing in the early forties and lasted into the mid-fifties, spanning World War II all the way into the beginning of Cold War tensions. Many of the themes found in noir films- such as insecurity, alienation, rejection of establishment, inversion of gender roles, and corruption of authority- come from the postwar disillusionment following World War II. Veterans returning from combat found difficulty re-adjusting to society, and the change in gender role dynamics during the war only contributed to a sense of fragility and anxiety. These factors formed the conflicted antiheroes found in the foreground of most noir films.

CINEMATIC INFLUENCES

The hard-boiled dialogue, black and white visuals, shadowy lighting, and convoluted plot found in this play are all inspired by the noir films of the 1940s and 50s (notable examples being *The Maltese Falcon*, *The Big Sleep*, *Murder My Sweet*, *Double Indemnity*, *Out of the Past*, and *The Third Man*). The term "film noir" was coined in 1946 by French film critic Nino Frank, used to describe films that set themselves apart from other "dark melodramas" of the time with innovative visual techniques and dark, provocative themes.

LITERARY INFLUENCES

Originating in early pulp magazines, "hard-boiled" crime fiction became the main source of many film noir plots, and influenced the edgy, quick-witted dialogue uttered by slick noir tough guys. These novels and short stories described private detectives living outside of the law, and sleazy urban settings wrought with crime. Among the frontrunners of this crime fiction were Dashiell Hammett (*The Maltese Falcon*, *The Glass Key*, *The Red Harvest*), Raymond Chandler (*The Big Sleep*, *The Long Goodbye*, *Farewell My Lovely*),and James M. Cain (*The Postman Always Rings Twice*, *Double Indemnity*, *Mildred Pierce*).

DIALOGUE

The dialogue is the show is drawn from two main influences – the noir films and the literature that noir was inspired by. There is an edge, an attitude, a pattern of speaking, as if each line, no matter what its content, is really saying: "What do you think you're lookin' at?" The freedom to extend metaphors, odd turns of phrase, interesting images, and many other verbal tools into the dialogue allows for a world in which these characters are able to express themselves much more richly than we might in real life, and yet, the dialogue rarely seems inconsistent with the people we meet.

LIGHTING

The noir style of lighting is dark and shadowy, emphasizing the duality of good and evil that so many of these films explored. Often, anti-heroes were lit in high contrast, with half of their faces highlighted and the other half in shadow, which often exemplified their comfort outside the law, despite their ultimately moral code. In noir, one never knows what darkness lurks in the shadows.

SET

Our set design is meant to evoke the classic look of the noir films, with their black and white aesthetic, but also the depth of gray scale that allows for a textured, rich image. The backdrop you see was inspired by the old technique of rear projection, which is most often seen in scenes where characters are behind the wheel of a car – the roadway behind them is projected from behind the actors, as previously shot footage tracks with their movements of the vehicle. It never quite looked real, but in noir, the expressionistic effect was often quite enough.