

Incognito News

OCT/NOV2004*PATRON: DAVID JASON OBE*WWW.INCOGNITOTHEATRE.COM*Reg.Ch:1102558/CLG: 4988774

LOVE, MONEY & MORALS

The Miser

*a play about the confusion
between love and money*

By Molière

Adapted by Miles Malleston.

Directed By Gary Jones

Performances:

Sun. 7th – Sat. 13th Nov 2004.

The cast (well into rehearsals) of Molière's famous morality play includes new, old and returning faces. We have some newcomers in the cast: Darren Gurney last seen in *Under Milk Wood*, Ashley Elvin soon to be seen in the youth production and David McKee in his first production for Incog's. We also welcome back Liz Rimmer and Stephen Russell.

The Miser – written in 1668 is one of Molière's great "character" plays. Molière has a talent for taking a single trait and placing it at the centre of the action, making the entire play revolve around that characteristic. Every time we come back to see the trait play itself out in a new context it seems more and more outrageous. The Miser, Harpagon (Graham Boon), confuses love and money through the course of the play, which provides a fun platform for twisting the language of one into the language of the other.

Harpagon wants to marry Elise to wealthy older man Anselme (David Mc Kee). As for son Cleante (Stephen Russell), Harpagon approves of his Marianne (Liz Rimmer), so much so that he has decided to marry her himself. Frosine (Jennie Mendé), the Molière equivalent of Thornton Wilder's *The Matchmaker*, is in on everybody's secrets and Master Jacques (Chris Goldie), Harpagon's all-purpose servant, slaps on the hats of chef and chauffeur to respond to demands for each. La Fleche (Darren Gurney), in a derby that conjures up visions of an underworld character, is the clever character who finds the Miser's treasure and makes it work in ways never intended.

Other cast members are:

Valere -David Parsons, Elise - Megan McClimont, Master Simon - Iain McFarlane, First Servant -Gary Jones, Second Servant/Clerk to the Justice - Ashley Elvin, Justice of the peace - Brian Davies,

This is a very funny play, which must not be missed. It is very suitable for children from eleven upwards so bring them to (maybe) their first experience of live theatre. There is an early performance on Sunday 6th of November at 6pm., a performance at 8pm. Monday 7th to Friday 12th, On Saturday 13th There is a matinee at 3pm and a performance at 8pm.

MOLIERE

Molière, whose real name was Jean Baptiste Poquelin, composed 12 of the most durable and penetratingly satirical full-length comedies of all time, some in rhyming verse, some in prose, as well as six shorter farces and comedies. As a comic dramatist he ranks with such other distinctive masters of the genre as Aristophanes, Plautus, and George Bernard Shaw.



He was also the leading French comic actor, stage director, and dramatic theoretician of the 17th century. In a theatrical period, the early baroque,

dominated by the formal neoclassical tragedies of Mairet, Rotrou, du Ryer, Pierre and Thomas Corneille, and Racine, Molière affirmed the potency of comedy as a serious, flexible art form. He also wrote a number of pastorals and other indoor and outdoor divertissements, such as his popular comedy-ballets, that depended on a formidable array of stage machinery (mostly imported from Italy) capable of providing swift and startling changes of sumptuous scenic effects.

He was born on Jan. 15, 1622, to Marie and Jean Poquelin; his father was a Parisian furniture merchant and upholsterer to the king. Jean Baptiste received his early education at the College de Clermont, a Jesuit school, becoming a promising scholar of Latin and Greek. Although he proceeded to study law and was awarded his law degree in 1642, he turned away from both the legal profession and his father's business. Instead, he incorporated (1643) an acting troupe, the **Illustre Theatre**, in collaboration with the Bejart family,

probably because he had fallen in love with their oldest daughter, Madeleine Bejart, who became his mistress. At roughly the same time he also acquired the pseudonym Molière. With this company, Molière played an unsuccessful season in Paris and went bankrupt, then left to tour the provinces, primarily in southern and south-western France, from about 1646 to 1658. During these 12 years he polished his skills as actor, director, administrator, and playwright. In 1658 the troupe returned to Paris and played before Louis XIV. The king's brother became Molière's patron: later Molière and his colleagues were appointed official providers of entertainment to the Sun King himself.

In the following 24 years, starting with **The Precious Maidens Ridiculed** (1659), which established him as the most popular comic playwright of the day, and ending with **The Imaginary Invalid** (1673), Molière advanced from being a gifted adapter of Italian-derived sketches and a showman who put on extravaganzas to a writer whose best plays had the lasting impact of tragedies. Unwittingly, he made many enemies. The clergy mistakenly believed that certain of his plays were attacks on the church. Other playwrights resented his continual experiments with comic forms (as in **The School for Wives**) and with verse (as in **Amphitryon**). Famous tragedians such as Montfleury and Hauteroche envied his success with the public and the royal protection he enjoyed. Molière responded by incorporating some of his detractors into his comedies as buffoons and ineffectuals.

In 1662 he married Armande Béjart, a 19-year-old actress who was either Madeleine's sister or (as some of the playwright's rivals claimed) her daughter by Molière. They had one child, Esprit-Madeleine, born in 1665. The marriage led to more than one separation and reconciliation between the playwright and his wife, who was 21 years his junior.

In the late 1660s, Molière developed a lung ailment from which he never recovered, although he continued to write, act, direct, and manage his troupe as energetically as before. He finally collapsed on Feb. 17, 1673, after the fourth performance of **The Imaginary Invalid**, and died at home that evening. Four days later, on the night of February 21, he was interred in Saint Joseph's Cemetery. Church leaders refused to officiate or to grant his body a formal burial until the King interceded. Seven years later the King

united Molière's company with one of its competitors: since that time the French national theatre, the Comédie Française, has been known as the House of Molière.

The strongest influence on Molière's theatre came from the Italian *commedia dell'arte* troupes - with their stock characters and situations - that he encountered during his travels. This influence was enhanced by Molière's sharing of the Théâtre du Petit-Bourbon in Paris with the Italian Players, led by the celebrated Scaramouche. In his longer comedies, Molière immensely refined the *commedia* themes and techniques, setting most of his plots in and around Paris and raising neoclassical French comedy to a plane of artistry and inventiveness never attained before or since. He applied the *alexandrine*, or rhymed hexameter line -- borrowed from contemporary tragedies, many of which he had staged - to a relaxed dialogue that imitated conversational speech.

He also created a gallery of incisive portraits: Tartuffe the religious hypocrite, and Orgon, his dupe; Jourdain the social climber; Don Juan the rebel and libertine; cuckolds such as Arnolphe, Dandin, and Amphitryon; Alceste the stony idealist; Harpagon the miser; Scapin the trickster; Argan the hypochondriac; Philaminte the pretentiously cultured lady; and many more.

Molière's principal short plays (in one or two acts) are: *The Jealous Husband*, *The Flying Doctor*, *Sganarelle*, *The Rehearsal at Versailles*, and *The Forced Marriage*; the longer plays (in three or five acts) include *The School for Husbands*, *The School for Wives*, *Tartuffe*, *Don Juan*, *The Misanthrope*, *The Doctor in Spite of Himself*, *Amphitryon*, *The Miser*, *George Dandin*, *The Bourgeois Gentleman*, *Scapin*, *The Learned Ladies*, and *The Imaginary Invalid*.

FORTHCOMING SHOWS

7th - 13th November

The Miser

by Molière

Directed by Gary Jones

6th - 11th December

Alarms & Excursions

By Michael Frayn

Directed by Andy Mills

24th - 29th January 2005

Sons & Mothers

a new play written & Directed by Gillian Griffiths

1st - 5th March 2005

Youth show

Directed by Vicky York

ROUND AND ROUND AND ROUND WE RAN!

A beautifully hot sunny September Saturday afternoon and an excellent turn out for the rounders challenge at Bethune Park. The forty-five minute warm-up as the players arrived came as a major shock to the system for most people. Sporting talents varied and everyone found muscles they didn't know they had!

SOME (SMUG) WINNERS!!



We persevered and put all the participants names into a hat and picked captains. Cheryl, from the youth group, was the first captain drawn and Simon Darvil was selected as captain of the second team. Teams were then drawn from the hat and battle lines drawn. Sonja "Don't drop the bat" Taylor kindly agreed to referee the proceedings - and boy did we need her - applying strict rules of play - those who caused trouble were threatened with detention afterwards! Twenty four players with limited knowledge of the game was a tough match to referee.

It was a good clean game and played with plenty of spirit.

Cheryl's team containing Sarah, Gillian, Damian, Ruth, Robin, Allan, Huw, Moira, Ann, John and Hazel winning the afternoon by about 14 points to 11 - or thereabouts. It's not the winning that counts, it's the fouling in between.

There were some great shots and catches, disputed points and a wonderful gesture by Cheryl's team

(arm twisted by the ref!) to let Simon's lot have an extra round of batting as things weren't going too well.

The oldies shone through showing that stamina and the will to win still succeeds - that or the pills were working! Demon hitter Brian Davies at one point raced, gazelle like, round the field for a full rounder - putting people a year or two younger to shame. Running Robin (Dunn) scored well for his side. "I feel like I've just got off a horse" he said afterwards. He looked like it too!

Everyone entered into the spirit, charging round knocking over the posts and obstructing fielders, staggering back to the finish.

Ace bowling - in parts - and questionable fielding all made for a fun afternoon. We then retired to the theatre grounds (the coal hole or "that grotty piece of concrete"

as Ruth likes to refer to it) for the BBQ and to eat and drink until the sun went down. Fine weather made for long, restful post-match social with a number of late "We thought the match was at 4 o'clock" arrivals.

THE (GALLANT) LOSERS



Many thanks to Jill Lomas for organising the day, assisted by Ruth Nixon and to Sonja Taylor who supplied the Rounders equipment and kept the game and players in (some sort of) order. A great inclusive social event - more please!

ITG HEALTH & SAFETY

By Simon Darvill –
Incog's Safety expert

Why does ITG need to have a formalized H&S system?

One of the consequences of the ITG becoming a Company Limited by Guarantee (CLG) is that we are now obliged to take our responsibilities concerning health and safety much more seriously. We have in effect become no different from any employer in that we are now liable to abide by the Health and Safety at Work Act 1974 (hereafter known as "the legislation"). But what will this actually mean to the running of the theatre?

The main point is that the H&S arrangements of the theatre are being formalized. What this essentially involves is writing down our practices and intentions. A cornerstone of the way that H&S systems are put into practice is by going round and assessing all the risks involved in doing something. You then decide how those risks can be minimized by stopping doing something that is dangerous or by using something that lessens the risk.

This is currently being undertaken for all aspects of the groups operations. It will encompass everything that carried from storage of costumes to the signage of fire escapes. Once this has been completed it is important that anybody doing work that has had a 'risk assessment' carried out on it has read and understood what the 'risk assessment' says. This is an important part of the legislation – that the employee (in the same way that ITG is the employer in terms of the legislation then ITG members are considered to be employees – however, I wouldn't hold out much hope for being paid!) is as responsible for the safe working as the employer.

IMPACT

The main change is that each production will need to have a H&S 'risk assessment' carried out. I realize that this is something that we have never had to do before but as productions are the single most risky thing we undertake, we really have no choice in the matter. I have tried to make the procedures as painless as possible. This will comprise forms with tick boxes and as little writing as possible. The only time that anything will be need to be written on them is when *YES* is answered to a question. It doesn't matter which cast or production crew is responsible for completing the form, but it *must* be filled in before the first performance. If anybody wants any help in completing them, then I will give any advice I can.

ELECTRICS

The only other thing that will have any immediate effect is on those who use items

at the theatre that 'plug in'. We will in future have to start doing is Portable Appliance Testing (PAT). Without going into too much detail, what this means is that all electrical appliances with a plug used in the theatre must be tested for electrical safety. Anybody who uses anything that plugs in (including drill battery chargers) will have to have them tested and a sticker stuck on them to say that they have undertaken a PAT. This will only need to be done once every five years.

DOING NOTHING?

What if we don't do any of the above? We could carry on the way we have in the past and nothing may happen. We may never have an accident. However, accidents by their very nature are unpredictable and they *do* happen. As we now have to regulate ourselves as far as H&S is concerned, if a serious accident occurs we could have to answer questions such as "*What precautions did you have in place to stop an accident such as this happening?*". The answer "*Well, we never really gave it much thought*" is not acceptable. We have to try and make the theatre a safe and healthy place to operate in.

However, please do not think that this means that we will stop doing things we have previously done. I don't think that we will ever get to a theatrical equivalent of banning the backstroke or hanging-baskets because they are perceived to be dangerous and a risk. The system that I am implementing is there for a number reasons, some of them legal but most of them to ensure that everybody who uses the theatre does so in a safe environment. The only way it will work is if everybody who uses the theatre takes some time, even if only five minutes, to read the H&S documents. Believe me, I not writing them for the fun of it!

If anybody has any questions about any of this, please ask me and I will try and answer your questions.

**Simon's email is: NomisD2@hotmail.com
TEL: 020 8361 1404**

A Funny Way To make A Living

Describing himself as an odd job jobbing writer ITG member Tony Bilbow was pleasantly surprised to be asked by New York University to teach American students how to write television sitcom. Tony says, "*I had visions of a working holiday in NY but instead I'm working at the ICA in London. The students are all very young, of course, but they seem to appreciate the best of British shows, from *Fawlty Towers* and *BlackAdder* to *The Office* and *Green Wing*". Heartened by this evidence of good taste, Tony asked one of his students to name his all time favourite. "*Oh, yeah! *Are You Being Served*."**

End of the Pier

End of the Pier, a new play by Tony Bilbow and Mike Fentiman will be produced at the theatre next year (22-28 May.)

The rehearsed play reading last June was very well received and provided valuable feedback for the authors.

May 2005 may seem a long way ahead but rehearsals will start in March, with auditions a month or so beforehand. There may also be a "normal" play reading even earlier for members who didn't see the June reading.

Cast

5 men and 2 women.

DEREK – late 30s; SUSAN - 30-ish

GEORGE(INA) 30-ish; MAX – 60s

JOE – 70; JIM – 60s; HAROLD – 60s

Please don't rule yourself out if the older ages don't seem appropriate to you. After all, David Longstaff played Harold in the rehearsed reading. Graham Sawtell was Max and Robin Dunn Joe. For the May 2005 production make-up and truthful role-playing can add the necessary years. Tony Bilbow, who will direct, says that he and Mike will happily compromise - good characterisation being far more important than anything else.

If anybody wants to read the play before things get moving, give Tony a ring on 020 8958 4626.

UNDER MILK WOOD

Dylan Thomas' classic work represented the first post-Concorde merge production directed by Colleen Moran and comprising many Concorde stalwarts along with established and new Incognito members.

Regrettably – perhaps due to it being early in the season – the performances were not as well attended as many ITG shows. Many of the performances demonstrated a good understanding of Welsh humour - and accent! Being a 'voice' play originally designed for radio does not always transfer well to the stage and as such it is perhaps advisable to keep set and stage effect to a minimum in order to maintain the flow of this poetic and rhythmic piece.

The opening, with the early morning mist, was effective – except that the smoke gun operator went a bit mad and filled the auditorium with smoke such that the audience could see nothing for about five minutes! Imaginative use of atmospheric lighting with minimal scenery would have greatly enhanced the whole effect. Pools of light bring the various characters – alive and dead might give a cohesive feel to the picture of this town with all its weird and wonderful characters – past and present.

Aiming for a mix of 'realism' in what is essentially a sublimely surreal work can detract from the quality of the overall effect. In this production, the offstage voices of '???' was a mistake such that we lost the sound and expressiveness of two very good and powerful voices – not quite powerful enough however to be always fully audible. Even if they were reading the text, it would have had more impact with them being 'on stage'. Theatre is an illusion and 'story telling'; the cast and audience enter into an unwritten contract to suspend belief for the period of the show – both sides know it and it does no harm to acknowledge the artifice – particular in play like *Under Milk Wood*.

Notable performance were given by '????' and we hope to see ex-Concorde actors in various Incognito shows in the future.

AGM & NEW COMMITTEE

A well attended AGM – technically three meetings as the last AGM of the 'old' charity, an EGM closing the old charity and the first AGM of the new – which confused everyone but resulted in a new management committee (looking much like the old one) at ITG as a Company Limited by Guarantee as follows:-

- Chair – David Longstaff
- Secretary – Jose Cronin
- Business Director – Graham Boon
- Treasurer – Peter Kenyon
- Artistic Director – Brian Davies
- Technical Director – Jose Cronin
- Membership – Ruth Nixon
- Social Manager – Jill Lomas
- Marketing & Comm. – Andy Mills

All the above will be Trustees of ITG along with Robin Dunn who will remain a Trustee. Graham Sawtell will be co-opted as Box Office Manager. The Auditor is again Chris Goldie.

Nick McKie
0208 368 5730

OF SELTZOGENE AND SYPHONS AND INCOGNITO THEATRE

Nick McKie, an occasional hammer-wielder at Incogs, has presented your Editor with a screed establishing the origins of our theatre building.

Everyone seems to have heard that Incognito Theatre Club occupies a building that was once a lemonade factory. The story rests on the 1941 discovery of an oddly shaped bottle by our earliest Incogs pioneers (including Mike Stillwell, proud custodian of the bottle). They had been excavating the compacted earth floor for eventual use as the auditorium.

THE HAMILTON BOTTLE

The bottle is a so-called 'Hamilton bottle' designed to lie on its side so that the cork is kept wet by the contents and does not dry out so releasing the 'fizz'. The bottle has moulded into it 'E Geraut and Co' and thereby hangs a tale. Our building is said to be built 1900ish: it doesn't appear on the 1898 OS map but is there in 1913. Surrounding houses in Holly Park Road already existed in 1898. You may not have it by your bedside for casual reading but may I recommend *The Mineral Water Trade Review and Guardian*? Its issue of January 18 1905 carried this advertisement:

ENGLISH MADE SYPHONS

Write for Samples and Price List. From 18s. per Dozen.

NICOLE'S PATENT GOLD-LINED SYPHONS.

Patentees of the New Self-repairing Long Lever Syphons, and ordinary Long and Short Levers.

SYPHON REPAIRS, ANY MAKE, 6s. PER DOZ.

WORKS:-

HOLLY PARK, NEW SOUTHGATE, LONDON, N.

Syphons and Holly Park are tantalising but hardly specific. The handwritten minutes of the Friern Barnet Urban District Council dated 13 December 1898 and 10 January 1899 are more helpful. They record conditional approval for 'workshop and stores for Mr Nicoli (sic) Holly Park Road'. Thence to the 1901 Census: but first remind yourselves where Incogs is situated - in the space in Holly Park Road between number 106 to the left as you face the Clinic and 104 to the right.

THE NICOLE FAMILY

Occupants of number 104 are Henry and Blanche Nicole and their two children. He is described as a 'Mineral Water Manufacturer' and 'Employer'. It seems reasonable to suppose that 104 and the present Incogs and Clinic sites and the present car park were occupied by the Nicoles and that they manufactured mineral water there.

A question remains about water supply to the factory. Mike Stillwell recalls a gas

supply in 1941 but no water. Options are that either the supply was removed pre-1941 or that water was drawn from the dwelling house (supplied by the **Barnet District Gas and Water Company**) or that water was brought to the site in containers.

Kelly's Post Office Directory of 1902 confirms and develops the story. It shows Blanche Nicole as 'proprs' (?=proprietress) of the **Barnet Aerated Water Company Ltd** of 104 Holly Park Road.

INDENTURE

The Public Record Office at Kew holds records of dissolved companies: there you can see the handwritten Indenture dated 20 April 1899 which creates the limited company with Blanche and Henry as directors. You will note dear reader the closeness of the building approval (10 January) and the company formation on 20 April 1899.

The best we leave till last. The indenture lists in detail all the paraphernalia of a mineral water manufacturer of 1899:-
"Machinery and Plant as erected in factory at Holly Park Road aforesaid, consisting of 3 and a half HP Crossley Gas Engine, 40 Gallon Cylinder with pump, gold lined, two 2 and a half inch pumps, Rocker cylinder gold lined, two syphon filling machines, gold lined, three syphon filling machines, one of which with syrup pump, one volcanic machine,

complete with pump and bottle filler. One only 1HP Boiler, Shafting for

the above together with three Horses, one pony, one van, one trap, two sets of harness, five carbonic gas tubes, three hundred syphons, three dozen selzogenes, one gross screw bottles, thirtynine one dozen cases for syphons and thirtysix two doz cases for bottles"

So as we sit in the auditorium suffering the occasional longueur we can imagine three horses and a pony dozing somewhere near, and above us three syphon filling machines (one with syrup pump) waiting tomorrow's labours.

Henry died in 1904 aged 51. The advertisement of 1905 still speaks of Nicole and patent syphons so we can suppose business carried on in some form. The company solicitor wrote on 26 May 1905: (Henry) *"died some two years ago and since then what business remained was*

carried on or managed in some way by a Mr Bull who now carries on a business on the premises.....we ask you to strike the company off the register”

BLANCHE NICOLE

It seems from the cessation of business at his death that although, as we shall see, Blanche had powerful family background in mineral water, Henry ran the show at Holly Park. The story ends here - or have we forgotten the bottle?

Blanche was born Blanche Julia Geraut: she had two sisters Eugenie and Elise, 6 and 5 years older. Their father was Eugene Geraut. His company had been “50 years” in the syphon business when a company advertisement appeared February 18 1900. An early will shows that he handed the business on to Eugenie and Elise in about 1888 and they carried on until at least 1901 when the Census shows Eugenie as a ‘Seltzogeniser Glass Syphon Manufacturer’ and ‘Employer’. In the same will he describes himself as a ‘manufacturer of soda water apparatus’. He died in 1899. Eugenie married Herbert Hewitt a ‘dispensing drug chemist’ and Elise married Henry Butler who I think became involved in the business. Blanche opted out of her share of the business when her sisters took it on in 1888. What she did from then on I don’t know, but it is known that she and Henry set up as the **Barnet Aerated Water Company Ltd** in early 1899.

THAT BOTTLE AGAIN

We at last come to the bottle. The three sisters were all in the world of mineral water and syphons. Perhaps Blanche filled bottles for Eugene and Co: she may have bought them in for filling and resale: it’s fanciful to suppose our bottle was discarded by someone working in the factory - surely there was enough mineral water there in any case, and what about the deposit on the bottle? We only know that ‘**E Geraut and Co**’ was her sisters’ company and that the bottle was one of theirs. Eugene bequeathed the family vault in Finchley cemetery to Henry Butler. Unsurprisingly it is now largely overgrown but inscriptions can be read and the cemetery record is clear:

Elisa Marguerite interred 1 10 1884 (Eugene’s wife)
Eugene 25 11 1899
Elise Blanche Butler 8 6 1885 (Henry’s daughter aged 0)
Henry T Butler 13 12 1928
Elise Butler 1 9 1941 (Henry’s wife, Blanche’s sister aged 82)

Blanche died 8 5 1943 from Whittington

Now for the Henry James Nicole story: we know it from 1899 on - that is the Incogs and **Barnet Aerated Water Company Ltd** story. Henry has a forgotten place in mineral water history. His father was a watchmaker: when he married in 1887 he described himself as a watchmaker and his death certificate describes him as a watchmaker and jeweller. It’s likely that he could repair, probably make and design, intricate pieces. It’s clear that he used his talents in the commercial battlefield not wholly in manufacturing aerated mineral water (a fairly simple procedure of passing gas through water) but in the tricky area of designing the device to hold the aerated water in the bottle (or so-called vase), then to allow the water to be used at will. Patents speak of Taps for Seltzogenes and Syphons, and variations on a theme: improved valves, improved methods of fixing the head to the vase, ways of treating the internal metalwork with e.g. gold or silver to prevent the water being contaminated, sleeving the metal parts with celluloid with the same object. (Seltzogene was an earlier name, as was Gazogene, for what was later known as the soda syphon)

Blanche’s patent number 5379 of 1899 submitted in her name from “Holly Lodge, Friern Barnet” is typical of the three Blanche Nicole patents and 2 Eugene Geraut patents I have copied, and because I think it likely to have been Henry’s work, knowing his background, I speculate that his particular contribution to history was his work on syphon taps or heads. Somehow Henry had secured 5 patents in the two years 1889/90 (were they his work or did he buy the rights to the patents?) in the UK, Austria, France, Hungary and Belgium.

THE IDRIS CONNECTION

A limited company was created in 1891 - the Glass Lined Syphon Company Ltd - with Henry as a shareholder committing his patents to the company and three other shareholders who together made up Idris and Company (remember ‘*I drink Idris when I’s dry*’?) They committed 2 patents of their own to the venture.

The legalese and complexities of the Indenture are too much for me, but the certain fact is that the new company was to supply Idris and company with syphons of a

specified standard: this supply was somehow linked to the life of the patents. My

Aerated Water Company Ltd. So Henry had a part in Idris Company history - a company formed in 1873, with assets of £215,000 in 1893 and acquired by the Beecham Group in 1967.

THE STORY CONTINUES.....

That is the story so far. If any dear reader can add anything to the story, or amend please let me know. I’ve not given references but unless you see ‘seems’ or ‘I think’ I’ve got or can identify the source document.

This is a first shot at the story and there are things I’d still like to do: a trial dig at Incogs to see if any new confirming item turns up. Maybe try to identify precisely the 1899 operation at the factory from the plant and machinery set up there (pretty unlikely). How did Herbert Hewitt come to own the factory in ?1907 then receive rent for it then sell it to the MCC in ?1937? Was it connected somehow with the building of Holly Park Council School (for 300 juniors) in 1908? Identify surviving family. Have they photographs? Who was the Mr Bull who succeeded Henry? In the 1899 indenture Blanche refers to an associated business name, D A Nicole: who he.....?

The above a further historical background to the theatre will soon be available on the re-vamped Incognito website.

ITG COSTUME HIRE

Available for hire at reasonable rates a large selection of modern & period costumes including complete sets for:

A Man For All Season
Les Liaisons Dangereuses
Daisy Pulls It Off
Trelawny of the ‘Wells’
Women Beware Women

Contact: 020 8441 1221
for further information or,
email: Enquiries@Incognitotheatre.com