TRUE MINDS
by Joanna Murray-Smith
directed by Natasha Boyd

"needle-sharp social observations and distinctive wit make this the most glittering comedy to date from Joanna Murray-Smith"

Season: 20th Nov. to 6th Dec., 2014

Evenings at 8pm. Matinees: Sundays 23rd & 30th November at 2pm
EXTRA MATINEE – SATURDAY, 6th DECEMBER at 2pm.

Ticket Prices: Adults: $25 Concession Card Holders & Members $22
Groups of 10+ $20 per tkt, Preview & First Night Specials - Groups 50+ - $10 per tkt
(Subscribers requiring to alter their chosen night or reserve their booking are asked to call BEFORE Wednesday 6th November, 2014.)

There has been great enthusiasm for HTC's final play True Minds by Joanna Murray-Smith with 35 attending the play reading back in August to hear more about this new comedic play and 54 people auditioning for the 6 roles over two nights, making for some tough decisions and necessary callbacks.

However, director Natasha Boyd is very proud and excited to announce the cast;
Clare Hayes - Daisy Grayson - familiar to HTC audiences from her roles in The Glass Menagerie, One Flew Over the Cuckoo's Nest and Blithe Spirit.
Jeremy Just - Mitch Carter, Daisy's ex-boyfriend, new to the company and has just finished the lead role in Killing and Chilling Annabel Lee at Brighton Theatre and earlier in the year as the lead in Barefoot in the Park, the VDL entry for Strathmore Theatre.
Cathy Christensen - Tracey Grayson, mother to Daisy - familiar to HTC from many shows such as The Dinner Game, Sylvia, Dancing at Lughnasa and See How They Run.
Ken McLeish - Maxim Grayson, father to Daisy - a recognizable face to many as Ken has worked with many non-professional companies and was last seen at HTC in Breaker Morant.
Blake Stringer - Benedict Perring, Daisy’s fiancé- well known to HTC and just on stage in Amadeus, as well as performing earlier in the year in two other VDL entries The Vortex at Malvern and As Bees in Honey Drown at Brighton.
Julie Arnold - Vivienne Fairfax, mother of Benedict - well known to HTC and recently seen in Little Murders and The Dresser, as well as Wicked Sisters earlier this year at Malvern, and 33 Variations at WLT last year.

Natasha is excited to be working with five new actors and one previously known acting colleague and well supported by wonderful crew; Maureen McInerney as Production Coordinator, Melanie Belcher as Stage Manager. Owen Evans who again leads the set building team comprising Paddy Moriarty, Neville Wilkie, Ian McCabe, Des Harris, Doug McNaughton, Norm Monks and Noel Purdey and working with new set designer Matthew McLaughlin whose talent will be all on show for all to see come November 20! Wardrobe is again in the capable and creative hands of Wendy Drowley, Vicki Ashton and Lois Connor.

Natasha also says how it is a great privilege to be the second only group ever to perform this fun show (having premiered professionally at MTC last year) and with such an experienced and talented cast, fun and creative times abound!

THE COMMITTEE IS DELIGHTED TO ANNOUNCE THE PLAYS FOR 2015.

Please Note: Opening Nights now Fridays plus performances Wednesdays in the 2nd week

PLAY 1 When Dad Married Fury - Fri 20th Feb – Sat 7th March.
by David Williamson – directed by Maureen McInerney

PLAY 2 The Three Sisters – Fri 1st – Sat 16th May
by Anton Chekhov – directed by Joan Moriarty

PLAY 3 The Cripple of Inishmaan - Fri 10th – Sat 25th July
by Martin McDonagh – directed by Bruce Akers

PLAY 4 Quartet - Fri 11th – Sat 26th September
by Ronald Harwood – directed by Brett Turner

PLAY 5 Don’t Dress For Dinner – Fri 20th Nov – Sat 5th Dec
by Marc Camoletti – directed by Chris McLean

More information on the plays will feature in the 2015 Playbill. A copy of the Playbill will be included with the final issue of Prompts coming to you in a couple of weeks.
Heidelberg Theatre Company’s reputation for presenting high quality theatre continues to soar with its splendid production of *Amadeus*. *Amadeus* is playwright Peter Shaffer’s fascinating, fictionalised version of Italian composer Antonio Salieri’s implication in the mysterious death of Austrian classical composer Wolfgang Amadeus Mozart in 1791, aged 35.

Russian writer Alexander Pushkin gave this rumour credibility in his 1830 poetic drama Mozart and Salieri. Set in Vienna in 1823, elderly court composer Salieri claims he poisoned Mozart and offers to explain his story.

In flashbacks to the eighteenth century, Salieri admires and envies Mozart’s compositions, but when meeting the gifted prodigy is appalled by his eccentric personality and naive, childish behaviour. Believing music to be ‘God’s art’, Salieri resents this ‘filthy little thing’ receiving God’s gift of genius. Salieri’s jealousy, betrayal, lies and attempted seduction of Mozart’s wife Constanze, eventually become a war with God, through Mozart.

Bruce Akers’ artistic, masterly direction ensures this compelling, beautifully staged production explores its full potential for drama, humour, irony and emotion. The wonderful cast is headed by Angelo De Cata as Antonio Saliero. De Cata’s outstanding, riveting performance in this powerful role reaffirms his fast-growing reputation as one of Melbourne’s finest stage actors. Mark Briggs as Mozart embodies his character’s vulnerability, emotions, and erratic behaviour with expert flair. Pedro Ramos and Blake Stringer (Venticelllos) add a delightfully entertaining Greek-chorus element, while Cat Jardine as Mozart’s wife Constanze, captures well her common touch, and chemistry with Mozart. Paul Schmidt effectively portrays egalitarian Emperor Joseph II, with strong performances also enjoyed from Paul Kennedy (Count Franz Orsini-Rosenberg), Don Nicholson (Count Johann Kilian Von Strack) and Jim Thomson (Baron Gottfried Von Swieten).

Unfortunately space limitation prevents mentioning everyone individually, but congratulations to all actors. The subtle grandeur of George Tranter’s set design, complimented by Deryk Hartwick’s lighting, is perfect for creating a lavish setting without detracting from characters, and Bravo to the HTC wardrobe team for the magnificent costumes.

Letter to HTC Subscribers from our President

As many members and subscribers would be aware, the Heidelberg Theatre Company has not increased the price of tickets or subscriptions since the 2011 season.

The Committee has reviewed our revenue and expenditure and in order to maintain our high production standards against the pressures of ever increasing costs we have set the following prices for next year’s season.

- The cost of an adult general admission ticket will be $27 and a concession ticket will be $24. Concession tickets will also be extended to include senior’s card.
- Subscription rates will be offered for 5 or 4 plays and group bookings for 10 or more will be $22 a ticket. Flexibook subscriptions no longer available.
- Subscription rates for 5 plays will be $120, with the concession price $96.
- Subscription rates for 4 plays will be $110, with the concession price $88.
- Membership is not included in the subscription rates and is available for an additional cost of $15 per year.

The 2014 season has been very well received by our subscribers and the fantastic audience occupancy rates that we have achieved again this year have been confirmation of our play choices and the quality of theatre that the Company has delivered.

You should be receiving your 2015 Playbill in the mail in the coming weeks with all of the details of the coming season. We look forward to continuing to Deliver affordable quality theatre and hope that you will be back next year to enjoy many more entertaining nights with us.

Heidelberg Theatre Company Inc.

IN 2015 DUE TO POPULAR DEMAND PRE-SHOW SHERRIES WILL BE BACK!!! & WINE WILL BE AVAILABLE FOR PURCHASE.

*WIND IN THE WILLOWS* presented by HTC YOUTH

by Kenneth Grahame
adapated by Ryan Purdey and Erich Fordham
directed by Rhys Purdey

Season: Wed. 17 – Sun. 21 December at 7pm & Sat 20th at 2pm

Tickets: $10 Adult, $5 Children & Students

General Admission Bookings:
online at www.htc.org.au, Box Office on 9457 4117 or at the door.

Young Mole dreams of an adventure, and finds himself right in the middle of one when his home is seized by weasels! With his friends Ratty and Badger, Mole seeks help from the wildly eccentric Mr Toad of Toad Hall, but the amphibian’s obsessions with cars ultimately put the unlikely group of friends through a wild ride of planes, trains, automobiles, fisticuffs and prison escapes before ultimately proving there is no place like home. A must see theatre play for all ages!

**Audience:** Families including children from 7 years

**Running time:** approximately 80 minutes

**Venue:** Heidelberg Theatre Company, 36 Turnham Ave., Rosanna.
AUDITION NOTICE
WHEN DAD MARRIED FURY
by David Williamson
Director: Maureen McInerney

AUDITION DATES:
Sunday November 23rd, 6pm till 9pm.
Monday November 24th, 7pm till 9pm

SEASON DATES:
20th February - 7th March, 2015.
Weeknights and Saturdays at 8.00pm & Sundays at 2pm.

AUDITION DETAILS:
• Auditions by appointment
• Auditions by Appointment only.
• Venue: Heidelberg Theatre Company
  36 Turnham Ave, Rosanna, (opp Rosanna Station)
• Please contact the director by phone-0409655603 or email
  maureen@costumefactory.com.au to make an appointment.

PLAY SUMMARY:
Published in 2012, When Dad Married Fury is a sharp, funny play reflecting
contemporary Australian society. Millionaire businessman Alan has returned to
Australia to celebrate his 70th birthday with his two sons and their wives. Fury, his
new 33 year old American ex-beauty queen wife is with him. Questions of inheritance
loom large! What ensues reveals family resentments and even tragedy previously
hidden by Alan’s rise to wealth and corporate prominence.

CHARACTERS
• Alan Urquhart, 70. Charming, tough self-made millionaire.
• Fury, his glamorous new American wife. 30s
• Ian Urquhart, Alan’s son. Hard and materialistic. Late 40s.
• Sue, Ian’s wife. Ambitious go-getter. Mid to late 40s.
• Ben Urquhart, Alan’s son. Less materialistic and a little more principled than Ian.
  Mid to late 40s.
• Laura, Ben’s wife. Appears not to be so money driven. Mid forties.
• Judy, Laura’s mother just widowed by the suicide of her husband, ruined in one of
  Alan’s schemes. Early 70s.

Ages are approximate.
Educated Australian accents required for all characters
except Fury, who has a middle American accent.
This play requires strong experienced actors, OVER 30 only.

COMING EVENTS AT HTC

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Working Bee with Lunch
OPENING NIGHT – True Minds
Audition – When Dad Married Fury
FINAL NIGHT – True Minds
ANNUAL GENERAL MEETING & XMAS PARTY
OPENING NIGHT – WIND IN THE WILLOWS
CLOSING NIGHT – WIND IN THE WILLOWS

HTC NEEDS AN EDITOR
FOR PROMPTS
You can be
EDITOR
of HTC’s Prompts
in 2015
Like to know more?
Call 0409 550 444
or email:
htc@htc.org.au
TRUE MINDS
Saturdays
8th & 15th November
from 10.00am
lunch is provided
So come along, it’s a great experience and a fun time too!
Working Bees not your style?
How about assisting backstage or front of house.
Like to know more – call the Theatre on 9455 3039

AMADEUS – those costumes!!!

AMADEUS – AN INSIGHT INTO THE OUT OF SIGHT
by Pedro Ramos - cast member
Unfortunately space does not permit the full transcript of Pedro’s article here.
You can read it online at: htc.org.au

Amadeus takes after its namesake in more ways than one. Like the young man from Salzburg, the play can be unruly, demanding, exuberant, uncooperative, and stubborn; it is prone to mishaps and misfortunes, wherein it must simply learn to make do with what it’s been given, and it makes no compromises - it also has a lot of heart and oozes brilliance. Unlike the man himself, however, Amadeus does not achieve the latter effortlessly.

Amadeus had more than its fair share of unexpected changes to adapt to, and we would all have to put in a lot of effort to stay the course. Let’s begin with the fact that Amadeus was being helmed by the esteemed and infamous Bruce Akers, whom inner circleists of the HTC community will know is cursed. I won't tell that story. Some people knew this going in, others, like me, were blissfully oblivious.

Into rehearsals and we had thus far managed to offset any setbacks through diligence and delegation, beautifully coordinated by Christian, Mel, and Mr. Akers. And so we went on, every show, in fear and excitement of what might happen to us next. For just a small moment in time, a moment the size of thirteen shows, our lives acquired a terrifying and thrilling purpose. We had the power. So it would be a battle to the end - and Amadeus was the battleground.

Did we surface from this as victors, successful in our campaign? Or must we too survive to see ourselves become extinct? Well, we all have our opinions; I'll leave you to form your own. My thoughts on the matter are inconsequential, but I will say this: I'm looking forward to the VDL Awards. Vi saluto!

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HEIDELBERG THEATRE COMPANY is a proud member of the VICTORIAN DRAMA LEAGUE

web bookings: www. htc.org.au
General Enquiries: 9455 3039
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