

Interval

There will be an interval of 20 minutes.

Bar and refreshments are available.

Interval drinks may be ordered before the performance.

Loop System

The hall is equipped with a loop system.

Please switch your hearing aid to T.

Mobile Phones

Please have your mobile phone in silent mode in the hall.

Would you like to be an Easingwold Player?

We are always happy to welcome new members,
on stage, backstage and front of house.

Please leave your name and contact number at the ticket desk
or email Richard Wood: rw.tykescript@btinternet.com

Keep in Touch

twitter: [@EasingwoldPlay](https://twitter.com/EasingwoldPlay)

www.easingwoldplayers.com

leave your email address at Galtres Centre reception

Our Next Production

Shakespeare's *The Merchant of Venice*

22nd - 25th April 2015

Reading/Workshop 1st December

(everyone welcome/no obligation to take part in the play)

Auditions 3rd and 4th December 2014

These meetings are all at 7.30pm in the Galtres Centre

Get your tickets now for ...

Another Pantomime

By **GOBBLEDIGOOK**

23rd - 25th January

Easingwold Players present...

Ivan Menchell's comedy

The



Cemetery Club

November 2014

Galtres Centre, Easingwold

Produced by special arrangement with Samuel French, Inc



The Cemetery Club

cast (in order of appearance)

IDA Patricia Wilkes
LUCILLE Bromwyn Jennison
DORIS Linda Smith
SAM Brian Goodyear
MILDRED Barbara Topping



The action takes place in the living room of Ida's house and at a cemetery in Forest Hills, New York.

Time: mid autumn 1980

Act I Scene 1: Ida's living room - one autumn afternoon
Scene 2: The cemetery - later that afternoon
Scene 3: Ida's living room - later that evening
Scene 4: The cemetery - a month later

Act II Scene 1: Ida's living room - 2 weeks later
Scene 2: Ida's living room - later that night
Scene 3: Ida's living room - the next morning
Scene 4: The cemetery - 2 weeks later

Production Team

DIRECTOR
John Roberts,
SET CONSTRUCTION
Neil Grey, John Stenton, John Roberts.
STAGE MANAGEMENT
William Skinner, Pam Broadbent,
Paul Elm, Geof Taylor
PROPS & SET DRESSING
Sandie Tanner-Smith
WARDROBE
Jean Grey, Kate Campbell, Christine Goodwin
LIGHTING
John Stenton, Terry Johnson
SOUND
Walter Rinaldi-Butcher, Jack Roberts
BOOK/CONTINUITY
Loretta Knaggs
MAKE UP
Trudi Lister, Debbie Price
PUBLICITY/PROGRAMME
Richard Wood, Phil Grainger
PHOTOGRAPHS
Walter Rinaldi-Butcher
FRONT OF HOUSE
Susan Rinaldi-Butcher and members of the company

Acknowledgements
David Willis - Screenprint & Display Ltd

Background to *The Cemetery Club*

In the Jewish faith burials occur as soon as is practical after death. At first there is no headstone, only a marker to show the grave. A headstone is prepared and erected later. It is at this point that family and friends gather at the graveside to 'unveil' the headstone. This occasion becomes a memorial and a time for reflection on the life of the deceased. At the end of the ceremony a cover or shroud is removed from the headstone - this is the unveiling.



Flowers are not left at the grave but rather stones are placed on the grave or headstone as a more lasting token. In biblical times graves were only marked with a pile of stones or a cairn. The tradition of putting stones on the grave ensures the perpetuation of the burial site and therefore the memory of the deceased. Nowadays the stones are also an indication that someone has visited the grave and a way for a visitor to participate in the funeral ceremony.

Two other Jewish words in the play which may be unfamiliar are: Schlep: a journey; Maven: an expert

Director's Notes John Roberts

When I first heard of *The Cemetery Club* I thought it sounded rather a dull and possibly dark play. However, once I began reading I loved it and finished the reading in one session. Ivan Menchell's story of three widows meeting once a month to visit their deceased husbands' graves is full of humour. The play also exposes the timeless problems which beset close friends when the arrival of a stranger in their midst threatens to change their close relationship.

There are, of course, serious moments and the play reveals the different ways people cope with the loss of a loved one.

From that first reading I knew that *The Cemetery Club* would be a play for Easingwold Players and that, given the opportunity, I would like to direct it.

The cast are all experienced 'board-treaders' and from the very early rehearsals they began to work without books (a joy to a director). As we all know, the cast are only the visible tip of the production iceberg. The many folk who support a show are an essential part of the production process. I am greatly indebted to those who have given their time and expertise to create the performance we set before you. This includes not only society members but the Galtres Centre staff and others whose patience and generosity have been invaluable. I hope you will enjoy the production as much as I have enjoyed being part of it.



Bromwyn Jennison
Lucille



Brian Goodyear
Sam



Patricia Wiles
Ida



Barbara Topping
Mildred



Linda Smith
Doris