

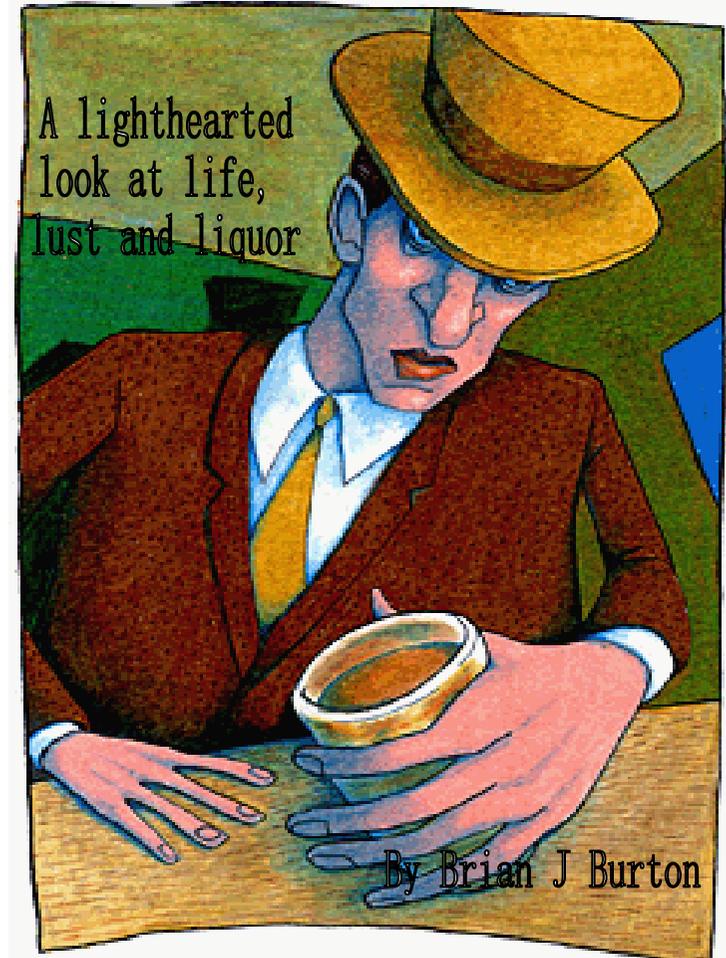
HELLO!

Where you see all
the most
interesting
drunkards

BHADS
Presents

The Drunkard

or The Perils of The Demon Drink



29th & 30th June, 1st July 2006 at 7.30pm
Broad Hinton Village Hall

The Drunkard

Act I

- Scene 1 : The interior of a pretty cottage in Wiltshire towards the end of the 19th Century
Scene 2: A leafy lane in the village - later the same day.
Scene 3: Interior of Miss Spindle's house - some weeks later.
Scene 4: The leafy lane - two months later.
Scene 5: Exterior of the cottage - later the same day.

Act II

- Scene 1: Miss Spindle's house - a few weeks later.
Scene 2: The leafy lane - Ten years later.
Scene 3: The village inn - Two years later.
Scene 4: The leafy lane - several months later.
Scene 5: Interior of the cottage - some weeks later.

Act III

- Scene 1: A street in London—Two years later.
Scene 2: A wretched garret in London - the next night.
Scene 3: The London street - early the next morning.
Scene 4: The same - the next day.
Scene 5: The exterior of the cottage in the village - later the same day

Audience participation is encouraged.

The bar will be open during the intervals.
Please don't allow Edward's plight to stop
you enjoying a drink!!



So what is BHADS?

We are the Broad Hinton Amateur Dramatic Society, formed to produce entertainment for the local community (and ourselves).

If you are interested in taking part in any way, be it on or off stage please contact one of the following:

Jerry Marshall	731734
Sally Cartwright	731050
Alex Laroche	731850
Nick Moakes	731241
Marilyn Martin	731521
Sarah Kromer	731458
Chris O'Neill	731365

The Temperance Movement

Alcohol was one of the biggest curses of 19th-century British towns and cities, where gin palaces flourished in the slums. According to the social reformer George Sims, "Drink gave the poor the Dutch courage they needed to go on living."

If Lancashire was one of the great cradles of the Industrial Revolution, it was also the cradle of one of the great 19th-century moral movements: temperance. Temperance as a moral force had cropped up

in various places across the country but it was in Preston in Lancashire that it found a home.

In 1835, the British Association for the Promotion of Temperance was set up. Its leader was a Preston cheese maker, Joseph Livesey, who had persuaded a small group of Preston men to sign the temperance pledge. At first it was a movement that opposed the drinking of spirits, but it later moved on to advocating teetotalism.



Joseph Livesey

Temperance had begun largely as a working-class movement but it spread quickly around the country. Local and national temperance societies were set up and as the momentum grew and religious groups including the Salvation Army and the Quakers became more prominent, there were pressures to tighten drinking legislation. At its height, between 1876 and 1890, the monthly temperance bulletin went to more than 30,000 people, all of whom would have taken the pledge. Today it is sent out quarterly to 1,000 people.

One of Europe's early temperance leagues was a group of Germans in the 16th Century who pledged to limit themselves to just seven glasses of wine a meal. These were the days, of course, when water wasn't necessarily safe to drink.

The temperance movement continues around the world today.

Is Broad Hinton Ready for Melodrama?

Charles Dickens described good melodrama as like good streaky bacon: the red and the white. Since then it has got a bad press.

The term melodrama (from the Greek *melos*, or *song*) originally referred to musical plays, such as opera, and some nineteenth-century drama in which music heightened the emotional effects of the story. There was a tidy structure or formula to melodrama: a villain posed a threat, the hero escaped the threat (or rescued the heroine) and there was a happy ending. There were stock characters (just like in that other favourite of BHADS, pantomime), and in the end the balance between good and evil came down the right way. Life was simple, ordered and predictable. The usual formula went something like this:

Act I established a strong antagonism.

Act II contained the violent conflict caused by the antagonism from Act I.

Act III resolved the situation in accordance with sound moral principles.

The plot line had to be very simple so that the audience knew the good from the bad. Plays were written featuring standard characters such as the noble hero, the long-suffering heroine, and the cold-blooded villain. Usually the hero and heroine underwent superhuman trials at the hands of unscrupulous forces. Suspense was emphasized; the final reversal of fortunes at the conclusion was extreme: certain death to safety; certain disgrace to vindication; poverty to wealth, etc. There was always a series of plot twists, i.e. discoveries, hairbreadth escapes utilizing secret passages, hiding places, disguises, etc.

And don't think we are not still making melodramas – think Star Wars, Rocky, The Fugitive, and you have the idea...

Cast

Mrs Wilson
Mary Wilson
Squire Cribbs
Edward Middleton
Sophia Spindle
William Dowton
Agnes Dowton
Mrs Miller
Mrs Gates
Mrs Stephens
Sam Adams
The Landlord
Julia Middleton
Arden Rencelaw
An officer of the Law
Villagers, a Clergyman

Jenni Moseling
Rose Aves
Jerry Marshall
Nick Moakes
Sally Cartwright
Ian Fleming
Sarah Kromer
Jenni Moseling
Kenna Wilde
Libby New
Mark Miller
Chris O'Neill
Tasha Moakes
John Hutchings
Ian Winkles
Dave Wong
Jenny Clarke
Candace Gaisford
Dave Eagle
Nick Snow

Crew

Director
Assistant Director
Lighting
Sound
Costumes
Stage Manager
Assistant Stage Managers

Prompt
Set Construction

Front of House

Bar

Posters and Programme

Jane O'Neill
Marilyn Martin
Mark Cooper
Steve Cutler
Sally Cartwright
Dave Eagle
Candace Gaisford
Jenny Clarke
Dave Wong
Nick Snow
Marilyn Martin
Chris O'Neill &
(other members of
BHADS)
Angela Cutler
Andy McCombe
Ellie Dee-Cutler
Caroline Fleming
Kate Marshall
Richard Marshall
Alex Laroche
Ian Aves
Geoff Martin
James Gates
John O'Neill
Des Clarke
Liz Moakes