

Waverley Cemetery



Who's Who

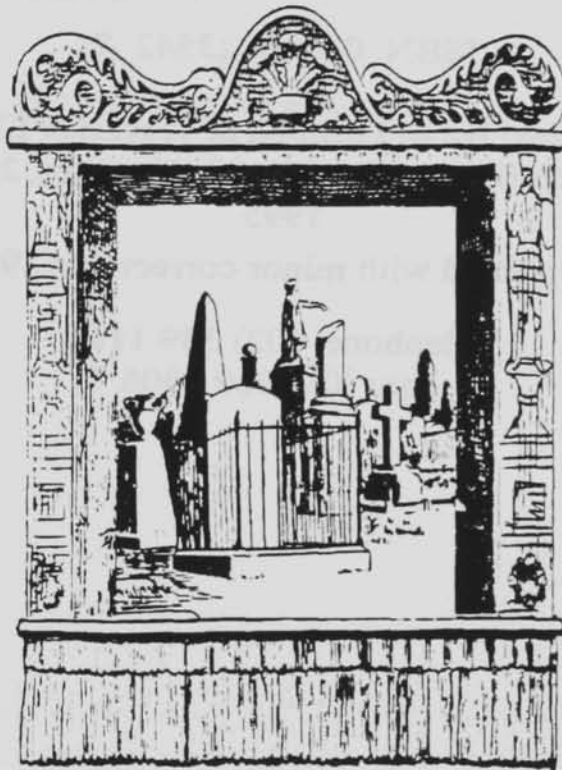


H. B. ...



Encore

Waverley Cemetery Who's Who Encore



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INTRODUCTION

“WAVERLEY CEMETERY WHO’S WHO ENCORE!” features stars and supporting players of Australia’s theatrical history who brought a world of make-believe, imagination and entertainment to thousands. In life they knew each other on and off the stage. In death they rest in peace together in the cemetery by the sea.

This book is not intended to provide full biographical information, but merely to give a glimpse into a forgotten world and recall to centre stage these ‘dramatis personae’ for one last ENCORE!

The 41 acres of Waverley Cemetery are beautifully situated on the coast overlooking the ever-changing sea. 1877 Saw the first funeral and the grounds now hold some quarter-of-a-million burials in 48,000 graves. Waverley Council administers the cemetery which remains open to further burials.

‘Walks Through History’ were commenced by Waverley Library in Bicentennial year and hundreds of people discovered the cemetery’s heritage during those guided tours. The library now turns its attention to recording the many famous and interesting people who are buried there. On-going research will, no doubt, discover more names to add to this cast of characters and files are available to researchers in Waverley Library’s Local History Collection.

Acknowledgement is made to Marian Pringle, Technical Services Librarian, Waverley Library, for her much appreciated assistance.

PROGRAMME

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ACT 1.

ACTOR-MANAGERS



George Rignold

Marie Braybrook Rignold

Alfred Dampier

Robert Brough

Florence Brough

Harry Rickards

Eduardo and Giulia Majeroni

GEORGE RIGNOLD

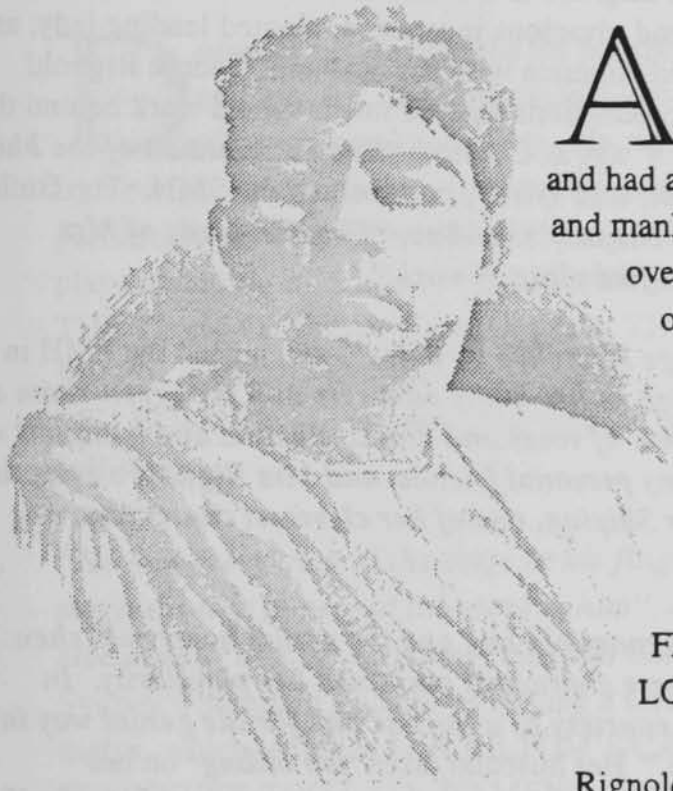
ACTOR-MANAGER

BORN: 1839, Birmingham, England

DIED: 16 December, 1912, Middle Harbour, Sydney

AGED: 73

GRAVE: 2803 Church of England Select, Section 7



A lavish production of HENRY V made George Rignold a matinee idol and as a spectacle it exceeded anything previously presented. He was tall and lithe and had a well-proportioned figure. His countenance was frank and manly, he had a well-attuned voice and women fought over handsome George. Rignold became the grand man of Australian theatre, leasing Her Majesty's Theatre Sydney, producing and acting in such plays as MACBETH, JULIUS CAESAR, THE MERRY WIVES OF WINDSOR, A MIDSUMMER NIGHTS DREAM, OTHELLO, TOMMY ATKINS, IN THE RANKS, JOSEPH OF CANAAN, UNCLE TOM'S CABIN, THE THREE MUSKETEERS, FLESH AND THE DEVIL and LIGHTS O' LONDON, as well as numerous revivals of HENRY V.

Rignold was an unequalled stage manager, a most entertaining companion, a Shakespearian scholar with a phenomenal memory for fine poetry and a clever raconteur. His real name was George Richard Rignall. Actress Marie Braybrook (q.v.) was his first wife, and his second was Georgina, the daughter of another grand man of the theatre, George Coppin.

"Exit George Rignold", wrote The Bulletin. "In the first hours of the week the curtain fell on George Rignold, the most picturesque figure the Australian stage ever saw. Rignold was greatly respected by the play-going public, and loved and esteemed by his friends. No more genial, kindly, unspoiled human being ever lived. And possibly no one who ever came on earth had a better time or happier life." The hero of Agincourt's standard, which flew from Rignold's Middle Harbour home, was lowered to half-mast upon his death and at the funeral it was wrapped around his coffin and lowered into the grave. He is buried with his two wives and the grave is in need of considerable repair. The headstone quotes from Shakespeare's JULIUS CAESAR, *"His life was gentle and the elements so mixed in him That nature might stand up And say to all the world This was a man."*

(Source: Waverley Cemetery Archives; Australian Dictionary of Biography; Dictionary of the Australian Theatre 1788-1914 by Eric Irvin; Entertaining Australia; Theatre in Australia by John West; The Bulletin 12-4-1890, 2-11-1897, 25-3-1899, 19-12-1912; Sydney Morning Herald 30-8-1876, 2-10-1897, 17-12-1912, 19-12-1912)

Illustration of George Rignold as Marc Antony 1889, "Entertaining Australia"

MARIE BRAYBROOK RIGNOLD ACTRESS

BORN: 11 November, 1842, England
DIED: 25 February, 1902, Paddington, Sydney
AGED: 59
GRAVE: 2803 Church of England Select, Section 7

Marie Braybrook began her career in England as a comic actress. She was an accomplished dancer, a beautiful and vivacious ingenue, a talented leading lady, and a sound character actress. She toured America with her husband, George Rignold (q.v.), appeared opposite him in many of his productions and did much valued work behind the scenes for his company. Her role in HENRY V was as Chorus. *"Her declamation of the blank verse was at all times marked by dignity, music and spirit"*, commented the SMH. The Bulletin reviewed her appearance in MY JACK at Her Majesty's in 1891, *"The blind lady of Mrs Rignold is a harmonious, clean-cut and dignified piece of work."*

"Saturday was the anniversary of Mrs George Rignold's birthday", announced the SMH in 1893. *"The esteemed artiste was not forgotten by her many admirers and the green-room at Her Majesty's Theatre was turned into a bower of roses and lillies. Baskets and bouquets were sent from The Front of House Staff and many personal friends, and Mrs Rignold's reception upon the stage in ROMANY RYE as Mother Shipton, one of her cleverest characters, was most enthusiastic."*

In her obituary, the SMH wrote, *"As the malignant old hag and the genial hearty old shew woman, Mrs Rignold played excellently. These characters sustained her popularity. In private life Mrs Rignold was known for her courtesy as a hostess and for the genial way in which she made all her visitors feel at home."* Her husband takes 'top billing' on her headstone: *"Erected by George Rignold In Loving Remembrance of his true and loyal wife Marie Braybrook Rignold."* And a quote from HAMLET: *"If it be now, 'tis not to come; If it be not to come, it will be now; If it be not now, yet it will come; The readiness is all."*

(Sources: Waverley Cemetery Archives; Australian Dictionary of Biography; The Bulletin 18-4-1891; Sydney Morning Herald 13-11-1893, 26-2-1902)

Illustration: Theatre Royal Programme

ALFRED DAMPIER

ACTOR-MANAGER

BORN: c.1848, Horsham, Sussex, England
DIED: 23 May, 1908, Paddington, Sydney
AGED: 60
GRAVE: 4095 Church of England Select, Section 19

Dampier is remembered for his spectacular nationalistic melodramas that were the staple of colonial audiences. He was a leading figure in Australian theatre for more than 30 years; a performer, writer and promoter of new Australian plays including *ROBBERY UNDER ARMS*, *FOR THE TERM OF HIS NATURAL LIFE*, *THE MINER'S RIGHT* and *MARVELLOUS MELBOURNE* which concluded with the heroine's horse winning the Melbourne Cup (off stage).



"He had every trick of the stage at his finger's ends, but always strove to overcome the staginess that appeared inherent in him", announced *The Bulletin*. *"He was a good elocutionist and an excellent character actor."* For a considerable time Dampier managed Sydney's Standard Theatre producing a series of dramas, interspersed with Shakespearian nights, which included *UNCLE TOM'S CABIN*, *AN ENGLISH LASS*, *HELEN'S BABIES*, *IT'S NEVER TOO LATE TO MEND*, *MACBETH*, *OTHELLO* and *ROMEO AND JULIET*.

"Dampier's Captain Starlight in ROBBERY UNDER ARMS is a fine piece of work," wrote *The Bulletin*. *"The occasional revival promises well for many years to come provided, of course, that Dampier plays Starlight - for Australia couldn't imagine any other man in the part."*

His monument has a finely carved profile; a book of Shakespeare; and the inscription: *"An accomplished actor A cultured playwright. 'Life is but a waking shadow A poor player That struts and frets His hour upon the stage And then is heard no more'."*

(Source: Waverley Cemetery Archives; Australian Dictionary of Biography; Theatre in Australia by John West; Oxford Companion to Australian Literature by William Wilde, Joy Hooton, Barry Andrews; Australian Stage Album by B. Carroll; *The Bulletin* 26-11-1898, 28-5-1908, 4-6-1908)

Illustration of Alfred and Lily Dampier: "Australian Stage Album" - Brian Carroll

“Shoot oop Dar-lin’”

ROBERT BROUGH

ACTOR-MANAGER



BORN: 1857, London
 DIED: 20 April, 1906, Darlinghurst, Sydney
 AGED: 49
 GRAVE: 2416-7 Church of England Select, Section 6

“When the history of the Australian Stage comes to be written”, announced the Daily Telegraph, “the name of Robert Brough will figure conspicuously. No actor has gained a more permanent abiding place in the hearts of Australasian playgoers.”

Robert and his wife, Florence, were affectionately known as The Broughs. He formed a comedy company with Dion Boucicault Jnr and presented the most polished ensemble performances ever seen in Australia. The Brough-Boucicault Company became the standard against which all other Australian performances were measured and were hugely popular. The Bulletin reported in 1893: *“Brough and Boucicault are in Adelaide. Their absence will send up the Sydney suicide rate.”* Among the many plays performed over the years were THE MANOEUVRES OF JANE, DR BILL, A PAIR OF SPECTACLES, THE WALLS OF JERICHO, MAGISTRATE, TANQUERAY, DANDY DICK, NIOBE, LADY HUNTWORTH’S EXPERIMENT, THE AMAZONS and AN IDEAL HUSBAND.

The Bulletin’s obituary sadly reported: *“The death of Robert Brough leaves a great dreary gap in Australian theatrical art. It is difficult to think of any other artist who would be quite so much missed. Australia sent a vast amount of blossoms to his tomb, and wondered at the incongruity of anything so cold and solid and heavy as a tomb associated with the name of laughter-making Robert Brough.”* Among those attending his funeral were J.C. Williamson, George Rignold (q.v.), Bland Holt, Carden Wilson (q.v.) and John Leete (q.v.).

(Source: Waverley Cemetery Archives; Australian Dictionary of Biography; The Bulletin 26-8-1893, 11-7-1896, 26-4-1906; Daily Telegraph 21-4-1906; Sydney Morning Herald 23-4-1906)

Illustration of Robert Brough: The Bulletin 24-1-1891 p13

FLORENCE BROUGH

ACTRESS

BORN: 1858, London

DIED: 7 January, 1932, Sydney

AGED: 63

GRAVE: 2416/7 Church of England Select,
Section 6.

Florence Brough was the regular star of the Brough-Boucicault Comedy Company which played in the luxurious smaller theatres and set high admission prices to keep out the gallery roughs. Known professionally as "*Mrs Robert Brough*", she usually played opposite her husband in comedy or George S. Titheradge in drama.

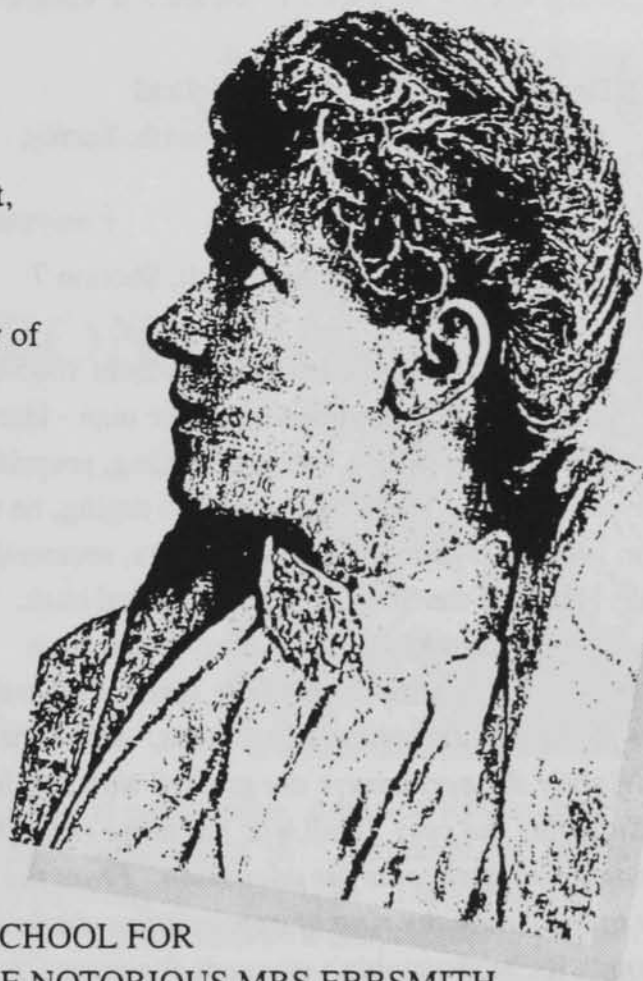
Titheradge and Florence Brough became renowned for their subtle, sophisticated encounters in the leading roles of society dramas. Among her plays were

MUCH ADO ABOUT NOTHING, THE SCHOOL FOR SCANDAL, A MOTHER OF THREE, THE NOTORIOUS MRS EBBSMITH, BEAUTY AND THE BARGE, SOPHIA, THE IDEAL HUSBAND, MID SUMMER NIGHT, THE VILLAGE PRIEST, THE AMAZONS and THE SECOND MRS TANQUERAY. She had a talent for both comedy and tragedy and her portrayals of deep emotion were always impressive.

"Australia owes a great deal to the The Broughs", reported The Bulletin. *"Probably no theatrical combination has done so much for dramatic art in the Commonwealth. They have at different times presented a brilliant galaxy of actors; they have made us acquainted with the very best work in modern comedy; and their triumphs have always been won by art. They relied solely on good plays and good acting for their success."* Mr and Mrs Brough were two of the most popular figures of the stage in this part of the world. Florence is buried with her husband.

(Source: Waverley Cemetery Archives; Australian Dictionary of Biography; A Biographical Register 1788-1939; Entertaining Australia; The Bulletin 22-2-1896, 3-10-1896, 22-6-1905, 22-2-1903, 13-1-1932; SMH 8-1-1932; Daily Telegraph 21-4-1906)

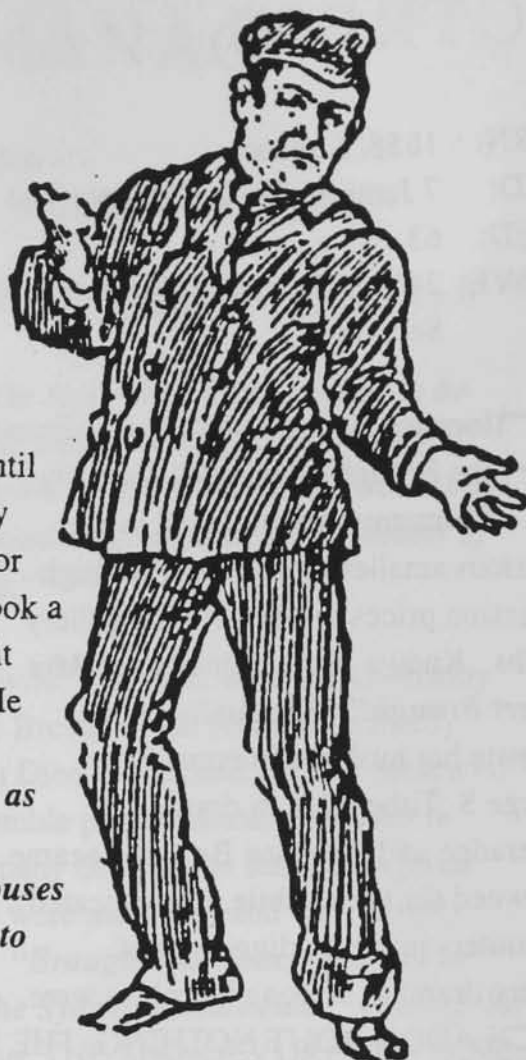
Illustration of Florence Brough: The Bulletin 31-8-1889 p7



HARRY RICKARDS

COMEDIAN, THEATRE PROPRIETOR

BORN: December 1847, London, England
DIED: 13 October, 1911, Thornton Heath, Surrey,
England
AGED: 65
GRAVE: 854-5 Church of England Vault, Section 7



The style of vaudeville in Australia from 1895 until the early 1930's stemmed from one man - Harry Rickards, Australia's Vaudeville King, proprietor of the Tivoli Theatre Circuit. At his wife's urging, he took a long-term lease on Sydney's Garrick Theatre, renamed it the Tivoli, Home of the Stars, and never looked back. He employed the best vaudeville and variety talent from around the world. *"The success of Mr Harry Rickards as a caterer for public amusement continues,"* wrote the SMH. *"Nightly the performers are greeted with full houses and on Saturday the cosy Tivoli was not large enough to accommodate the applicants for admission. From the overture to the finale the ring of appreciation marked every item."* Rickards couldn't persuade the great Caruso to visit Australia but he succeeded in engaging the American escapologist Harry Houdini, and such headliners as Little Tich, Chung Ling Soo, Harry Shine, Richard H. Douglas, Signor Ugo Biondi, Charles Dumont the diabolist, Arthur Tinsley (q.v.), and W.C. Fields an American comic juggler who was best in the comedy party of his business.

Rickards was a singer in the tradition of the *'Lion Comique'* and was associated with such songs as *'Lardy Dardy Do'*, *'Up I Came with my Little Lot'* and *'That's the Sort of Man We Want in England Here Today'*.

His actress wife, Kate, died at sea in 1922. Their daughter, Noni, appeared on the Tivoli circuit as a light and tuneful singer. She is buried in her father's vault. When Harry Rickards died he left a fortune of 135,000 pounds and one of the world's most important vaudeville circuits. His remains were brought from England to Waverley Cemetery and amongst the many floral tributes came one from Dame Nellie Melba.

(Source: Waverley Cemetery Archives; Australian Stage Album by Brian Carroll; Australian Encyclopaedia; A Biographical Register 1788-1939; British Music Hall, An Illustrated Who's Who from 1850 to the Present Day by Roy Busby; The Bulletin 21-4-1900, 6-8-1903, 4-11-1909; Daily Telegraph 1-6-1895; Sydney Morning Herald 16-10-1893, 13-11-1893, 19-10-1898, 12-9-1899, 17-2-1908, 25-12-1911, 25-3-1921, 20-9-1922)

Illustration of Harry Rickards: Daily Telegraph, 1-6-1895 p10

EDUARDO MAJERONI

ACTOR, THEATRE MANAGER

BORN: 1840, Bergamo, Italy
DIED: 20 October, 1891, Sydney
AGED: 51
GRAVE: 1033 Roman Catholic Select, Section 8

GIULIA MAJERONI

ACTRESS

BORN: 21 June, 1850, Italy
DIED: 8 August, 1903, Melbourne
AGED: 53
GRAVE: 1033 Roman Catholic Select, Section 8



Signora Majeroni was the niece of the great tragedienne, Adelaide Ristori, and it was with her company the Majeronis came to Australia in 1875. Eduardo and Giulia remained and had successful seasons between 1877 and 1891. They both had a powerful stage presence and their repertoire included their own adaptations in English of contemporary Italian dramas. Eduardo made a deep impression in *QUEEN ELIZABETH* as a courtly and impassioned Essex, and Giulia in the title role displayed her ability to the best advantage. Her death scene was simply immense. The Signora was the finest *Fedora* and in *WANDA* she gave a powerful performance. Clever as Signor Majeroni was, he could only do good work when he played stately historical characters, and there was the same trouble with his wife; as *Marie Antoinette* or *Queen Elizabeth* she was magnificent, but neither of them would have been worth their salt in *THE KELLY GANG* or *EAST LYNNE*. He was too refined for the great mass of the gallery crowd, being a cultured gentleman and a genius.

Eduardo went into partnership with W.J. Wilson (q.v.) to lease and manage the Bijou Melbourne and Sydney Opera House Theatres; and the Theatre Royal for J.C. Williamson. After her husband's death, Signora Majeroni received pupils for Italian or French lessons at her residence. The Bulletin wrote: "*The brilliant Majeroni and his equally brilliant wife are both dead.*" His monument features a magnificent bust in relief, located not far from the graves of Maggie Oliver (q.v.) and John Cosgrove (q.v.).

(Source: Waverley Cemetery Archives; A Biographical Register 1788-1939; Entertaining Australia; The Streets of Sydney by Isadore Brodsky; The Bulletin 15-5-1886, 4-6-1887, 31-10-1891, 13-8-1903, 1-7-1909; Sydney Morning Herald 21-10-1891, 11-8-1903)

*Illustration of Adelaide Ristori as Queen Elizabeth with Eduardo and Giulia Majeroni:
"Entertaining Australia"*

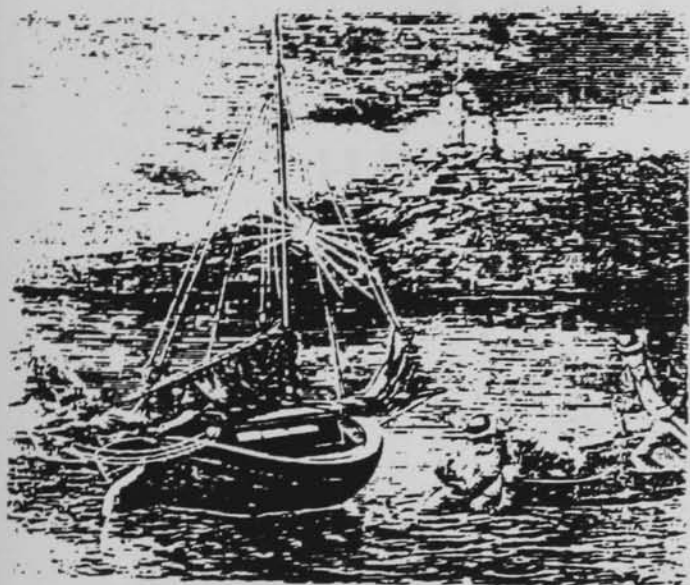
ACT 2.

PLAYWRIGHT



Walter H. Cooper

WALTER HAMPSON COOPER



PLAYWRIGHT

BORN: 6 July, 1842, Liverpool, N.S.W.

DIED: 26 July, 1880, Point Piper,
Sydney

AGED: 38

GRAVE: 254 Church of England Select,
Section 1

Cooper was the first Australian to write 'sensation dramas'. These plays used special effects to create a

thrilling climax, such as the hero tied to a log being cut by a mechanical saw, and included the use of steam for the first time on the Australian stage. He wrote COLONIAL EXPERIENCE, A NEW CRIME or 'ANDSOME ENERY'S MARE'S NEST, SUN AND SHAOW or MARCH STORNWAY'S NEPHEWS, FOILED or AUSTRALIA TWENTY YEARS AGO, HAZARD or PEARCE DYCETON'S CRIME. These plays were taken to the United States where they had moderate success. His last play was three-act comedy, FUSS or A TALE OF THE EXHIBITION which was produced without success by James Rainford (q.v.) at the Victoria Theatre, Sydney.

Cooper tried being a politician and a barrister, without much success. In 1879 he separated from his family and his brother-in-law fired a revolver shot that missed Cooper but singed the arm of his alleged lady friend. The following year he was imprisoned for failing to pay maintenance to his wife and six children and he died prematurely at the age of 38. The SMH implied that Cooper had lacked the personal qualities that would have enabled his undoubted brilliance to shine consistently.

His headstone identifies him as a "*Barrister at Law*".

(Source: Waverley Cemetery Archives; Australian Dictionary of Biography; Dictionary of the Australian Theatre 1788-1914 by Eric Irvin; Australian Melodrama by Eric Irvan; Entertaining Australia; Sydney Morning Herald 6-4-1880)

Illustration: Scene from W.H.Cooper's three-act melodrama, Hazard; or, Pearce Dyceton's Crime, first performed in 1872, and afterwards played in many centres in the USA. "Australian Melodrama" by Eric Irvin 792.270994 IRV

ACT 3.

THE PLAYERS



Eliza Winstanley
William Sheridan
Augusta Dargon
Lachlan McGowan
Harry Diver
Elizabeth Holloway
George P. Carey
Maud Jeffries
J.J. Welsh
Maggie Oliver
John F. Sheridan
Lance Lenton
Mary Ann Melville
James Rainford
Arthur Dacre and Amy Roselle
Harry Saville

ELIZA WINSTANLEY



ACTRESS

BORN: 1818, England
DIED: 2 December, 1882, Sydney
AGED: 64
GRAVE: 273 General Ordinary,
Section 5

Eliza Winstanley was Australia's first leading lady and the first to gain overseas success. She made her earliest appearance at the Royal, Sydney's first legitimate theatre in 1834, when convicts were still in chains.

Actor-manager Conrad Knowles took an interest in training Eliza and she appeared in *HAMLET*, *PIZARRO*, *CLARI THE MAID OF MILAN*, *OTHELLO*, *THE MOUNTAINEERS*, *THE STRANGER* and *ISABELLE OF VALOIS*, to name just a few. After her marriage she was billed as Mrs O'Flaherty. The Sydney Gazette was full of praise, "*Mrs O'Flaherty is the Mrs Siddons of Sydney. Her acting was faultless and she exhibited her great powers as a tragic actress. Undoubtedly she is one of the best, if not the only tragic actor in the colony.*"

In 1846 she sailed for England and then on to New York's Broadway Theatre playing Constance in *THE SCHOOL FOR SCANDAL*, and Mistress Quickly in *THE MERRY WIVES OF WINDSOR*. Back in England she joined Charles Kean's company and appeared before Queen Victoria at Windsor Castle. Following her husband's death, Eliza became an author and editor of an English woman's magazine. After an absence of over 30 years she returned to Australia just two years before her death. Her grave has a tall headstone of pink sandstone.

(Source: Waverley Cemetery Archives; Australian Dictionary of Biography; Oxford Companion to Australian Literature; Theatre in Australia by John West; Sydney Gazette 10-3-1842, 31-5-1842, 4-6-1842, 9-6-1842; Sydney Morning Herald 24-7-1880)

Illustration of Eliza Winstanley: "Theatre Comes to Australia" - Eric Irvin

WILLIAM E. SHERIDAN

TRAGEDIAN

BORN: 1 June, 1839, Boston,
United States of America

DIED: 18 May, 1887, Sydney

AGED: 47 years, 11 months

GRAVE: 1582 Church of
England Ordinary,
Section 6

William Edward
Sheridan began his
theatrical career in

1858 and became a leading portrayer
of villains and tragic figures until the
outbreak of the American Civil War.

He joined the Sixth Ohio Volunteer
Infantry and was promoted to Captain.

At the battle of Resaca, Georgia, 14 May
1864, he was severely wounded in the arm

while on duty as a signal officer. Invalided out of
the army he returned to the stage and toured Australia

in 1882 and 1886. Known as a tragedian, he carried with him a solid histrionic reputation,
and appeared in many of Shakespeare's plays including KING LEAR, THE MERCHANT OF
VENICE, RICHARD III and OTHELLO, as well as LOUIS XI and INGOMAR THE
BARBARIAN.



His second wife was actress Louise Davenport and they made a popular team, the SMH reporting, "*Miss Davenport and Mr Sheridan were cordially applauded throughout the evening and at the end of each act were called before the curtain.*" On his first visit to Sydney Sheridan, according to The Bulletin, "*took the city by storm and his magnificent performance as the unhappy Lear caused many to pronounce him the greatest tragedian ever seen in Australia.*" He was remembered as a virile, dark-eyed man with a most intriguing voice of striking resonance.

Sheridan's monument was erected above his grave by public subscription and is adorned with a book of Shakespeare and a quote from Tennyson, "*Oh, for the touch of a vanished hand, and the sound of a voice that is still*". Also, "*He was... Words are wanting to say what, Say What is just and kind And he was that...*"

(Source: Waverley Cemetery Archives; Dictionary of the Australian Theatre 1788-1914; The Oxford Companion to American Theatre by Gerald Bordman; Theatre in Australia by John West; The Bulletin 28-5-1887; New York Times 12-6-1887; Sydney Morning Herald 25-12-1882)

Illustration of William E. Sheridan: The Bulletin 12-8-1882

AUGUSTA DARGON

ACTRESS

BORN: 1850, Dublin, Ireland

DIED: 25 December, 1902, Gundagai, N.S.W.

AGED: 52

GRAVE: 407 Roman Catholic Vault, Section 17

An Irish-American tragedienne, Miss Dargon was one of the greatest actresses to have visited Australia. She specialised in heroic roles such as Lady Macbeth, Queen Mary, Queen Elizabeth and Lucrezia Borgia. The SMH critic was full of praise for her performance as QUEEN MARY, remarking, *“Her voice is rich, low and resonant, and every word tells. The elocution is almost perfection while her gestures are instinct with meaning and fiery graceful expression. The curtain had to be raised at the close of each act and Miss Dargon had to bow her thanks.”*

She also starred in THE SCHOOL FOR SCANDAL, THE HUNCHBACK, EAST LYNNE, and her greatest role, QUEEN ELIZABETH. It was a worthy companion piece to QUEEN MARY and the Theatre Royal made great preparations for the production with scenic and spectacular effects specially provided and costumes ‘en regle’. The SMH was able to report, *“Queen Elizabeth is ably impersonated by Miss Dargon and her death is painfully realistic. She realized to completeness the author’s ideas of imperious majesty and engaged attention from first to last.”*



The actress had a really dramatic nature and ‘blood-curdled’ listeners with recitals concerning her escape from the Chicago fire of 1871, clad only in her nightclothes. The statue of a female form pointing towards heaven adorns the monument above her grave.

(Source: Waverley Cemetery Archives; A Biographical Register 1788-1939; The Bulletin 10-1-1903; Sydney Morning Herald 15-4-1879, 1-9-1879, 6-9-1879, 8-9-1879, 26-12-1902)

Illustration of Augusta Dargon: Mitchell Library - Small Picture Collection

LACHLAN MCGOWAN

ACTOR, COMEDIAN

BORN: c.1831, Ayrshire, Scotland

DIED: 21 November, 1899, Sydney

AGED: 68

GRAVE: 3900 Church of England Ordinary, Section 7



The 1870's saw Lachlan McGowan appearing with the Royal Victoria Theatre Company in a quick-change programme of classics and Boucicault melodrama. Among his many plays were, STILL WATERS RUN DEEP, AURORA FLOYD, THE MANIAC LOVER, GREEN BUSHES, IRELAND AS IT WAS, THE THREE MUSKETEERS and ELIZABETH, QUEEN OF ENGLAND. He transferred to the Queen's Theatre for MARY QUEEN OF SCOTS, HAMLET, NAVAL ENGAGEMENTS, THE FRIENDS OF THE FLAG and MY MAIDEN DUEL.

McGowan became Acting-Manager of the Queen's Theatre and in 1878 the entire pantomime of ROBINSON CRUSOE was produced under his Stage Direction. Portraying Robinson Crusoe was his wife, Fanny Sinclair (a danseuse originally from Hobart), who was billed as Mrs Lachlan McGowan. The same year they were together again in UNCLE TOM'S CABIN with Hosea Easton (q.v.), and later in DRED, A TALE OF THE DISMAL SWAMP, another dramatised version of a book by Mrs H.B. Stowe.

Alfred Dampier (q.v.) was at the Queen's in 1880 and McGowan joined the cast of IT'S NEVER TOO LATE TO MEND, then later with

George Darrell and Maggie Oliver (q.v.) in THE FORLORN HOPE. When THE MERCHANT OF VENICE was produced at the Gaiety in 1882, McGowan portrayed Launcelot Gabbo, a clown, to William E. Sheridan's (q.v.) Shylock. McGowan appeared at the Criterion in 1893 in RICHELIEU, DAVID GARRICK and SILVER KING, and at the Royal in 1895 in MY SWEETHEART with Mario Majeroni, son of Eduardo and Guilia Majeroni (q.v.).

His full name was Lachlan McGowan Cowan Todd. His step-daughter, actress Helen Burdette, married actor Harry Diver (q.v.).

(Source: Waverly Cemetery Archives; A Calendar of Sydney Theatrical Performances 1870-1879 by The University of N.S.W.; Enter the Colonies Dancing a History of Dance in Australia 1835-1940 by Edward H. Pask; Gentleman George, King of Melodrama by Eric Irvin; The Bulletin 16-9-1893, 23-9-1893; Sydney Morning Herald 25-1-1875, 12-10-1878, 2-11-1878, 9-11-1878, 3-4-1880, 10-7-1880, 25-11-1882, 2-9-1893, 14-9-1895)

HARRY DIVER

ACTOR

BORN: c.1865, Surrey, England

DIED: 24 July, 1914, Potts Point, Sydney

AGED: 49

GRAVE: 6149 Church of England Ordinary, Section 15

Diver was a character actor best as a villainous heavy, his Iago to George Rignold's (q.v.) OTHELLO was among the finest this country had seen. In WORK AND WAGES, the Bulletin wrote, "*Diver's sneerful capitalist is probably the best single fact in the show. Diver has made one or two unsuccessful attempts at playing the good man, but as the gentlemanly ruffian he is always a brilliant success. As a cold evening-dress scoffer with a smoke in his mouth, or a gambler who has aces down his back, or a really bad capitalist who doesn't believe in God, or an insolvent captain with three wives who sells the fort to the enemy, Diver stands very nearly alone. There are few better in Australia at melodramatic work than Harry Diver.*"

Among his performances were AGAINST THE TIDE, THE RIVER MYSTERY, THE BATTLE AND THE BREEZE, FORMOS, A BUNCH OF VIOLETS, BROTHER AGAINST BROTHER, THE LUCK OF THE ROARING CAMP, PINK DOMINOES, ROMEO AND JULIET, WHITE AUSTRALIA in which as Yamamoto he was Japanese in character as well as make-up, THE MARINERS OF ENGLAND as Admiral Lord Nelson, IN THE RANKS and MAN TO MAN, both opposite George Rignold, KING OF CRIME with his wife Helen Burdette, step-daughter of actor Lachlan McGowan (q.v.), and A LION'S HEART impersonating, according to The Bulletin, his '15,432nd villain'. In 1900 he became Stage Manager for Rickard's (q.v.) Tivoli Theatre with the Christmas pantomime PUSS-IN-BOOTS. "*Mr Diver's first effort as a producer of burlesque should win him considerable kudos,*" reported the SMH. "*His life-long experience on the regular stage enabled him to act with serious intensity and an air of polite, Iago-like malevolence as Mephisto.*"

Harry Diver was a man with much artistic pride in his profession, a modest, kindly, gentle soul who bore permanent ill-health and frequent poverty with smiling courage. The Bulletin's obituary read, "*Harry Diver, a brilliant actor was buried in Waverley Cemetery. No manager or manager's ghost or manager's executor came along and deposited any arrears of salary on the grave.*" His full name was Henry Wilfred Diver and inscribed on his headstone is, '*Awaiting the Resurrection. Erected by his Loving Wife.*'

(Source: Waverley Cemetery Archives; The Theatre 1-12-1905; The Bulletin 29-1-1898, 27-8-1898, 3-9-1898, 19-11-1898, 26-11-1898, 23-11-1905, 1-7-1909, 30-7-1914; Sydney Morning Herald 24-12-1900, 25-7-1914)

Illustration of Harry Diver: The Bulletin 6-8-1914



ELIZABETH HOLLOWAY

ACTRESS

BORN: c.1829, Ireland

DIED: 23 May, 1887, Sydney

AGED: 48

GRAVE: 549 Roman Catholic
Select, Section 11

Elizabeth and Edmund Holloway were a British theatrical team who became lessees of the Victoria Theatre, Sydney, and formed their own Holloway Company.

They appeared on stage together during the

1870's and 1880's in such plays as OLIVER TWIST, HAMLET, OTHELLO, RICHARD III, TAMING OF THE SHREW, THE ROBBERS OF BOHEMIA or THE MILLER AND HIS MEN, CAPENTER OF ROUEN, AFTER DARK, THE SHIP ON FIRE, LEAH THE FORSAKEN, AURORA FLOYD, LADY AUDLEYS SECRET, HEARTS OF OAK or THE LOST HEIR, THE ROYAL PARDON, SIXTEEN STRING JACK or THE FEMALE HIGHWAYMAN, THE WILL AND THE WAY, MARY QUEEN OF SCOTS and THE DUMB MAN OF MANCHESTER. Mrs Holloway appeared with such actors as Bland Holt, Alfred Dampier (q.v.), George Carey (q.v.), Mrs and Mrs Lachlan McGowan (q.v.), Lydia Howarde and Flora Anstead.

The Holloways were described as being an old-fashioned couple, stilted in manner and speech. However, the SMH review of OLIVER TWIST reported, "*Mr and Mrs Holloway made the murder of Nancy very realistic. The ardour and warmth they have at their disposal for infusing into characters they assume do not appear to have suffered by the cooling influence of time. Of Mrs Holloway's efforts as Nancy it is impossible to speak unfavourably, although it must be admitted that her voice was too refined for the character she played.*" In JANE SHORE Mrs Holloway made a regal Queen Elizabeth. When the Holloway Dramatic Company was touring country areas in 1882, The Bulletin revealed, "*the ladies were moved to tears by the richly-deserved woes of Lady Isabel, as interpreted by Mrs Holloway in a rich Limerick brogue.*"

Elizabeth Holloway passed away after a year long battle with cancer. Inscribed on her headstone is, "*All that live must die, passing through nature to eternity. R.I.P.*"

(Source: Waverley Cemetery Archives; A Calendar of Sydney Theatrical Performances 1870-1879 by The University of N.S.W. Australian Theatre Studies Centre; Gentleman George, King of Melodrama by Eric Irvin; The Bulletin 3-6-1882; Sydney Morning Herald 7-4-1879, 9-11-1878, 13-5-1879)

Illustration: Theatre programme



GEORGE PAUL CAREY

ACTOR

BORN: 1852, United States of America
DIED: 28 April, 1909, Sydney
AGED: 56
GRAVE: 3917 Roman Catholic Select, Section 18



Carey was a character-actor and comedian of high attainments, whose career upon the Australian stage extended over a period of 40 years. His career was, indeed, identified with the history of the stage and, always a sound artist in all that he undertook, supported innumerable visiting stars and served with every management of note: Williamson and Musgrove, George Rignold (q.v.), Brough (q.v.) and Boucicault, Bland Holt, William Anderson, Mynell and Gunn.

Among his many performances were: NEMESIS, OR, NOT WISELY BUT TOO WELL, HUMPTY DUMPTY, DAISY FARM, AS YOU LIKE IT, MARY QUEEN OF SCOTS, THE CONVICT'S VENGEANCE, LA FILLE DE MADAME ANGOT, THE HOUSE THAT JACK BUILT. Appearing in the 1887 production of UNCLE TOM'S CABIN at the Criterion, Carey did credit to the role of the rowdy apostle. In THE FRENCH SPY, Carey as a waiter, assumed various comical disguises and made the most of the threadbare material provided by the author. Carey was a good drunken Glabrio in THE SIGN OF THE CROSS, and in PYGMALION AND GALATEA a feature of the revival was his excellent broad comedy acting as the art patron of Athens. Carey also stood out in the cast of THE CHRISTIAN.

George Carey played any number of respectable old gentleman parts in his time. In the long years of his association with the stage in Australia and New Zealand he did sterling work in many notable performances. The SMH obituary remarked: *"The respect in which the late George Paul Carey was held by the theatrical profession led to such profuse offerings of flowers that the coffin was almost lost to view."* His son, Reg Carey, followed in his father's theatrical footsteps.

(Source: Waverley Cemetery Archives; A Calendar of Sydney Theatrical Performances 1870-1879 by University of N.S.W.; Sydney Morning Herald 28-4-1877, 5-5-1877, 23-11-1878, 30-11-1878, 13-5-1906, 26-12-1908, 29-4-1909, 30-4-1909; Daily Telegraph 29-4-1909; The Bulletin 21-5-1887, 8-6-1905, 22-6-1905, 1-11-1906, 6-5-1909)

Illustration of George Paul Carey: Mitchell Library Small Picture Collection

MAUD JEFFRIES

ACTRESS

BORN: 14 December, 1869, Mississippi,
United States of America

DIED: 26 September, 1945, Gundaroo,
N.S.W.

AGED: 77

GRAVE: 1024 Church of England Vault,
Section 7



Leading lady to Wilson Barrett and Julius Knight, Maud Jeffries' grace, beauty and air of youthful innocence were greatly admired. She originated the role of Mercia in SIGN OF THE CROSS and starred in, amongst others, THE SILVER KING, VIRGINIUS, MONSIEUR BEUCAIRE, THE ETERNAL CITY, THE MANXMAN, THE LIGHTS OF LONDON, OHELLO and HAMLET.

In RESURRECTION she had a great triumph, an excellent combination of realism and restraint. Of her performance in THE DARLING OF THE GODS, The Bulletin stated, *"The tall artist conceals much of her height, lightens her voice and dissembles her mannerisms so that she is hardly recognisable as Miss Jeffries of RESURRECTION."*

"One of the most irresistible tricks of the beauteous - she really is a beauty - Maud Jeffries, is her contempt for corsets", revealed The Bulletin. *"In no play up to date has the dark-eyed Maud encircled her voluptuous form in aught but draperies and, consequently, the audience has been free to revel in the fetching curves of a real live woman that it wants to cuddle on the spot, instead of a combination of steel and whalebone."*

A tall woman with fine features, expressive eyes and long brown hair, Maud was acclaimed by her critics for her versatility, grace, sincerity, good taste and restraint. Upon her retirement after twelve years on the stage, she was said to hate it cordially. She is identified on her headstone as Maud Jeffries Osborne.

(Source: Waverley Cemetery Archives; Australian Dictionary of Biography; The Bulletin 29-1-1898, 12-2-1898, 7-4-1904, 24-5-1906; Sydney Morning Herald 2-10-1946, 18-5-1963, 7-9-1963)

Illustration of Maud Jeffries: Photo album of Mr. Martin Boyd

J.J. WELSH

COMEDIAN

THE VICTORIA THEATRE.—This place of amusement has been closed during the week, for redecoration, &c., by Mr. A. Tarning and assistants. It will be reopened to-night, on the occasion of a complimentary benefit to Mr. J. J. Walsh, a popular actor of many years' standing in this city.

BORN: c.1832, Sydney

DIED: 10 July, 1901, Sydney

AGED: 69

GRAVE: 2420 Roman Catholic Ordinary, Section 17

A "Grand Complimentary Benefit to Mr J.J. Welsh tendered to him by several influential gentlemen in appreciation of, and as a Testimonial of, his services as an actor in his Native City for the last *Twenty-One Years*", was given at the Royal Victoria Theatre, Sydney, on Saturday, 31 August, 1872, as advertised in the SMH.

Welsh was a popular comedian and character actor who frequently played old men, with such companies as the Royal Victoria, Theatre Royal, Queens Theatre and Prince of Wales Opera House. Amongst his performances were THE RIVALS, A SILENT WOMAN, THE FAST TRAIN, ORPHEUS, LOST IN LONDON, HAZARD, CHILPERIC, NEMISIS, LOVES MADNESS, THE MILLER AND HIS MEN, IVANHOE, KIT THE MAN FROM AMERICA, IT'S NEVER TOO LATE TO MEN, THE CATCHING OF THE KELLYS, LOVES SACRIFICE, LADY OF LYONS, as well as Christmas pantos THE HOUSE THAT JACK BUILT, THE WHITE CAT, SNOW WHITE, HUMPTY DUMPTY, and TWINKLE, TWINKLE LITTLE STAR. In October 1890 he performed at the Criterion with The Broughs (q.v.) in ON AN ISLAND, and one of his last engagements was a small part in Bland Holt's THE DERBY WINNER.

In private life he was John Joseph Walsh, a steady and estimable man, known as an excellent reciter. His funeral expenses were defrayed by the Distressed Actors Fund, managed by G.L. Goodman, Business Manager of Her Majesty's Theatre, and J.C. Leete (q.v.) of the Tivoli. A headstone was "*Erected by His Friends*".

(Source: Waverley Cemetery Archives; A Calendar of Sydney Theatrical Performances 1870-1879 by The University of N.S.W.; Daily Telegraph 11-10-1890; Sydney Morning Herald 31-8-1872, 3-4-1880, 12-7-1901)

Illustration: Sydney Morning Herald, 31-8-1872

MAGGIE OLIVER

ACTRESS

BORN: 14 December, 1844, Sydney

DIED: 21 May, 1892, Sydney

AGED: 47

GRAVE: 1086 Roman Catholic Select, Section 8

“**A**mong the ladies who tread the Theatre Royal stage,” wrote the SMH, “no one is a greater favourite than Miss Maggie Oliver whose spritely merry acting and thoroughly honest study have gained her the esteem of every habitual theatre-goer. There is nothing of the tragic muse in Miss Oliver.” She was a popular character actress and principal boy in pantomimes, known for her excellence in Irish comic parts, and she impressed audiences with her lively sense of comedy. Her favourite role was Paddy Miles in THE LIMERICK BOY, one of her many male impersonations.

In BABES IN THE WOOD (1879), the SMH advertisement announced her role as “*The Bad Man - a bad lot, with a predilection for murder, abduction, and other crimes, which he commits according to a schedule*”. She avoided Shakespeare and heavier productions to appear in sensation dramas and pantomimes such as ALADDIN, SING A SONG OF SIXPENCE, HEY DIDDLE DIDDLE, LOVES MADNESS, THE FOUR KNAVES, STRIKING OF THE HOUR, THE FORLORN HOPE, THE WOMAN IN RED, WHO KILLED COCK ROBIN, RIP VAN WINKLE and BEAUTY AND THE BEAST, just to name a few.

Her obituary in The Bulletin reads: “*Last Saturday there died in Sydney Hospital, alone and quite forgotten, that favourite Australian actress, Miss Maggie Oliver. She was born in Sydney and for many years was beloved of Australian audiences in general and revered by the pit in particular. But some four years ago she dropped out of sight and then her admirers speedily forgot that she had ever existed. She died of dropsy, had an unpretentious funeral, and left no assets behind her.*”

Friends finally erected a monument and a white marble calvary cross upon her grave.

(Source: Waverley Cemetery Archives; Australian Dictionary of Biography; The Bulletin 28-5-1892; Sydney Morning Herald 14-4-1879, 26-12-1879)

Illustration:
Bulletin 14-7-1883 p16



JOHN F. SHERIDAN

ACTOR,
FEMALE IMPERSONATOR

BORN: c.1843, Ireland
DIED: 25 December, 1908, Sydney
AGED: 65
GRAVE: 3861 Roman Catholic Select, Section 18



Johnny Sheridan specialised in sophisticated widow roles and was known the world over as the Widow O'Brien in *FUN ON THE BRISTOL*. The Bulletin reported, "*Sheridan's Widow is the most laughable absurdity we remember to have seen put on the boards. She is so full of Irish eccentricities that a potato would leap out of the ground if it happened to get an eye on her.*" He first came to act the female in New York, doubling the part of a woman as well as his regular spot, and stole the show. After that came the Peerless Widow and he began to career about the world scooping up large sums of money. Sheridan remarked to The Bulletin in 1900, "*For 13 years I have played the Widow O'Brien. Think of it! I have worn stays for 13 solid years.*"

Among his other plays were *UNCLE TOM'S CABIN* in collaboration with Alfred Dampier (q.v.), *MRS GOLDSTEIN* and *MRS DOOLEY'S JOKE* both musical comedies, *BRIDGET O'BRIEN ESQUIRE*, *NAUGHTY NANCY*, *EAST LYNNE*, *KING DODO*, *A TRIP TO CHICAGO* and *WHEN THE LAMPS ARE LIGHTED*.

His grave has a tall pink granite obelisk, and overgrown vegetation is within a rusty iron surround. His headstone reads, "*In memory of John Francis Sheridan (The original Widow O'Brien), It's Sorry I'm Here I Am.*" This inverts the Widow's first line in the show, "*It's glad I'm here, I am.*"

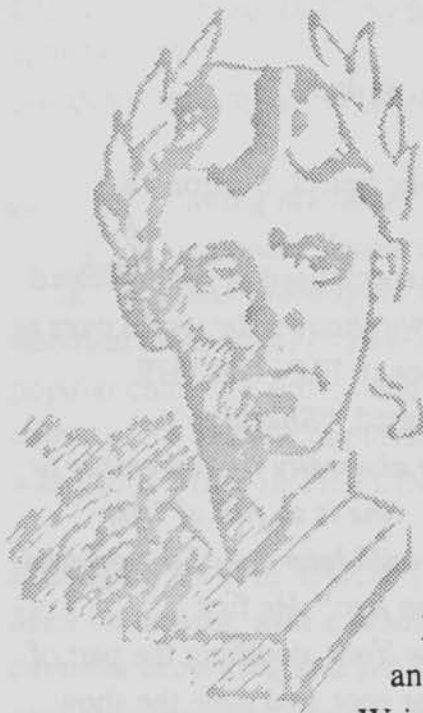
(Source: Waverley Cemetery Archives; Dictionary of the Australian Theatre 1788-1914 by Eric Irvin; Theatre in Australia by John West; The Bulletin 28-6-1884, 12-7-1884, 25-3-1891, 1-9-1900, 21-1-1901, 6-5-1906, 6-7-1905, 7-1-1909)

Illustration of John F. Sheridan: Dictionary of the Australian Theatre 1788-1914 by Eric Irvin

LANCE LENTON

ACTOR, SINGER, JOURNALIST

BORN: c.1854, Tasmania
DIED: 25 August, 1900, Sydney
AGED: 46
GRAVE: 3357 Church of England Ordinary,
Section 7



MIC
LANCE
LENTON
THE
AUTHOR

At various periods of his career, Lance Lenton was a journalist, dramatic author,

actor, and variety artist. His first venture into theatre was playing the drum in the orchestra with WIZARD OIL Frank Weston's minstrels. He improved his billing by becoming assistant to a conjuror named Chapman, at St George's Hall, Melbourne. He picked up a knowledge of dancing and became an excellent mimic, which led to his engagement at Charlie Wright's Colosseum, Melbourne. There he performed Negro and Dutch song-and-dance routines, and harlequin in pantomime, before joining Hegarty's Variety Company in Sydney. His first dramatic parts came with the companies of George Coppin and John Greville.

Lenton wrote more than one successful pantomime for the Australian stage and was, from time to time, employed by Messrs Williamson, Garner and Musgrove. His special talent was for writing smart topical verses for the variety stage, concocting his own songs, and he displayed a facile and inventive wit.

In private life he was Lancelot Shadwell McLeod Keen, the son of a Hobart doctor, and reportedly a lineal descendant of Sir Lancelot Shadwell, Vice-Chancellor of England in 1827, and twice Commissioner of the Great Seal. Lance Lenton died of a haemorrhage on the brain, caused by a fractured skull after an accidental fall down some stairs. His two daughters followed in their father's theatrical footsteps. The Bulletin remarked, "**Lance Lenton was a true Bohemian and a good fellow. R.I.P.**"

(Source: Waverley Cemetery Archives; The Bulletin 8-9-1900; Daily Telegraph 27-8-1900, 28-8-1900; Sydney Morning Herald 27-8-1900)

Illustration of Lance Lenton: The Bulletin 22-1-1887

MARY ANN MELVILLE

ACTRESS

BORN: c.1840

DIED: 27 August, 1900, Sydney

AGED: 60

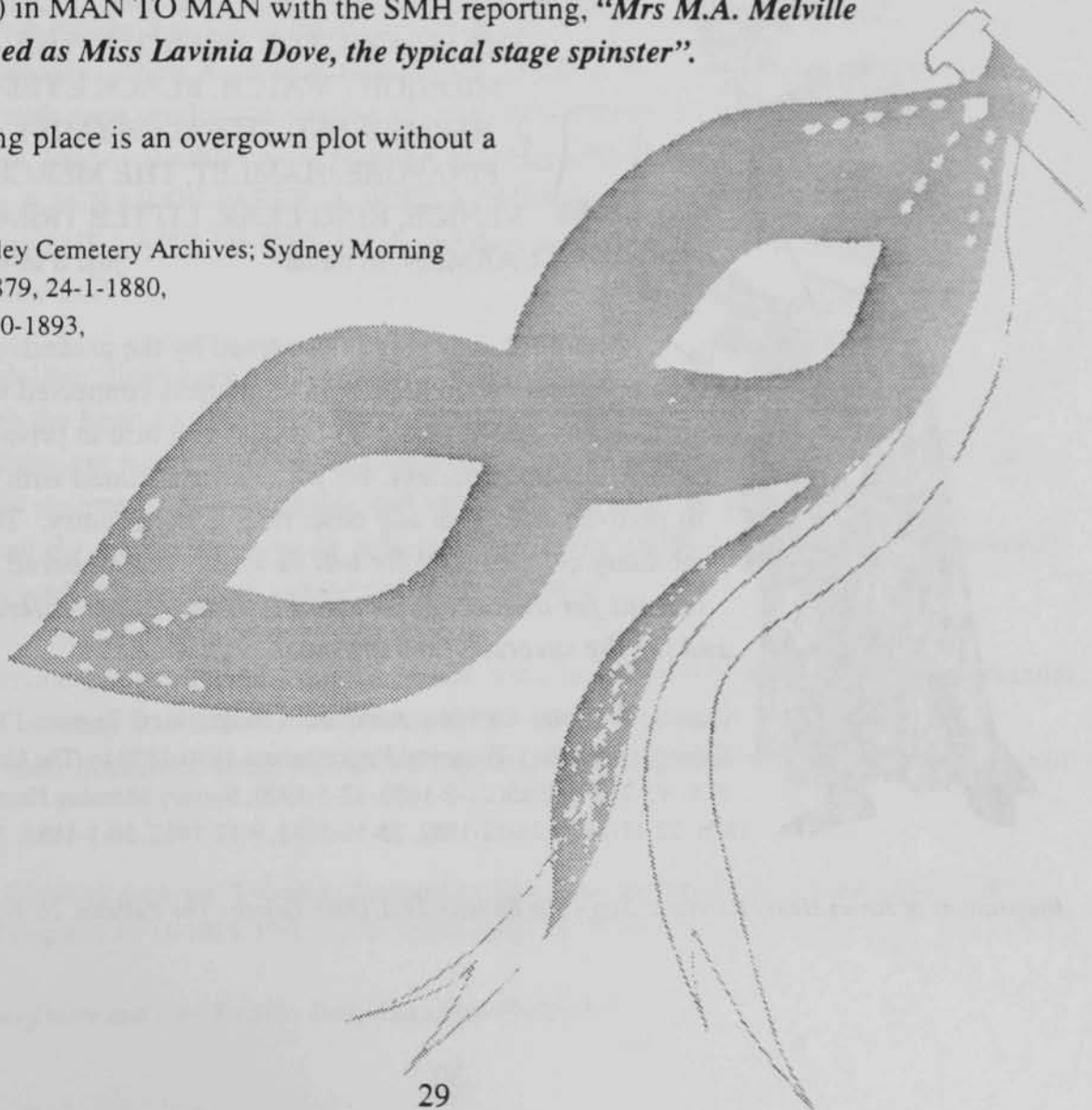
GRAVE: 3352 Church of England Ordinary, Section 7

Mrs Melville's career spanned some twenty years in Australian theatre as an acceptable character actress. Known performances included the J.C. Williamson 1879 Christmas pantomime, *BABES IN THE WOOD*, at the Theatre Royal. Miss Melville portrayed Miss Mary Ann Jones, the Governess, a poor young thing much troubled with the babes. Her season at the Royal continued into the following year with appearances in *ARRAH-NA-POGUE* and *KERRY*. She also appeared at the Garrick Theatre in 1891 with female impersonator John F. Sheridan (q.v.) in the Irish comedy *BRIDGET O'BRIEN, ESQUIRE*, in which she played a dowager, Mrs Araminta Sparks.

As a member of Her Majesty's Theatre company in 1893, she joined the cast of *THE MYSTERY OF A HANSOM CAB* and the SMH wrote, "*Mrs M.A. Melville made a hit as the loquacious landlady Mrs Sampson*". The following month she joined George Rignold (q.v.) in *MAN TO MAN* with the SMH reporting, "*Mrs M.A. Melville was well placed as Miss Lavinia Dove, the typical stage spinster*".

Her last resting place is an overgrown plot without a headstone.

(Source: Waverley Cemetery Archives; Sydney Morning Herald 26-12-1879, 24-1-1880, 25-3-1891, 16-10-1893, 27-11-1893)



JAMES HENRY RAINFORD

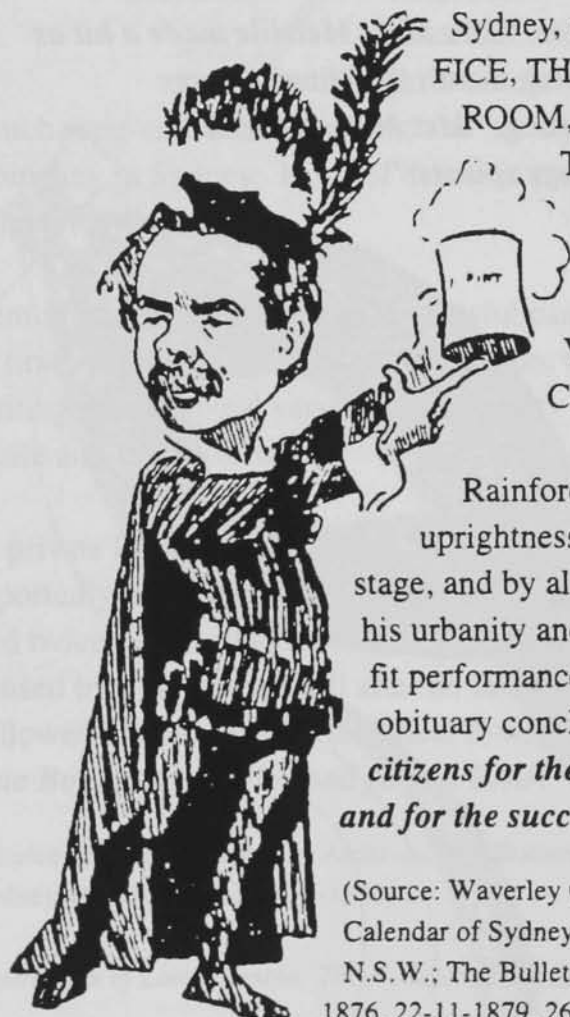
ACTOR,
THEATRE MANAGER

BORN: 15 November, 1846, Meerut, India
DIED: 30 April, 1900, Sydney
AGED: 53
GRAVE: 23-26 Church of England Select, Section 1



J.H. Rainford made his stage debut in 1868 and was thereafter connected with theatrical matters for the rest of his life in every capacity from general utility, prompter and assistant stage manager, to stage manager of the Victoria, Royal and Queens Theatres. His associations extended to the Academy of Music, the Oliver Goldsmith Club and the Rainford Amateur Dramatic Club. As an actor, he was the

original Bob Brierly in *THE TICKET OF LEAVE MAN* in Sydney, and appeared in such plays as *LOVES SACRIFICE*, *THE SUNNY SOUTH*, *TEN NIGHTS IN A BAR ROOM*, *EAST LYNNE*, *BOTTLE IMP*, *LIZZIE LYLE*, *THE SCHOOL FOR SCANDAL*, *THE MIDNIGHT WATCH*, *BLACK EYED SUSAN*, *HERMES AND THE ALCHEMIST*, *H.M.S. PINAFORE*, *HAMLET*, *THE MERCHANT OF VENICE*, *KING LEAR*, *LITTLE TREASURE* and *CARMEN*, to name just a few.



Rainford, was greatly esteemed by the profession for his uprightness and integrity in all matters connected with the stage, and by all who came in contact with him in private life for his urbanity and courtesy. He was also associated with more benefit performances than any other man in the country. The SMH obituary concluded, "*He will be kindly remembered by many citizens for the energy he threw into charitable entertainments and for the success of his dramatic recitations.*"

(Source: Waverley Cemetery Archives; A Biographical Register 1788-1939; A Calendar of Sydney Theatrical Performances 1870-1879 by The University of N.S.W.; The Bulletin 21-2-1880, 12-5-1900; Sydney Morning Herald 21-10-1876, 22-11-1879, 26-12-1882, 25-11-1882, 9-12-1882, 30-1-1886, 2-5-1900)

Illustrations of James Henry Rainford: Top - The Bulletin 21-2-1880. Lower - The Bulletin, 26-4-1887

ARTHUR DACRE

ACTOR

BORN: 1851 England

DIED: 17 November, 1895, Sydney

AGED: 44

GRAVE: 2901 Church of England Select,
Section 7



AMY ROSELLE

ACTRESS

BORN: 1852 London

DIED: 17 November, 1895, Sydney

AGED: 43

GRAVE: 2901 Church of England Select,
Section 7



This English husband and wife theatrical couple ended their lives in the real-life tragedy of a murder-suicide. Their Australian tour opened in February 1895 but their season was a disaster with each production folding after short runs and ending with on stage arguments, hysterics and tears. Money troubles were pressing and they were disheartened. Among their productions were *A SCRAP OF PAPER*, *A WIFE'S ORDEAL* and *A BUNCH OF VIOLETS*. Their last play was *THE LAND OF THE MOA* and they went into rehearsals for *THE SILENCE OF DEAN MAITLAND*.

What agonizing deliberations took place between them no one will know. Arthur took a pistol and shot Amy through the heart as she lay on the bed with a handkerchief over her face. She died instantly. The distraught man found his cut-throat razor and slashed his throat, severing the artery. The Bulletin sadly reported, "*Their terrible end was surrounded by so many pathetic circumstances and the pair were so much esteemed that it can safely be said that no occurrence of the sort has so widely and deeply stirred public sympathy.*"

The Dacres, in private life Mr and Mrs Arthur James, were both fine artistes in their own particular line of high-class comedy, but in business matters they were luckless and incompetent. The inscription upon their headstone reads: "*A & A They loved each other and in death they were not divided.*"

(Source: Waverley Cemetery Archives; Theatre in Australia by John West; Sydney Morning Herald 18-11-1895, 19-11-1895; Daily Telegraph 18-11-1895, 19-11-1895; The Bulletin 23-11-1895)

Illustrations of Arthur Dacre and Amy Roselle: Daily Telegraph 19-11-1895

HARRY SAVILLE

ACTOR

BORN: c.1840

DIED: 20 August, 1913, Sydney

AGED: 73

GRAVE: 6453 Church of England Ordinary, Section 15

Harry Saville's career spanned many years. During the 1870's he was a member of Sydney's Royal Victoria Theatre Company, appearing as Straborne in *MARBLE HEART*, as Sidney in *THE MAN OF THE WORLD*, and as Charles Herbert in the farce *THE IRISH BOY AND YANKEE GIRL*. *THE WILLOW POND* saw him as General Millward, *AURORA FLOOD* as James Conyers, Pentarme in *THE SEIGE OF PARIS*, and Monks in *OLIVER TWIST*. Other performances included *GREEN BUSHES*, *GRIF*, and *ELIZABETH QUEEN OF ENGLAND*.

He died of pneumonia and his funeral arranged by the Actors Association of Australasia. No headstone marks his overgrown grave.

(Source: Waverley Cemetery Archives: A Calendar of Sydney Theatrical Performances

1870-1879 by The University of New South Wales; Sydney Morning Herald 19-2-1874, 8-4-1874, 5-7-1874, 29-8-1874, 21-8-1913)

Illustrations: Theatre programme



ACT 4.

SILENT SCREEN

Arthur Tauchert

John Cosgrove

James McMahon



PARAMOUNT

THEATRE

J. F. Williamson Film Attractions
Managing Director F. W. Spring

TOMORROW

A "BETTER-THAN-EVER" AUSTRALIAN PICTURE!

SHE was a little country girl working in a big Sydney shop.

Her lover was drifting from her, and he told her how she secretly harboured a dream from her childhood that she might find her man with other women who were working long from her.

DANCING GAIETY! INTOXICATING MUSIC! A NIGHT OF EXOTIC JOY!

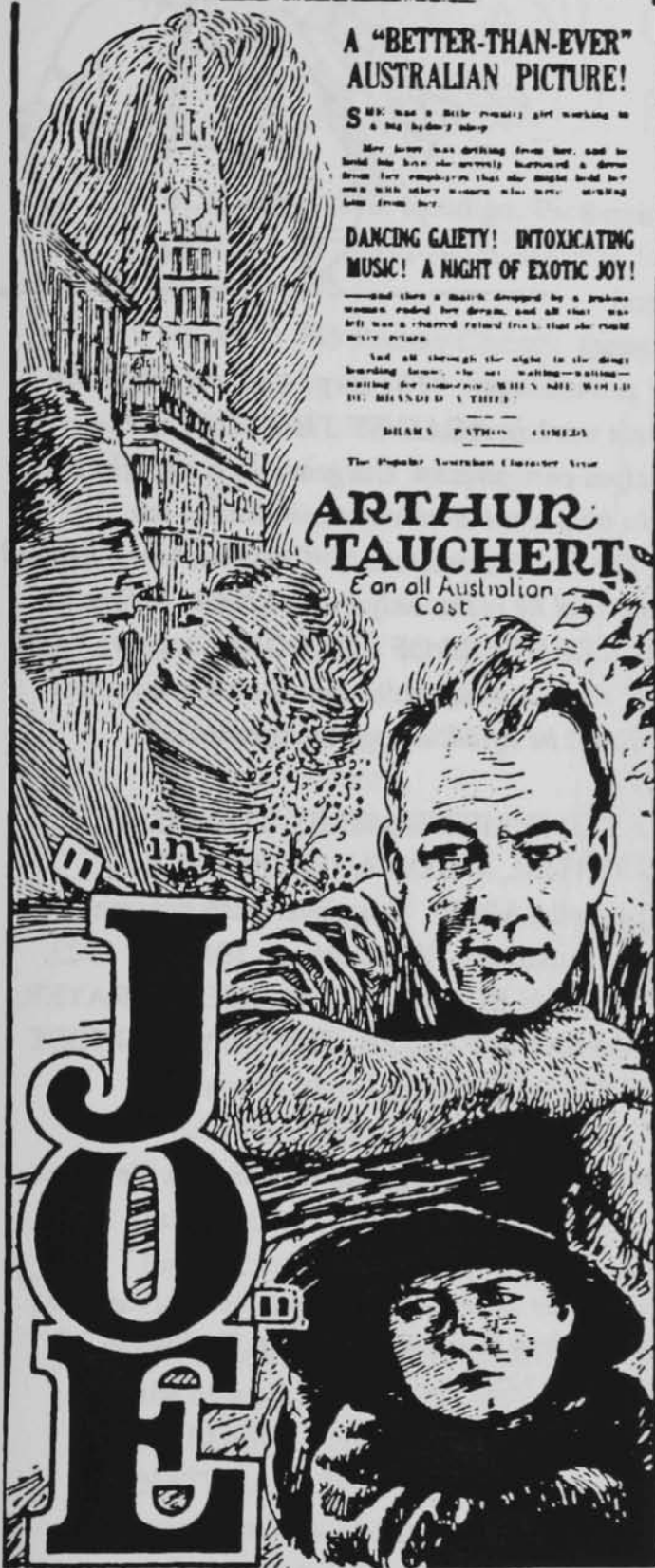
—and then a March dropped by a Prague woman ended her dream, and all that was left was a shared faded track that she could never erase.

And all through the night in the dream boarding house, she sat waiting—waiting—waiting for someone. WHEN WILL WE BE BLENDING A THING?

DIAMAS PATHEON COMEDY

The Popular Australian Character Actor

ARTHUR TAUCHERT An all Australian Cast



ARTHUR TAUCHERT VAUDEVILLIAN, FILM ACTOR

BORN: 21 August, 1877, Waterloo,
Sydney

DIED: 27 November, 1933,
Darlinghurst, Sydney

AGED: 56

GRAVE: 946 Roman Catholic Ordinary,
Section 10

Arthur Tauchert was the star of the classic Australian silent film **THE SENTIMENTAL BLOKE**.

Made in 1918, it became an Australian masterpiece and proved an instant popular and critical success. Based on the C.J. Dennis verse and picturesque language, it told of the courtship and marriage of a barrowman. Raymond Longford and Lottie Lyell, who made the film, found their ideal Bloke in a Sydney suburban vaudeville theatre. Tauchert's Australian larrikin character appeared on the Rickards' (q.v.) Tivoli, Bert Howard, and Fuller and Clay vaudeville circuits. He won the affection of film-goers and the key to his success lay in the plainness of his performance and in its blend of sentiment and satire. Rough-hewn but romantic, able to cope with life's ups and downs, he was very much the character he played.

Tauchert also starred in the sequel

GINGER MICK and went on to other films, both silent and talkies, **THE DIGGER EARL**, **THE DINKUM BLOKE**, **FOR THE TERM OF HIS NATURAL LIFE**, **FELLERS**, **SHOWGIRL'S LUCK** and **JOE**.

His pink granite headstone makes no mention of his career achievements.

(Source: Waverley Cemetery Archives; Australian Dictionary of Biography; History and Heartburn by Eric Reade; An Encyclopaedia of Australian Film by John Stewart; Sydney Morning Herald 28-11-1933)

Illustration: *The Australian Screen* - Eric Reade

JOHN COSGROVE

ACTOR

BORN: 19 May, 1867, Shellharbour, N.S.W.

DIED: 10 August, 1925, Sydney

AGED: 58

GRAVE: 1324/5 Roman Catholic Select, Section 8



A hearty 18-stone figure, a consistent and genial actor, he worked for some 35 years on the Australian stage both as actor and manager. *"The large and weighty John Cosgrove,"* reported *The Bulletin*, *"does the best work in AGAINST THE TIDE as the wrecked and utterly depraved son of the principal conspirator. Cosgrove in a straight part is apt to be a rather ordinary individual, but in an eccentric character he shows up brilliantly."* In *THE LAIRD OF COCKPEN*, *The Bulletin* lamented, *"Cosgrove's red-headed man is most interesting character in the drama and he is the only one who dies before he has time to become utterly improbable."* And in *DANGERS OF LONDON*, Cosgrove *"gave it a vigorous hoist in places but the drama, the stage management and the utter hopelessness of the heroine were three things that couldn't be lifted, except by dynamite."*

Other plays included *STRUCK OIL*, *ROMEO AND JULIET*, *HAMLET*, *THE IDLER*, *A LIFE OF PLEASURE*, *THE PRODIGAL DAUGHTER*, *A WOMAN'S REVENGE*, *A GIRL'S GOOD LUCK*, *THE BELLS*, *DR BILL* and *SAPHO*. Cosgrove made the transfer from stage to silent screen, appearing in some 13 Australian films between 1911 and 1923. These included *DESERT GOLD*, *THE GENTLEMAN BUSHRANGER*, *THE BETRAYER*, *WHILE THE BILLY BOILS*, *THE MAN FROM SNOWY RIVER*, *THE GUYRA GHOST MYSTERY*, *SUNSHINE SALLY* and *SILKS AND SADDLES*.

John Cosgrove is buried in the grave of his sister, Ludovina Duggan, but he is not identified on the headstone.

(Source: Waverley Cemetery Archives; A Biographical Register 1788-1939; An Encyclopaedia of Australian Film by John Stewart; *The Australian Film 1900-1977* by Andrew Pike and Ross Cooper; *The Bulletin* 2-7-1898, 15-10-1898, 26-11-1898; *Sydney Morning Herald* 15-8-1925)

Illustration of John Cosgrove: The Bulletin 15-7-1909

JAMES MACMAHON

THEATRE AND CINEMA ENTREPRENEUR



BORN: c.1858, Bendigo, Victoria

DIED: 29 April, 1915, Ashfield, Sydney

AGED: 57

GRAVE: 785 Roman Catholic Special, Section 17

James and his brothers, Charles and Joseph, had a long lease on Sydney's Lyceum Theatre and were associated with some of the great names of early Australian theatre, including George Leitch, Mrs Scott-Siddons, Grattan Riggs, John F. Sheridan (q.v.), Dion Boucicault, George Darrell, the Majeronis (q.v.) and Alfred

Dampier (q.v.). In 1897 they revived Dampier's play *THE PRAIRIE KING* set in the American wild-west. Their leading lady, Maud Williamson, nearly drowned in a huge tank when her canoe capsized as she was escaping from pursuing Indians. The near disastrous incident, nonetheless, provided the Macmahon's with some great publicity.

James opened the Salon Cinematographe in 1896 and their interest in the cinema lead to them producing such silent feature films as *ROBBERY UNDER ARMS* in 1907, and *FOR THE TERM OF HIS NATURAL LIFE* in 1908, filmed in the ruins of Port Arthur. James was known as Mighty Atom, a genial and companionable man. He died of chronic bronchitis and pneumonia and his grave does not have a headstone.

(Source: Waverley Cemetery Archives; Australian Dictionary of Biography; The Bulletin 20-6-1912; Sydney Morning Herald 8-11-1897)

Illustrations: Top: James Macmahon - Weekly Times, 5-8-1889, p20

Lower: Sydney Morning Herald Saturday 26-12-1896



INTERVAL



Established 1856

Dainty
Biscuits
for
Afternoon
Tea

A very large and special and fashionable matinee in aid of the Distressed Actors' Fund is to be given at Her Majesty's, Sydney, to-morrow (Friday) afternoon. There are many distressed actors, and many distressing ones, and the charity is a highly deserving affair which calls for popular support.

The Bulletin, 15-9-1900, p8

HER MAJESTY'S THEATRE

THE BABES

SOLE LESSEES &
MANAGERS
MESSRS
WILLIAMSON
&
MUSGROVE.



IN THE WOOD

GRAND X-MAS PANTOMIME 1897-98

JOHN ANDREWS & Co. Litho.

ACT 5.

MUSIC AND DANCE

Henry Bracy

Leon Caron

Orpheus McAdoo

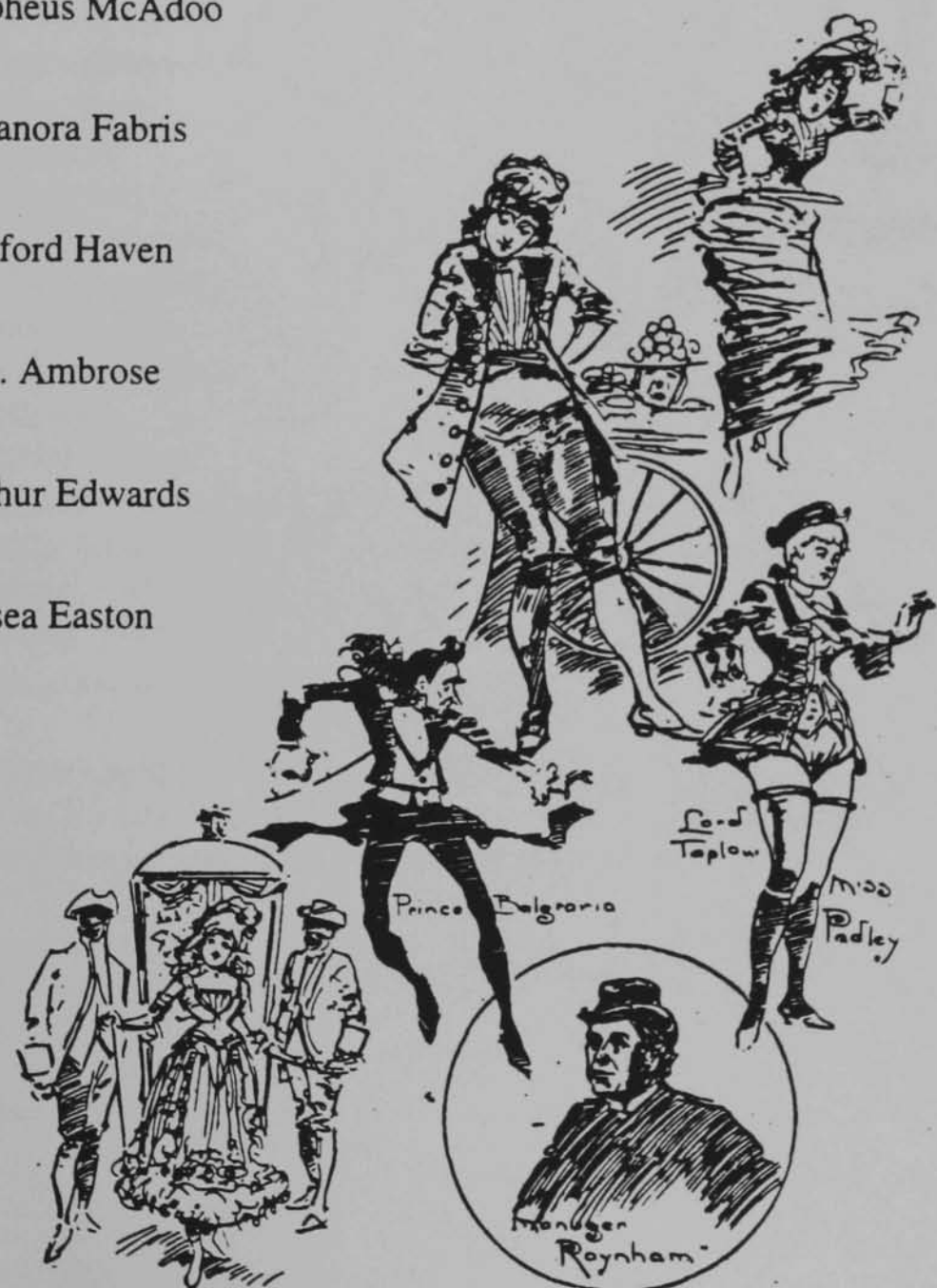
Eleanora Fabris

Milford Haven

T.C. Ambrose

Arthur Edwards

Hosea Easton



HENRY BRACY

SINGER,
STAGE-DIRECTOR

BORN: 1841, Maestage, Glamorganshire,
Wales

DIED: 31 January, 1917, Sydney

AGED: 75

GRAVE: 6703 Church of England Ordinary,
Section 15.

A principal tenor, the critics found Bracy's voice mellow and rich, his solos being delivered with a directness and a purity of tone most refreshing. Bracy developed into a splendid all-round man, operatic artist, stage-director, producer and business-manager. Never was there a cooler and more unperturbably stage-boss. He became J.C. Williamson's chief producer of musical plays, combining his talents with musical director Leon Caron (q.v.) in the Royal Comic Opera Company. His productions included

Offenbach's PRINCESS OF TREBIZONDE, ROBIN HOOD, MADAME FAVART, PRINCESS IDA, THE BEGGAR STUDENT, LITTLE RED RIDING HOOD, THE GRAND DUCHESS OF GEROLSTEIN, FLORODA, THE MOUNTEBANKS and the comic operas of Gilbert and Sullivan. In LA MASCOTTE his song "*Love is Blind*" became all the rage. His leading lady was frequently his wife, Clara Thompson, as excellent a couple as ever adorned the stage.

Henry Bracy retained his slim, dapper appearance almost to the last. His burial was arranged by J.C. Williamson Ltd. and twelve chorists from the company sang Sir Arthur Sullivan's "*The Long Day Closes*" at the graveside. His overgrown last resting place does not have a headstone.

(Sources: Waverley Cemetery Archives; Australian Dictionary of Biography; The Golden Age of Australian Opera by Harold Love; Singers of Australia by B. & F. MacKenzie; The Bulletin 8-2-1917; SMH 2-9-1893, 27-10-1894, 2-12-1899, 22-12-1899, 15-4-1901)

Illustration of Henry Bracy: *The Bulletin* 13-3-1897 p24



LEON CARON

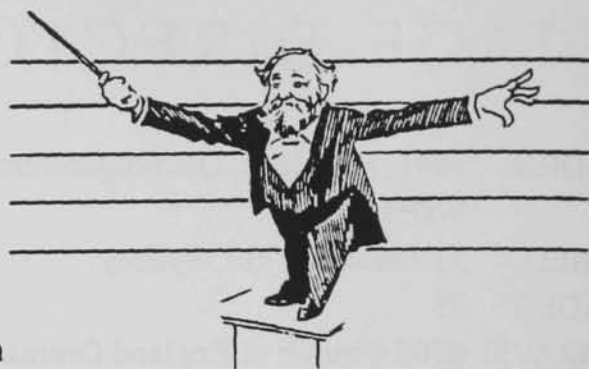
MUSICAL DIRECTOR

BORN: 13 January, 1850, Boulogne-sur-Mer, France

DIED: 29 May, 1905, Sydney

AGED: 55

GRAVE: 1230 Church of England Ordinary, Section 6



M. Leon Caron wrote the music for DJIN
DJIN, OR THE JAPANESE BOGIE-MAN, an
1896 production which saved J.C.

Williamson's company from going into liquidation. He became conductor of the Lyster Grand Italian Opera Company and his own Caron Opera Company, giving local premieres of many European operas in English, including Bizet's CARMEN. He also conducted the Sydney Opera House Theatre orchestra for Emelie Melville's Company, including the performance of GIROFLE-GIROFLA in 1882.

In 1889 he joined the J.C. Williamson Royal Comic Opera Company as Musical Director, partnering Henry Bracy (q.v.) who was Stage Director. Among their many productions were PRINCESS IDA, THE MOUNTEBANKS, THE MIKADO, DOROTHY, FLORODORA, IOLANTHE and the Australian premiere of THE YEOMEN OF THE GUARD. THE ROSE OF PERSIA was staged at Her Majesty's in July 1900, with the SMH commenting: *"The first act of the opera is enriched by one of the longest finales, and here the chorus and orchestra, carefully following M. Caron's beat, worked a long crescendo in splendid fashion right up to a fine climax."* Caron conducted the orchestra at the opening celebrations in Melbourne of the first Australian Parliament, the orchestra and choir performing *"Old Hundreth Hymn"*, *"Hallelujah Chorus"*, *"Rule Britannia"* and, at the entrance of the Royal party, *"God Save the King"*. It was a very grand occasion.

As was Caron's funeral. Three bands played Handel's Dead March, Beethoven's Funeral March and the Chopin March. All along the route great throngs of people gathered. The SMH reported on the obsequies which took place at Waverley Cemetery *"very late in the afternoon, with the slant beams of the slowly setting sun falling upon an azure breadth of ocean, giving radiant whiteness to innumerable headstones, and placing in bold relief the great concourse of people that surrounded the last resting place of the French musician. Here also a band of choristers from the Royal Comic Opera Company, rendered as a last and sad anthem, "The Long Day Closes". Sullivan's music swelled out upon the evening air with melancholy sweetness in a tender sequence of unhurried harmony."*

(Source: Waverley Cemetery Archives; A Family of Brothers by Viola Tait; Australian Dictionary of Biography; New Grove Dictionary of Music and Musicians edited by Stanley Sadie; Sydney Morning Herald 9-8-1892, 2-9-1893, 23-12-1893, 27-10-1894, 23-7-1900, 8-9-1900, 1-4-1901, 31-5-1905)

Illustration of Leon Caron: The Bulletin 18-5-1901 p17

ORPHEUS McADOO

MINSTREL SINGER
AND DIRECTOR



BORN: 4 January, 1858,
Greensborough, North Carolina, U.S.A.
DIED: 17 July, 1900, Sydney
AGED: 42
GRAVE: 210 General Vault, Section 9

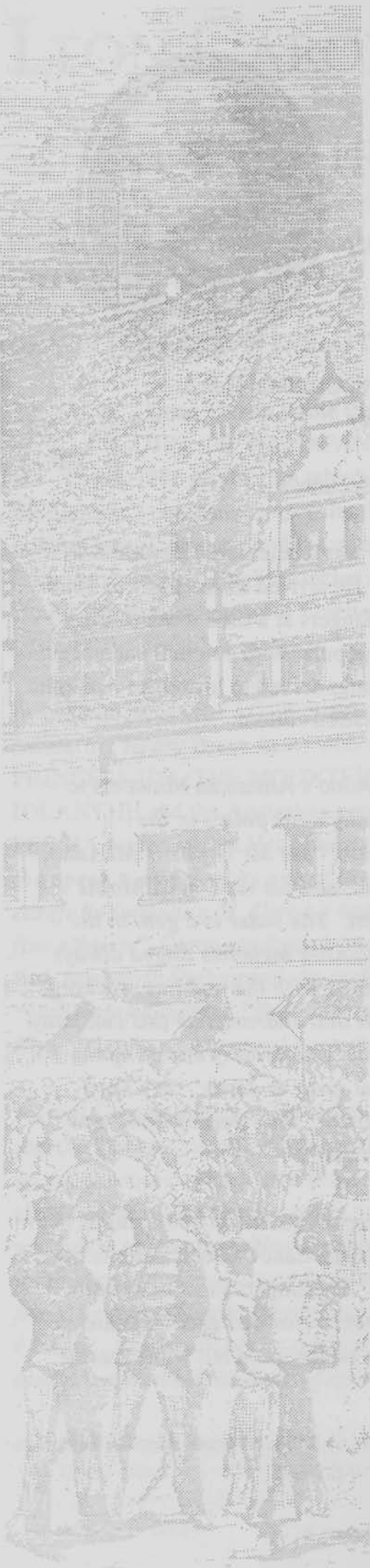
Orpheus McAdoo was a celebrated Double A Flat Basso Profundo. He arrived in Australia in 1886 with the Jubilee Singers at a time when touring Negro minstrels were very popular with colonial audiences. Their renditions of jubilee songs served to introduce Australia to some genuine elements of plantation culture.

In 1892 he brought his own McAdoo's American Minstrels to Australia. *"There are hardly any weak points in the company,"* reported The Bulletin, *"but Mr Orpheus McAdoo, the deepest basso in the world, and his wife, Miss Mattie Allen, are about the strongest. The latter is a gem in the realm of melody. All the plaintive melodies tinged always with a hope of grace were sung with the nodding, rocking, lulling movements that characterise this company. The audience was emotionally moved by the hymns 'Steal Away to Jesus', 'My Lord Delivered Daniel', 'Roll Jordon Roll' and 'The Lord's Prayer'."*

McAdoo's Original Jubilee Singers and Virginia Concert Company toured in 1898 and in 1899 McAdoo was back again with his Georgia Minstrels and Alabama Cakewalkers, introducing full-blown ragtime and the cakewalk to Australian audiences. The singers must have been highly gratified with their reception, as the hall and galleries were crowded and the audience enthusiastic. Orpheus McAdoo is buried in a vault-size grave which has a tall white marble obelisk monument.

(Source: Waverley Cemetery Archives; From Minstrel Show to Vaudeville by Richard Waterhouse; The Bulletin 25-1-1892, 24-12-1898; Sydney Morning Herald 13-6-1892, 3-12-1898, 19-6-1899)

Illustration of Orpheus McAdoo: *Entertaining Australia - an illustrated history* p112



ELEANORA FABRIS

SINGER

BORN: c.1840, Italy

DIED: 14 April, 1910, Sydney

AGED: 70

GRAVE: 1867 Roman Catholic Ordinary, Section 8

Opera singer, Eleanora Fabris, the Emminent Prima Donna, was greatly admired and esteemed during the 16 years she performed in Australia. A contralto, she was brought to this country by the Lyster Opera Company in 1876, together with her husband Cristoforo Fabris, a secondo tenor.

In Verdi's *IL TROVATORE*, the SMH critic remarked, "*Signora Fabris was Azucena and a better gipsy has seldom been portrayed. She exhibited all the gipsy warmth of emotion and bitter unrelenting hatred. She rose to a poetic grandeur of feeling that brought down the house, the curtain falling on a scene which was the very climax of operatic success.*" And at the Guild Hall in 1879, "*Signora Fabris appeared in character and gave a graphic version of an orange-seller's song. After appealing to the audience to buy, she threw some fruit from her basket; the song and the conclusion were repeated to the amusement of the people.*"

Signora Fabris appeared in numerous operas and concerts and a complimentary benefit was given to her at Sydney Town Hall in September 1890. Her musical career began under the training of her father, Canillo Dorodi, a celebrated baritone. She appeared in grand opera at La Scala at the age of 13 and later spent seven years at operatic work in Spain under Franco Faccio. Signora Fabris retired from the stage upon the death of her husband, Cristoforo, and took up work as a singing teacher. They now rest in peace together.

(Source: Waverley Cemetery Archives; *The Golden Age of Australian Opera* by Harold Love; *The Bulletin* 21-4-1910; *Sydney Morning Herald* 26-8-1878, 24-11-1879, 6-9-1890, 16-4-1910)



MILFORD HAVEN

ACTOR, SINGER

BORN: c.1867, England
DIED: 2 February, 1914, Sydney
AGED: 46
GRAVE: 1990A General Ordinary, Section 16

Haven began his professional career in Australia with the Williamson Opera Company and trod the boards for a quarter of a century, some seven years being spent with Harry Rickards' (q.v.) Tivoli Circuit. In 1895 he sang '*Alice Where Art Thou*' in a concert at The Empire (late Opera House) with The Empire Company. During 1897 he was at the Tivoli appearing in an Original Specialty Sketch, '*Muggins*'; and again at the Tiv the following year, where his pure tenor voice was heard to advantage in the song '*The Anchor's Weighed*'.

The only son of Captain Weaver of London, his real name was William Easton Weaver. He died in Sydney Hospital of pneumonia and was unmarried. His grave is an overgrown plot without a headstone.

(Source: Waverley Cemetery Archives; The Bulletin 12-2-1914; Daily Telegraph 25-5-1895; Sydney Morning Herald 3-12-1898)

Illustration: The Bulletin 31-7-1886

Monet

THOMAS CADWALLADER AMBROSE

SINGER

BORN: c.1852

DIED: 30 November, 1900, Sydney

AGED: 48

GRAVE: 3324 Church of England Ordinary, Section 7.

T.C. Ambrose was a member of the Theatre Royal Company during the 1893 Maggie Moore Season. In THE DAYS OF 49, the SMH wrote, "*as the Negro Ned, Ambrose was sympathetic and forcible. The drama, beyond doubt, went extremely well and will probably draw good houses during the coming week.*" The season continued with ARRAH-NA-PROGUE; OR, THE WICKLOW WEDDING, in which Ambrose portrayed Diney Farrell; then as Peter Rowley in STRUCK OIL.

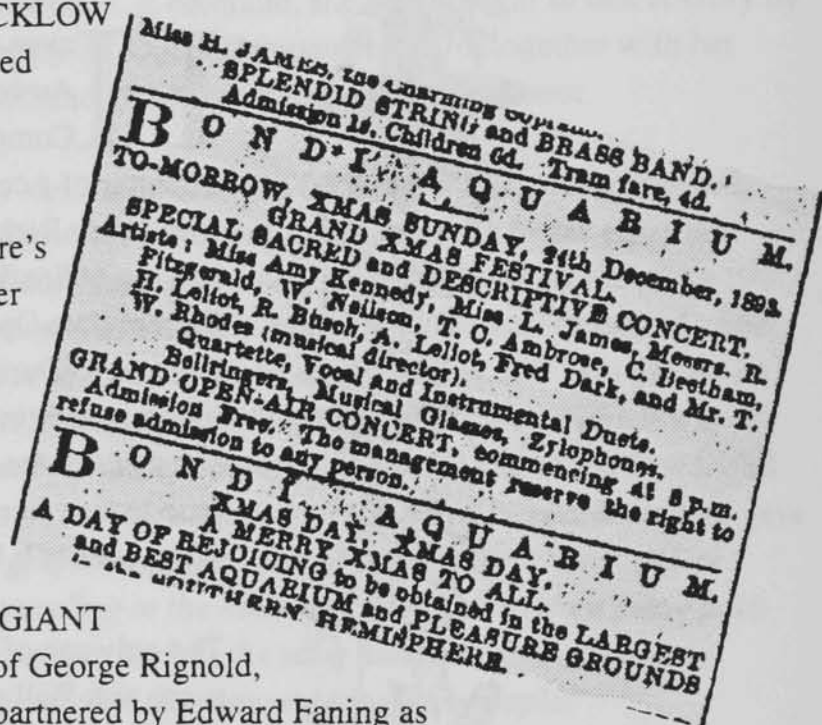
Ambrose transferred with Maggie Moore's company to Her Majesty's Theatre under the management of George Rignold (q.v.). In M'LISS, he was the barkeeper, Lycurgas Morphen, presumably being included in the SMH review: "*A number of minor parts were adequately filled.*" The Christmas pantomime was JACK THE GIANT

KILLER, under the personal direction of George Rignold, with Ambrose as Buttonoso, the page, partnered by Edward Faning as Hasherina, the cook. Her Majesty's Christmas panto of 1899 was LITTLE RED RIDING HOOD, and again, Ambrose was one of the company.

The Bondi and Coogee Aquarium Circuit proved a useful venue for many performers and Ambrose made numerous appearances at Bondi with the Elite Quartette of Messrs T.C. Ambrose, W. Neilson, R. Fitzgerald and E. Uhr. The SMH death notice referred to Ambrose "*as a late member of the Williamson Opera Company*", and his funeral was arranged by G.L. Goodman, Business Manager of Her Majesty's Theatre. His headstone is shaped as a scroll with the inscription, "*The grave of a Singer*".

(Source: Waverley Cemetery Archives; SMH 23-9-1893, 25-9-1893, 16-10-1893, 21-10-1893, 28-10-1893, 23-12-1893, 25-12-1893, 30-12-1893, 28-10-1893, 22-12-1899, 1-12-1900)

Illustration: Sydney Morning Herald 23-12-1893



ARTHUR EDWARDS

ACTOR, DANCER

BORN: 1887, St John's Wood, London

DIED: 17 September, 1910, Sydney Harbour

AGED: 23

GRAVE: 5705 Church of England Select, Section 20

Edwards began his stage career only six years before his death, appearing at Brighton in *BLUE BELLE OF FAIRYLAND*. He was prominent in vaudeville playing sketches from Dicken's novels and in 1906 joined Lena Ashwell's company at London's Savoy Theatre, then onto Ada Reeve's company at the Apollo. Edwards arranged all the ballets in her production of *BUTTERFLIES* and it was this that brought him to the attention of the management of Sydney's Criterion Theatre, Sir Rupert Clarke and Clyde Meynell. Edwards became a member of their company and arrived in Australia to appear in *THE ARCADIANS* as an actor, dancer, and dance designer. The art of dancing was a passion with him and he knew more about the stage possibilities of it than many professional producers three times his age. The Bulletin reviewer commented that "*Arthur Edwards, a newcomer of ability*", did some startling dance with Miss Essie Perrin.



Edwards accepted an invitation to join a yachting party sailing in Sydney Harbour. He and another gentleman decided to row ashore and they started for Manly Wharf when a heavy swell upset the boat. His companion tried to hold onto Edwards who was at once in difficulties but exhaustion overtook them and Edwards let go and sank. It was not until the next day that the water police found his body. The Bulletin sadly reported, "*The tragic death by drowning of Arthur Edwards will be a big loss. He was a tremendous draw. He was not only the cleverest eccentric dancer that Australia has seen for years but an artist who would have made good by his acting if he hadn't been able to dance a step.*"

His funeral was arranged by Clarke and Meynell and inscribed upon his headstone is, "*In Loving Memory of The Boy, Arthur Edwards. So terribly missed by his sorrowing parents and sister. Sleep on beloved sleep And take they rest We loved thee well But Jesus loves thee best.*"

(Source: Waverley Cemetery Archives; The Bulletin 28-7-1910, 22-9-1910; Daily Telegraph 19-9-1910; Sydney Morning Herald 19-9-1910)

Illustration of Arthur Edwards: The Bulletin 22-9-1910

HOSEA EASTON

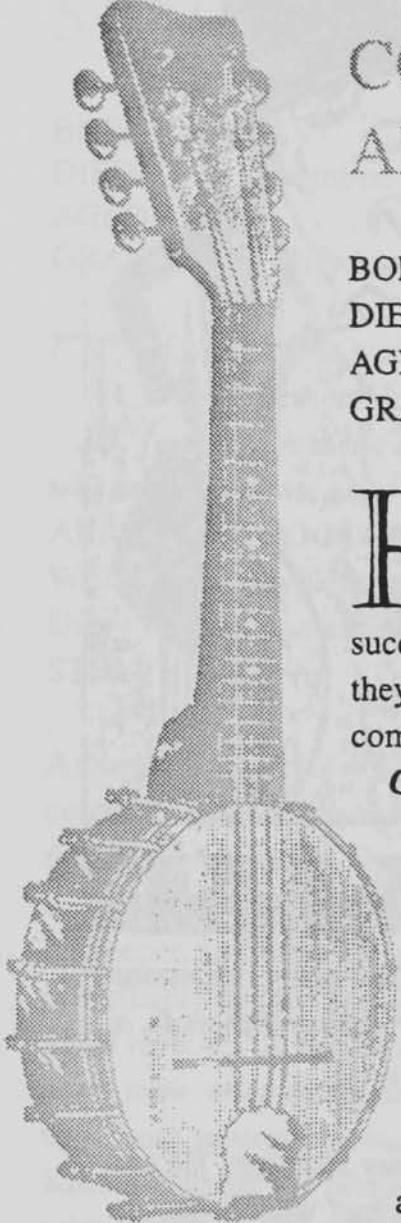
COMEDIAN AND MUSICIAN

BORN: c.1854, United States of America

DIED: 23 June, 1899, Sydney

AGED: 45

GRAVE: 2940 General Ordinary, Section 16

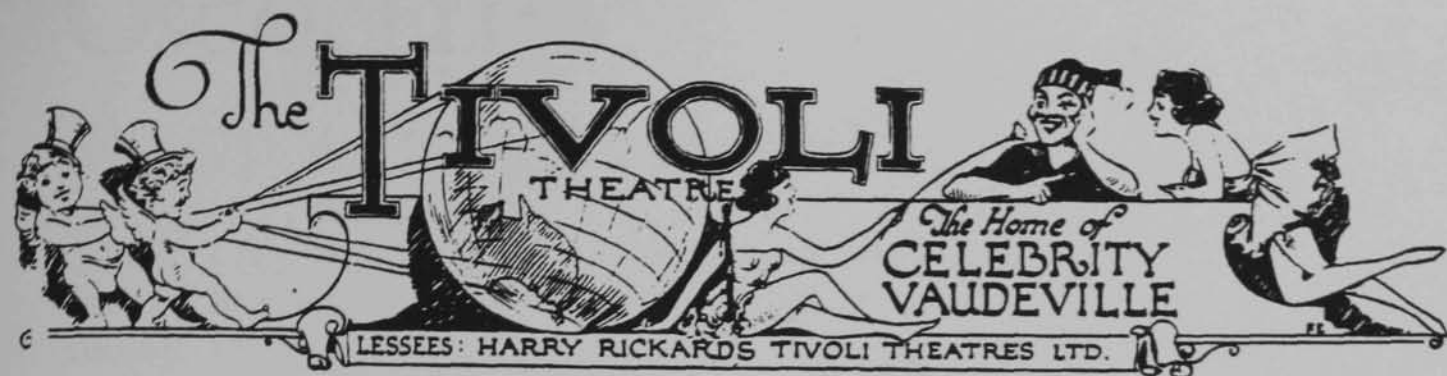


Hosea Easton was not only a good actor but one of the finest banjoists Australia had ever heard and he was known as The Banjo King. Easton came to Australia with the highly successful Charles B. Hick's Original Georgia Minstrels. In mid-1878 they opened in UNCLE TOM'S CABIN, a sensational success combining minstrels and melodrama. Easton was billed as *"the first Coloured Exponent of Uncle Tom in the Southern Hemisphere and the Second in the World"* and, according to the SMH, *"He played it with great delicacy and care. Personal appearances are rather against him, as he is too tall and slight for the popular idea of Uncle Tom's physical proportions, but his renderings are pleasing and he divested his actions and speech of that ponderosity which some aspirants to the part assume."*

Easton remained in Australia and became a firm favourite with audiences. In DRED, A TALE OF THE DISMAL SWAMP, the Herald's reviewer wrote: *"Mr Hosea Easton as Uncle Tiff, a faithful old nigger who takes care of the two neglected children, had a part in which he was quite at home."* He also appeared in Lachlan McGowan's (q.v.) pantomime, ROBINSON CRUSOE; was a member of Harry Rickards' (q.v.) Tivoli Minstrels and Specialty Company; appeared in Variety and Refined Minstrelsy at the Theatre Royal; and as a Banjo Soloist at the Bondi Aquarium.

He was stricken with cancer of the tongue and his burial was arranged by Harry Rickards' brother, J.C. Leete (q.v.), Business Manager of the Tivoli Circuit. *"The hearse being preceded by M'Adoo's (q.v.) minstrel band, who played a number of funeral marches en route to the cemetery"*, reported the SMH. The headstone reads, *"In affectionate memory of our old brother artist Hosea Easton. Deeply regretted by all who knew him."*

(Source: Waverley Cemetery Archives; From Minstrel Show to Vaudeville by Richard Waterhouse; The Bulletin 6-5-1899; Sydney Morning Herald 12-10-1878, 14-10-1878, 4-11-1878, 9-11-1878, 30-9-1893, 24-8-1895, 25-5-1899, 27-5-1899, 26-6-1899)



ACT 6.

VAUDEVILLE AND VARIETY

Oscar Eliason

Queenie Paul and Mike Connors

J. Martini

Maud Faning

Carden Wilson

Pat Rochford

Henry Farley

Arthur Tinsley



OSCAR ELIASON

MAGICIAN, CONJUROR

BORN: 8 July, 1869, Salt Lake City, Utah, United States of America

DIED: 29 November, 1899, Dubbo, N.S.W. AGED: 30

GRAVE: 430 General Vault, Section 16



Eliason was the Premier Conjuror, Juggler and Magician known as DANTE THE GREAT.

“Dante’s exhibition of the unholy art of magic booms,” The Bulletin revealed. *“The young man with the big smile is a highly payable speculation. All his tricks are neat and clever, but some of them are actually flabbergasting. The lady whom he sets on fire and reduces to one grinning skull and a puff of fine ashes is probably the best illusion and Dante ought to burn his lady assistant profitably through a long season.”*

“The dead black background used by Dante in some of his scenes absolutely rivets attention on the performer,” continued The Bulletin. *“Every move and look becomes intensely significant from sheer concentration of interest. The public has pretty well given up trying to find out how most of Dante’s tricks are done; what the females would*

like to know is whether that nice young man’s beautiful hair curls naturally, or whether it is done with tongs.”

In November 1899, Dante was in Dubbo and joined a shooting party. George Jones, his orchestra leader, had little experience with guns and he fired accidentally, hitting Dante in the groin. Septic peritonitis set in and three days later he drank a glass of champagne and urged his friends to, **“Keep the show going, Boys”**. Then he died. He was only 30 years old. His headstone has a broken column in pink granite which represents a life cut off in its prime.

(Source: Waverley Cemetery Archives; Oscar Eliason the Original Dante the Great by Kent Blackmore; The Bulletin 15-10-1898, 22-10-1898, 29-10-1898, 19-11-1898, 17-12-1898; Sydney Morning Herald 30-11-1899)

Illustration of Oscar Eliason: Daily Telegraph Saturday 2-12-1899

EVELYN 'QUEENIE' PAUL

VAUDEVILLIAN
AND ACTRESS

BORN: 1895, Sydney
DIED: 31 July, 1982, Sydney
AGED: 87
GRAVE: 616 Roman Catholic Vault, Section 16



MIKE CONNORS

SHOWMAN AND
RADIO PERFORMER

BORN: 1892, New York, United States of
America
DIED: 16 January, 1949, Sydney
AGED: 56
GRAVE: 616 Roman Catholic Vault, Section 16



The Grand Lady of Australian Showbusiness, Queenie Paul began her stage career in the chorus line at age 16 and made her last appearance at Newtown Leagues Club aged 87.

Mike Connors arrived in Australia in 1916 with a variety act and married Queenie. They formed their own Con-Paul Theatre Company and in 1931 revived revue having a big influence on vaudeville entrepreneuring during the Depression. They relied firmly on Australian talent for their variety bills. Queenie sang beautiful numbers such as *'Charmaine'* and *'Bye Bye Blackbird'*. When the Palladium Theatre opened, Queenie Paul directed THANKS FOR THE MEMORY with a company of old-time revue artists. She followed it by appearing in THE GOOD OLD DAYS with George Wallace, went onto the nightclub circuit and appeared in several television commercials. The inscription on her headstone reads, *"Final Curtain 31 July, 1982"*.

Mike Connors conducted the ABC's radio breakfast and hospital programmes for 10 years. He was regarded as a humanitarian and spent a lot of his free time visiting patients in hospitals around the country.

(Source: Waverley Cemetery Archives; A Biographical Register 1788-1939; Wonderful Wireless by Nancye Bridges; Entertaining Australia; The Sun 5-4-1976; Sydney Morning Herald 2-8-1982)

Illustrations of Evelyn 'Queenie' Paul and Mike Connors:
top - The Sun 5-4-1976 p25. Lower - "Theatre in Australia" - John West R792. 0994 WES

ROLL UP, WAYBACKS TO

MARTINI'S GREAT BUCK JUMPING SHOW



J. MARTINI

SHOWMAN

BORN: c.1868
DIED: 2 July, 1907, Armidale, N.S.W.
AGED: 39
GRAVE: 1692S Roman Catholic Select, Section 8

MARTINI'S GREAT BUCK JUMPING SHOW played to packed houses in 1905 and 1906. There were 35 buck-jumping horses, ponies, mules, donkeys, etc, together with six champion Queensland riders. In regard to one horse, Bobs, described as the champion 'outlaw', there was a standing offer of 100 pounds to anyone who could retain a seat on his back for five minutes. The Daily Telegraph praised the *"very neat exhibition of rope spinning and lasso throwing by a little lad billed as Tiny O'Sullivan, and by the expert display of stock-whip and bullock-whip cracking by Saltbush Bill."* A new horse, Wild Anglise, was added to the programme and acted up to its reputation as a thorough outlaw and a spiteful one at that.

In the late 1890's it is believed that Martini had an Acrobatic and Trick Tumbling Act with Les Tines. Martini's real name was Martin Breheney and he died due to an accident at Armidale.

(Source: Waverley Cemetery Archives; The Bulletin 15-3-1906; Daily Telegraph 21-12-1905, 26-3-1906; Sydney Morning Herald 14-9-1895)

Illustration: The Bulletin 15-3-1906



MAUD FANING

SINGER, VAUDEVILLIAN

BORN: 1874, N.S.W.

DIED: 14 February, 1945, Sydney

AGED: 70

GRAVE: 2148 Roman Catholic Select, Section 17

“**M**aud Faning the Dashing Soubrette”, “the Irrepressible, the Wonderful Delineator of Coon

Characters”, “Australia’s Greatest Coon Impersonator”.

So Maud Faning was billed during her years as a leading vaudeville and variety performer. She appeared on Harry Rickards’ (q.v.) Tivoli Circuit, with Brennan-Fuller’s Vaudeville Company, and Clay’s Company.

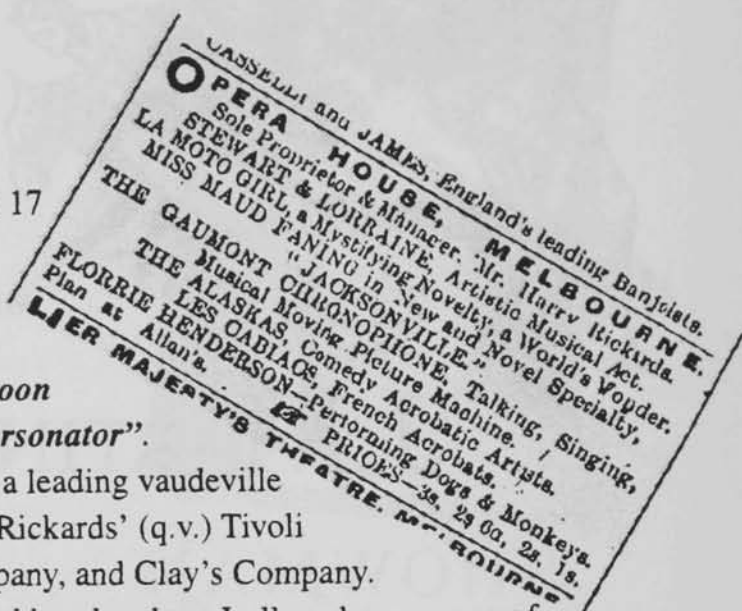
“*Maud Faning and Her Piccaninnies*” included her daughter, Lulla, who was one of the great popular singers from the 1930’s. Lulla also appeared in the original Australian production of *SOUTH PACIFIC*.

The Fanings were a theatrical family, her sister Bertha, and brothers Charles and Edward, performers all. Charles was a well-known cornerman who appeared frequently with his American wife, Georgie Devoe, as Fanning and Devoe. Maud appeared at the Bondi Aquarium with Charlie Fanings Popular Concert Company, and was on the bill at the Coogee Aquarium, National Amphitheatre, Standard and Alhambra Theatres; and at Rickards’ Melbourne Opera House, as Miss Maud Faning in New and Novel Speciality, ‘Jacksonville’. The Tivoli advertised in 1904, “*New and Original Dramatic Scena, entitled ‘I May be Crazy’, interpreted by Miss Maud Faning supported by our Tivoli Chorus and 12 Cowboys.*”

Maud married Arthur Hargraves and after her retirement from the stage, continued with a career in radio. Maud and her comedian brother, Edward, are buried together.

(Source: Waverley Cemetery Archives; Curtain Call by Nancy Bridges; The Bulletin 30-8-1906, 1-11-1906, 21-2-1945; Daily Telegraph 6-12-1890; Sydney Morning Herald 30-9-1893, 25-12-1897, 16-8-1904, 18-5-1907, 26-11-1912, 30-11-1912, 5-7-1913, 15-2-1945)

Illustration: *The Bulletin* 1-11-1906



CARDEN WILSON

ACTOR

BORN: c.1873, England
DIED: 15 August, 1911, Sydney
AGED: 38
GRAVE: 2483/4 Church of England Select,
Section 6

Carden Wilson was a comic actor whose imitations of people gave joy to many Australians. Appearing at the Lyceum Theatre in 1900, the SMH critic commented, *"Variation is lent to the entertainment by the performance of Mr Carden Wilson, who was loudly applauded for his excellent imitations of popular acts, amongst those specially recognised being Mr George Rignold (q.v.) and Mr Bland Holt; whilst an imitation of a broken down phonograph was capitally rendered."* At the Opera House Melbourne in 1905, The Bulletin declared, *"Carden Wilson's imitations of actors living and dead continue to be a bright feature of the show."* He appeared in LADY BLARNEY at the Lyceum in 1896, capitally playing the small part of the servant Doolittle and the audience would have been glad to see more of the character. Other appearances were in DEARER THAN LIFE and THE WEAVERS at the Theatre Royal in 1890, SINBAD THE SAILOR at the Alhambra Theatre in 1898, THE CHRISTIAN at Her Majesty's in 1901, and a season of variety at the National Amphitheatre in 1908.



Carden's wife, actress Pearl Hellmrich, devotedly nursed her dying husband and kept her own turn going at the Tivoli and, declared The Bulletin, *"if there are any benefits going to waste she deserves one of the fattest."* Carden was the son of scenic artist, W.J. Wilson (q.v.). His eldest brother, William, was also a scenic artist, and another brother was comic actor, Frank Hawthorne. A cousin, theatrical agent William John Folkestone Wilson (q.v.) is also buried at Waverley Cemetery.

(Source: Waverley Cemetery Archives; Dictionary of Australian Artists by Joan Kerr; The Bulletin 16-2-1905, 24-8-1911; Sydney Morning Herald 20-12-1890, 28-12-1896, 8-10-1898, 23-7-1900, 9-3-1901, 31-1-1908)

Illustration of Carden Wilson: The Bulletin 24-8-1911 p9

PAT ROCHFORD

COMEDIAN

BORN: c.1865, Dublin, Ireland
 DIED: 3 September, 1898, Sydney
 AGED: 33
 GRAVE: 2075/6 Roman Catholic
 Select, Section 17

The Irish Comedian's first Sydney engagement was at the Gaiety Theatre in September, 1892, with Dan Tracey's Vaudeville Minstrel and Specialty Company. His arrival was advertised in the SMH as, "*First Appearance of Ireland's National Vocalist, Pat Rochford, Comedian and Dancer, singing Irish patriotic selections.*" In the second Act he was billed as "*the Man from Galway*". While appearing in a Sunday Evening Concert at the Gaiety the same year, the SMH reviewer commented, "*Pat Rochford sang with spirit 'The Heroes of Ireland'.*" He went on to become a well received variety act for the Tivoli Theatre, the School of Arts, and the Bondi and Coogee Aquarium Circuit.

His real name was Alexander Rochford Mitchell and he arrived in Australia 13 years before his death of consumption.

(Source: Waverley Cemetery Archives; Sydney Morning Herald 10-9-1891, 12-9-1892, 19-9-1892, 11-11-1893, 5-9-1898)

Illustration: Sydney Morning Herald,
 10-9-1892

GAIETY THEATRE

Side Lessee and Proprietor ... Mr. Dan. Tracey
 Business Manager ... Mr. Alf. M. Haslewood
 Musical Director ... Mr. T. W. Rhodes.

SECOND YEAR OF DAN TRACEY'S VAUDEVILLE MINSTREL and SPECIALTY COMPANY.

SPECIAL NOTICE.—Return, for a short season only, of the Monarchs of Contortionists, **REXO and RENO**.
 And First Appearance of **REXO and RENO**.
M'CREADIE and SMITH ... Double Clog and Jig Dancers
WILLIE WARNER ... Australia's Greatest Comique
ARTHUR FARLEY ... The Renowned Basso Profundo
FLORRIE FORDE ... Serio-Comio Artiste.
 And Special Engagement of the Tyrolean and Double-Voice Vocalist, just from London, **DAVID WARNE**.
PAT ROCHFORD, Comedian and Dancer.

PROGRAMME TO-NIGHT. PART I.

Our Lively End Men, Frank Yorke A. M'Creddie.	Conversational, Alf. M. Haslewood	Our Lively End Men, Willie Warner J. E. Smith.
---	--------------------------------------	--

Overture and Opening Chorus—"Sparking Wine,"
 —Company
 Ballad—"Killarney" ... Miss **AMY KENNEDY**
 First Appearance of the Dashing Serio-Comio Lady,
 Miss **FLORRIE FORDE**.
 Medley—"Johnson's Party" ... **FRANK YORKE**
 First Appearance of the Famous Tyrolean and Double
 Voice Vocalist, **DAVID WARNE**.
 Dashing Queens of Double Serio-Comio,
 Misses **ANNETTA BODIN** and **IDA TAUCHERT**.
 First Appearance of the Renowned Basso Profundo,
ARTHUR FARLEY.
 First Appearance of Australia's Great Comique,
WILLIE WARNER.
 Ballad—"Picture with its Face
 towards the Wall" ... Miss **AMY ROWE**.
 First Appearance of the Double Clog and Jig Dancers,
M'CREADIE and **SMITH**.
 Song—"Old Log Cabin" ... **HARRY OLAY**.
 First Appearance of Ireland's National Vocalist,
PAT ROCHFORD.

GEO. K. FORTESCUE.

The Great **GEO. K. FORTESCUE**, The Popular **GEO. K. FORTESCUE**,
 at the request of numerous patrons has kindly consented
 to sing his own Original Song,
"I'M IN LOVE WITH THE MAN IN THE MOON."

PART II

Selection ... Orchestra.
PAT ROCHFORD,
 as the Man from Galway.
 Tremendous Success of the Artistic Equilibrist and
 Juggler,
ALTRO, ALTRO, ALTRO,
 Assisted by
FRANK YORKE.
 Serio-Comio Gems,
 Miss **FLORRIE FORDE**.
 Double Clog and Golden Shoe Dancers,
M'CREADIE and **SMITH**.
 Tyrolean and Double-Voice Vocalist,
DAVID WARNE.
 America's Greatest Burlesque Comedian,
GEO. K. FORTESCUE, **GEO. K. FORTESCUE**,
 and the Beautiful and Bewitching
 Miss **VIOLA FORTESCUE**,
 in their Original Sketch from
CINDERELLA.

HENRY CHARLES FARLEY

THEATRICAL ENTREPRENEUR

BORN: 5 October, 1825, Severn Stoke, Worcs. England

DIED: 16 June, 1880, Sydney

AGED: 56

GRAVE: 33 Church of England Vault, Section 2

In 1861, amidst a population of gold diggers and the crude wooden houses of Dunedin, New Zealand, Farley set about building an amusement park, known as Vauxhall Gardens. Summer houses arose together with a refreshment parlour and a funicular railway running from the wharf to the gardens. Rustic fences, lattice work and sculpture lined the paths and lanes. Musical concerts and other entertainment could be found by the rotunda, the most popular music being provided by Mr Fleury's Band.

The gardens opened on 24th December, 1862 and all Dunedin visited to see the wonders and the first balloon ascent in Otago was made from Vauxhall. For the children there were swings, merry-go-rounds and mysterious tunnels, and for adults a gymnasium, archery grounds, shooting galleries and bowling greens. Swimming baths were added in 1864. As the patronage of gold diggers replaced the more conservative residents, the gardens declined. A 1963 story in the Evening Star recounted, "*Vauxhall is the haunt of prostitution and debauchery on the grand scale and the sooner it is suppressed the better*". Today, no trace remains of the pleasure grounds. Farley died in Sydney while visiting his sister-in-law, Mrs Jane Rainford. He was found lying in Newtown Road in an unconscious state and died in the Sydney Infirmary from a '*fit of sanguineous apoplexy*'.

(Source: Waverley Cemetery Archives; A Biographical Register 1788-1939; The Otago Witness 17-7-1880; Evening Star 19-1-1963; Dunedin Star Weekender 15-5-1984; Historic Places June 1986; Sydney Morning Herald 18-6-1880)

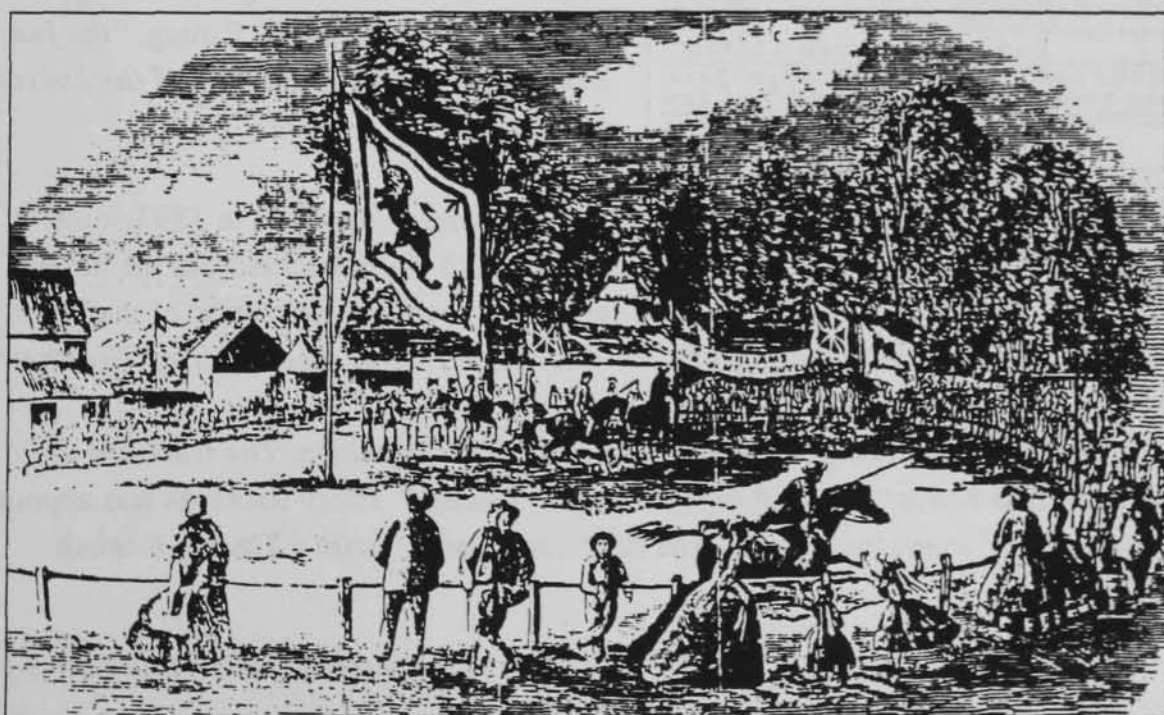


Illustration: "Victorian Dunedin's Place of Pleasure" by Dougal McKechnie

TIVOLI THEATRE

Sole Lessee and Manager ... Mr. Harry Rickards.
THE SAME OLD SWEET STORY!
PACKED, JAMMED, CHAMMED NIGHTLY.

Mr. HARRY RICKARDS'

New Tivoli Minstrels and Specialty Co.
HUNDREDS TURNED AWAY NIGHTLY,
UNABLE TO OBTAIN ADMISSION.
TO-NIGHT, TO-NIGHT,
SATURDAY, TO-NIGHT, SATURDAY.

The Cry is Still They Come.
MORE NEW ARTISTS. MORE NEW FACES.
First Appearance in Sydney of those charming
Young Serio-Comic and Artistic Song and Dance
Artists.

Miss ADA LEMPRIERE and Miss BELLE
PONSONBY.

Reappearance at the Tivoli of the elegant young Prima
Donna, Miss LILLIAN STANBRIDGE.
Enormous and Artistic Success of England's Great
Representative Character Comedian.

Mr. ARTHUR TINSLEY.

Triumphant and Emphatic Success of
CHAS.-POPE and SAYLES-IRVING,
AMERICA'S GREAT ETHIOPIAN DELINEATORS,
Continued Brilliant Success, but positively the
LAST WEEK BUT TWO

of
The Somewhat Different Comedians,

Mr. GEO. H. WOOD,

Last Week of the Grand Vocal Ballet by our
Charming Lady Song and Dance Artists

TO-NIGHT, TO-NIGHT.

A Grand New and Original FIRST PART,
A Magnificent New OLIO,
and another Brilliant Comedy arranged by
Mr. GEO. H. WOOD, entitled
THE BACK BLOK ACADEMY.

Hogarth Mud	...	...	Mr. William Akerman
Billy Patterson	...	...	Mr. Fred. Dark
Hiram Hensegg	...	...	Mr. John Lindsay
Peter Shaw	...	...	Mr. Arthur Farley
Willie Winkle	...	...	Mr. Horace St. George
Johnny Drew	...	...	Mr. Jas. Munce
Miss Cicely Jupp	...	...	Miss Marie Scott
Miss Towle Titterton	...	...	Miss Marian Atsworth
Miss Florence Young	...	...	Miss Ruby Jones
Miss Gerlie Giggles	...	...	Miss Mabel Lovell

And

Mr. GEORGE H. WOOD as Prof. Wackford Baccers.
Other characters by the members of the
Tivoli Company.

Still the same MILLION PRICES, the same. Dress
Circle and Orchestra Stalls, TWO SHILLINGS; Stalls,
ONE SHILLING; Family Circle, SIXPENCE.
Plan of Reserved Seats at Faling and Co.'s, George-
street. Telephone, 868.

TO-MORROW (SUNDAY), TO-MORROW

Our THIRTY-SIXTH Grand SACRED, CLASSICAL, and
DESCRIPTIVE CONCERT. Admission Free. The whole
of the Great Double Tivoli Company.
Business Manager, JOHN C. LEETE.

A SHORT time with the STEENS in Spirit Land,
Coogee Aquarium, To-morrow (Sunday) Afternoon. Free.

Hotels.

AUSTRALASIAN HOTEL, DRUPPE-STREET,
now open, under complete new management.
Boarders, 2s 6d per day. Billiards, 6d. Oysters and
Glass of Beer, 6d.

ALBURY HOTEL, Albury, the most perfectly-
conducted family hotel in the province. Moderate

**ARTHUR
TINSLEY
COMEDIAN**

BORN: c.1863, England
DIED: 21 January, 1894, Sydney
AGED: 30
GRAVE: 2332 Church of England Select,
Section 6

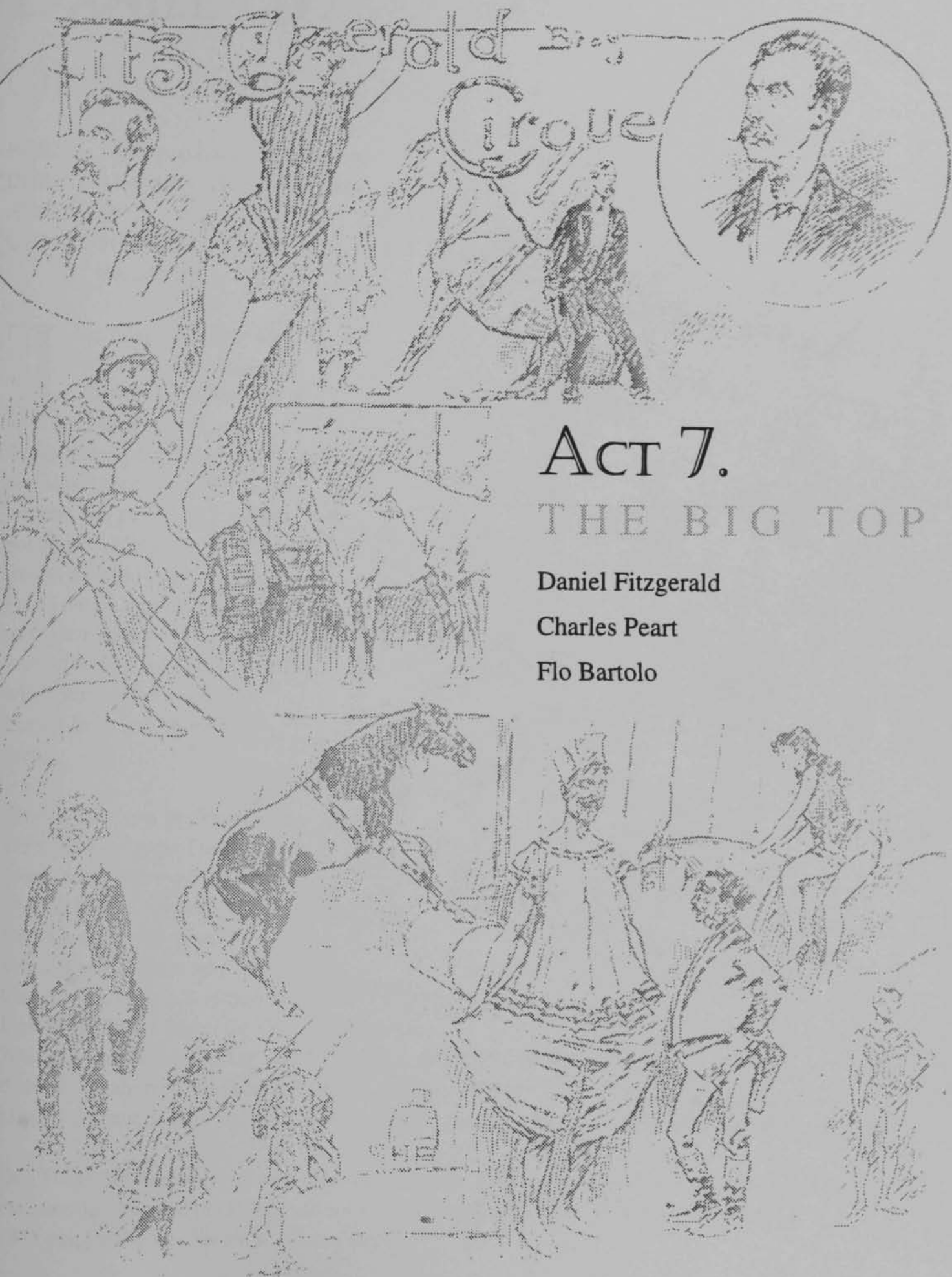
A popular favourite on the London music halls, Tinsley's brief engagement at the Tivoli Theatre proved him possessed of true comic ability and a clever music-hall singer. The SMH reviews were complimentary, *"Mr Arthur Tinsley's character impersonations were of the finished order for which that comedian is distinguished."* And, *"Mr Arthur Tinsley, by this time a firm favourite with the Tivoli audiences, appeared in two new numbers, 'Lost, Lost, Lost' and 'As You Were Before', to both of which he imparted a quaint and essentially characteristic spice of humour. Before the audience would willingly part with him he had to sing at least three additional numbers."* Again while appearing at the Tivoli, with Charlie Fanning, *"the fun while they were in possession of the boards was furious."*

Tinsley came to Australia in 1893 at the invitation of Harry Rickards, in the hope of checking a rapid consumption of the lungs,

already far advanced. The Bulletin's obituary paid tribute, *"Alas, Poor Tinsley! We knew him well - a fellow of infinite jest - most excellent humour. 'The smiles that men have made live after them, The tears are oft interred with their bones'. So let it be with Arthur Tinsley."* Harry Rickards was appointed his executor and arranged the funeral. The headstone reads, *"Arthur Tinsley English Comedian"*.

(Source: Waverley Cemetery Archives; The Bulletin 27-1-1894; Sydney Morning Herald 4-9-1893, 16-9-1893, 18-9-1893, 16-10-1893, 24-1-1894)

Illustration: Sydney Morning Herald, 2-9-1893



ACT 7.

THE BIG TOP

Daniel Fitzgerald

Charles Peart

Flo Bartolo

DANIEL FITZGERALD

CIRCUS PROPRIETOR

BORN: 1859, Auckland, New Zealand

DIED: 3 February, 1906, Melbourne

AGED: 46

GRAVE: 311 Roman Catholic Vault,
Section 10

The Fitzgerald Bros Circus wrote a fresh chapter in Australian circus history with their imaginative and flamboyant approach. They began as a small road show with a few wagons and performers and 24 horses, including two precious steeds, a beautiful mare called Fanny, and Commodore a black and white trick pony. Dan, as trainer, was proud of his horses which comprised one of the neatest little ring shows ever seen.

Among the many performers at Fitzgerald's were Frank Jones, who somersaulted over 20 horses; Signor Bartolo, a contortionist; Emma Lee a trapeze act; Charles Peart (q.v.), a sensational high diver; Oscar Pagel, the German Hercules; Anzeleto, the Aerial Marvel; and Hadji Tabar, the Arab Wonder. Then there was Mahomet, the talking horse; as well as a menagerie of wild animals including elephants, camels, lions, tigers, cheetahs, pumas, panthers, bears, leopards and monkeys.

Dan Fitzgerald was only 46 years old when he died. His brother, Tom, died in India just two months later and the Fitzgerald Bros Circus came to an end. From small beginnings in 1878 came the gorgeous show of later days.

(Source: Waverley Cemetery Archives; A Biographical Register 1788-1939; Spangles and Sawdust, The Circus in Australia by Mark St Leon; Entertaining Australia; The Bulletin 8-2-1906, 5-4-1902, 20-4-1905, 24-9-1898)





CHARLES OWEN PEART
CIRCUS PERFORMER

BORN: 1872, England
DIED: 8 May, 1896,
Redfern,
Sydney
AGED: 24
GRAVE: 1750 Roman
Catholic Select,
Section 8

Known as Professor Charlie Peart High Diving Champion of the Whole World, he had captured the world title by diving from London's Tower Bridge. Peart was brought to Australia by Fitzgerald (q.v.) Bros Circus and his act consisted of diving from a high platform into a tank of shallow water. Fitzgeralds' SMH advertisement proclaimed, "*Up, up, high above the sea of faces to a little platform just below the glass roof, a man in the costume of a diver. Beneath him the spectators are hushed into silent wonder at the daring of the feat. Will he accomplish his self-imposed task in safety? With the swoop of a bird upon its prey, he falls rapidly to earth, strikes the water with the velocity of an express, throws up a cloud of spray and then, streaming with water, he bows his acknowledgements of the applause which greets his successful accomplishment.*"

The Bulletin remarked, "*his tank is really a coffin which has always to be tricked out of its corpse*". Nobody realised this more fully than did Peart. He nicknamed the circus hand who dug his tank as '*The Grave-digger*'. On Friday, 8 May, 1896, the circus set up on the vacant lot opposite Redfern Station. Peart climbed to his platform and, with everyone's nerves at cracking point, launched himself into a graceful dive. Then, HORROR! He did not miss the tank, but struck its side. No rib was broken, no scratch upon his skin, but across the abdomen was a blue-black band nearly two inches wide. He was virtually dead when he was assisted to his dressing-room. His last act was to squeeze Tom Fitzgerald's hand and say "*Goodbye*". He was only 24 years old. The fatal dive was 45 feet into 3 feet of water, in a tank 8 feet long by 6 feet wide.

The Fitzgerald Brothers arranged his funeral and his headstone features a beautifully carved diver about to make his daring plunge.

(Source: Waverley Cemetery Archives; Great Australian Scandals by George Blaikie; The Bulletin 2-5-1896, 16-5-1896; Sydney Morning Herald 12-10-1895, 7-5-1896, 9-5-1896)

Illustration: Headstone at Waverley Cemetery

FLO BARTOLO

ACROBAT

BORN: c.1885

DIED: 25 May, 1913, Sydney

AGED: 28

GRAVE: 3869 Roman Catholic Ordinary, Section 18.



Flo Bartolo was an acrobat known as the Queen of the Rolling Globe. She appeared with Fitzgerald Bros Circus (q.v.) in 1900, billed as both Florrie Bartello and Miss Bartolo, depending upon the reliability of the newspaper advertisement. She made a favourable impression at the National Amphitheatre in 1907 and went on to join Clay's Company for a variety season at the Standard Theatre, appearing on the bill with Maud Faning(q.v.).

Flo was married to a contortionist, 'Bartolo the Human Serpent', who also appeared with Fitzgerald's Circus and was among the more unusual variety acts on the aquarium circuit. In private life she was Mrs Florence Gertrude Lear.

(Source: Waverley Cemetery Archives;
"Entertaining Australia"; SMH
8-9-1900, 5-10-1900, 4-5-1907,
6-5-1907, 8-6-1907)

Illustration: The Bulletin 30-5-1896 p23, showing a similar act demonstrating the use of the "Rolling globe"

ACT 8.

BACKSTAGE

J.C. Leete

Joseph Larkin

W.J. Wilson

William Kinchela

Richmond Thatcher

William P. Morrison

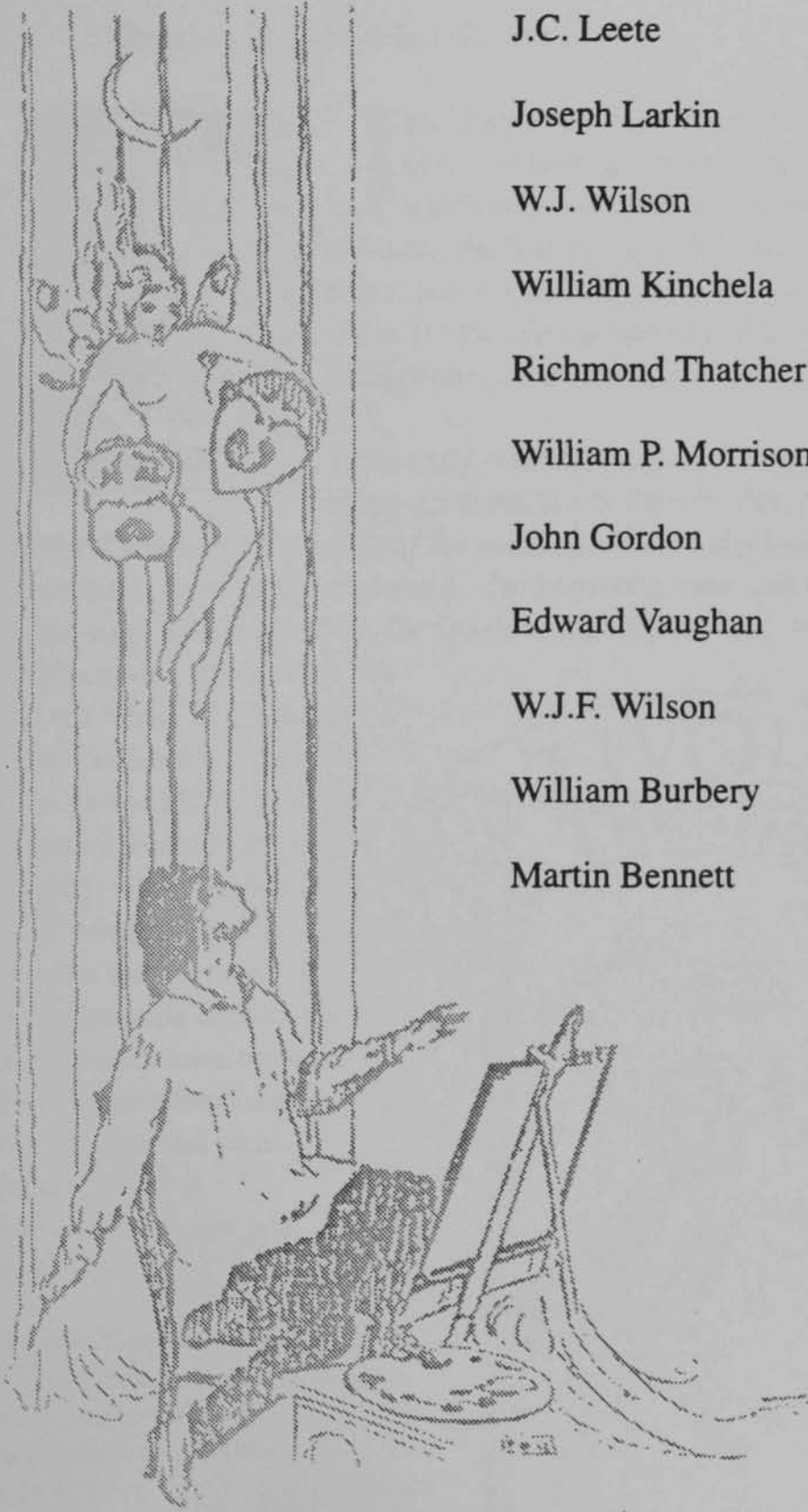
John Gordon

Edward Vaughan

W.J.F. Wilson

William Burbery

Martin Bennett



JOHN CHARLES LEETE

THEATRE MANAGER

BORN: 1857, Bow, London

DIED: 13 April, 1934, Sydney

AGED: 77

GRAVE: 2274-5 Church of England Select, Section 6



John Leete was Harry Rickards' (q.v.) brother, and for many years the general manager of the Tivoli Circuit which included theatres in Sydney, Melbourne, Adelaide, Perth and Kalgoolie. They featured some of the best vaudeville talent from all over the world. People went to the Tiv for entertainment not education and the management ensured they saw the best.

In the early hours of Tuesday, 12 September, 1899, fire broke out at the Tivoli Theatre, Castlereagh Street, Sydney.

"A sheet of fire illuminated the whole of the buildings in the neighbourhood", reported the SMH, and occupants were hastily evacuated. The blaze originated behind the stage and spread to the roof; the stage effects were lost, the interior burnt out, the dress-circle being completely destroyed. When Mr Leete arrived on the scene the whole of the back of the theatre was enveloped in flames but he personally removed books and papers from the office to a place of safety. Harry Rickards was absent in London, but his brother saw to it that no time was lost in the continuation of business. He took a temporary lease on the Palace Theatre, transferred the 50 well-known London and local artists, and re-opened to sympathetic audiences just one night after the fire.

(Source: Waverley Cemetery Archives; Australian Stage Album by Brian Carroll; A Biographical Register 1788-1939; Sydney Morning Herald 12-9-1899, 13-9-1899, 14-4-1934)

*Illustration of John Charles Leete:
Sydney Morning Herald 14-4-1934 p16
Right: Theatre programme cover.*



JOSEPH FRANCIS LARKIN

THEATRICAL EMPLOYEE

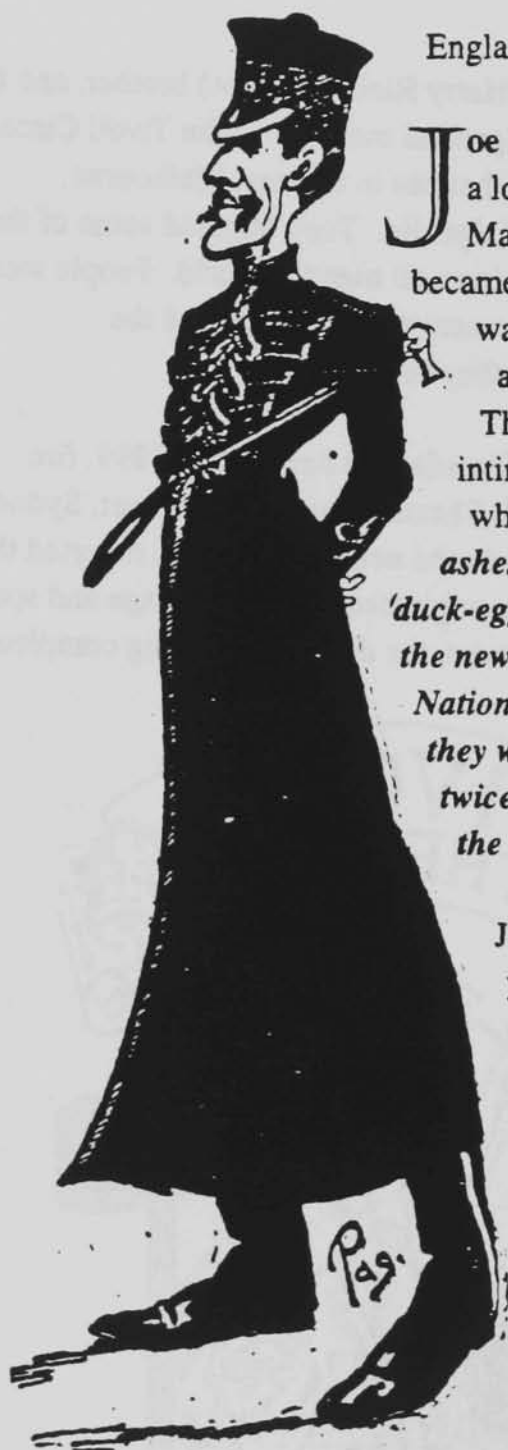
BORN: c.1875

DIED: 29 January, 1908, Sydney

AGED: 32

GRAVE: 1001 Church of

England Vault, Section 7



Joe Larkin was the nephew of Harry Rickards (q.v.) and a long time associate with his company. He was Acting Manager of Rickards' Tivoli Theatre in 1898 and became Treasurer the following year. The Sydney Tivoli was destroyed in a firey blaze on 12 September, 1899, and the company temporarily transferred to the Palace Theatre. Joe Larkin, as Treasurer, would have been intimately involved with the building of the new Tivoli which, according to *The Bulletin*, "*rose out of the ashes and various things were done to celebrate the 'duck-egg blue, salmon pinks and general soft colouring of the new theatre. The Tivolians started off by singing the National Anthem, the first verse twice over while they were trying to remember the second, and the second twice over to decide if they knew any more or not. Then the audience had their photo took.'*"

Joe was also Rickards' private secretary for some 16 years. His death was caused by a haemorrhage following gastritis and meningitis. His funeral was arranged by his uncle and inscribed on the white marble memorial is, "*He lives in hearts who knew his worth. Erected by his loving uncle Harry Rickards.*"

(Source: Waverley Cemetery Archives; *The Bulletin* 21-4-1900; *Sydney Morning Herald* 12-9-1899, 18-11-1899, 30-1-1908)

OUTSIDE THE TIVOLI..

WILLIAM JOHN WILSON

SCENIC ARTIST

BORN: 1833, London
DIED: 20 June, 1909, Sydney
AGED: 73
GRAVE: 2483/4 Church of England
Select, Section 6



W.J. Wilson was one of Australia's best known scenic artists for over fifty years. He was an artist, scenepainter and theatre decorator. In addition, he was theatre lessee and manager of the Princess Theatre, Dunedin, N.Z., and in partnership with Fred Hiscocks at Sydney's New Garrick Theatre, and with Eduardo Majeroni (q.v.) in the Opera House

Theatre, Sydney. His work almost revolutionised the system of productions on the colonial stage. When the Royal Victoria Theatre underwent renovations in 1872, the decorations - all entirely new - comprised some chaste and beautiful designs, under Wilson's supervision.

W.H. Cooper's (q.v.) HAZARD was staged there the same year, with the SMH reporting, *"The scene is laid in Sydney and the scenery is truly excellent, reflecting great credit on the scenic artist, Mr W.J. Wilson. The view of Sydney from Balmain was received with enthusiastic applause, the attraction being enhanced with many beautiful mechanic effects."* HEY DIDDLE DIDDLE was performed in 1878 at the Theatre Royal and no expense or trouble was spared in placing the pantomime on the stage, and the scenery was beautifully painted by Wilson. Among his many other scenic credits were THE CHILD STEALER, BABES IN THE WOODS, H.M.S. PINAFORE, ROBERT EMMET, BELLS IN THE STORM and SINBAD THE SAILOR.

W.J. Wilson was the son of a London scenic artist and grandson of John Wilson, a Scottish marine artist and a founder of the Society of British Artists. His sons followed in his theatrical footsteps, William Jnr being a scenic artist, Carden Wilson (q.v.) an actor (both buried with their father), and another son was actor Frank Hawthorne.

(Source: Waverley Cemetery Archives; A Biographical Register 1788-1939; Dictionary of Australian Artists by Joan Kerr; Dictionary of the Australian Theatre 1788-1914 by Eric Irvin; The Bulletin 1-9-1883, 1-7-1909; Daily Telegraph 2-1-1891; Sydney Morning Herald 16-7-1872, 2-9-1872, 18-8-1874, 27-12-1878, 4-2-1879, 22-11-1879, 26-12-1879, 20-12-1890, 8-10-1898)

Illustration of William John Wilson: *The Bulletin* 1-9-1883

WILLIAM KINCHELA

SCENIC ARTIST

BORN: 1845, Sydney

DIED: 24 January, 1898, Darlinghurst,
Sydney

AGED: 52

GRAVE: 674 General Select, Section 5

Kinchela was one of the well-known scenic artists of Australia's 19th Century theatre. His work graced Sydney's stages for ROBINSON CRUSOE, directed by Lachlan McGowan (q.v.), and advertised in the SMH, "*with entirely New and Magnificent Scenery and Grand Transformation Scene*". UNCLE TOM'S CABIN, starring Hosea Easton (q.v.), "*entirely New Scenery from beginning to end has been painted expressly by Mr W. Kinchela*". THE RELIEF OF LUCKNOW, "*New and Picturesque Scenery by Mr W. Kinchela*". THE FORLORN HOPE, starring George Darrell and Maggie Oliver (q.v.), "*The entire Local Scenery from the brushes of W. Kinchela and W.J. Wilson (q.v.)*". SINBAD THE SAILOR, "*New and Beautiful Scenery by W. Kinchela*".



For Alfred Dampier's (q.v.) production of IT'S NEVER TOO LATE TO MEND with "*New and Realistic scenery by Mr William Kinchela, of which the prison scene is excellently arranged and the set showing the waterfall and the gully where gold was found is really a credit to Mr Kinchela*", wrote the SMH. He also painted the scenery for the seasons of THE MERCHANT OF VENICE and HAMLET, starring William Sheridan (q.v.) and Louise Davenport. In his final years he teamed with scenic artist Edward Vaughan (q.v.) at the Lyceum Theatre and one of his last productions was AT DUTY'S CALL.

(Source: Waverley Cemetery Archives; Sydney Morning Herald 12-10-1878, 9-11-1878, 23-11-1878, 25-12-1879, 30-3-1880, 10-17-1880, 25-12-1881, 25-11-1882, 15-3-1890, 2-10-1897)

Illustration: Illustrated Sydney News, 31-1-1891

RICHMOND THATCHER

THEATRE PUBLICITY AGENT

BORN: 1842, Brighton, England
 DIED: 9 June, 1891, Sydney
 AGED: 49
 GRAVE: 1964 Church of England Select,
 Section 6

Richmond (Dick) Thatcher was to some a typical Australian Bohemian but was more generally known as a facile and forcible journalist and theatre publicity agent. In the late 1870's he became agent for artists such as Mrs Scott-Siddons and Miss Ada Ward. Thatcher was at his zenith as Mrs Scott-Siddons' agent, seen radiant in full evening-dress going to the Athenaeum, where his star was giving readings.

He went on to be advance agent for a minstrel troupe. "*Dick Thatcher*", reported The Bulletin, "*left on Monday, 14 June 1880 for England per Orient, as advance agent for the Mammoth Minstrels.*" His brother, Charles, was a successful entertainer on the goldfields, singing new words to popular tunes, and Dick managed Charles' New Zealand tour of December 1863.

He localised and adapted numerous plays including a pantomime, *BABES IN THE WOOD OR WHO KILLED COCK ROBIN*. It played at the Theatre Royal over Christmas 1879, starring the clever and popular dramatic artists Miss Maggie Moore and Mr J.C. Williamson. The SMH stated, "*The multitude who thronged every corner of the Royal last night exceeds any we could have imagined, far less described. From ceiling to basement were numberless rows of countless heads, the woodwork which fronts the different circles made the only breaks in the human mass; there were hundreds standing and in the dress circle seats, on arms of chairs and spaces between the blocks, every corner was seized. Beyond the excess in the numbers which could be seated, there were no interruptions to the usual pleasures of a Boxing-night audience.*"

(Source: Waverley Cemetery Archives; Australian Dictionary of Biography; The Dictionary of New Zealand Biography; The Colonial Minstrel; The Goldrush Songster by Hugh Anderson; The Bulletin 19-6-1880, 20-6-1891; Sydney Morning Herald 27-12-1879)

Illustration: Sydney Morning Herald 26-12-1879

Amusements.

T H E A T R E		R O Y A L	
Lessee and Manager	Mr. Samuel Larar
Stage Manager	Mr. D. N. Jones
Scenic Artist	Mr. W. J. Wilson
Leader of Orchestra	Mr. W. Rice

BOXING NIGHT.
 THIS (FRIDAY) EVENING, December 26, 1879.

MISS MAGGIE MOORE
 and
 MR. J. C. WILLIAMSON,
 In the
 ... FIRST PRODUCTION
 of the
 GRAND ORIGINAL CHRISTMAS
 PANTOMIME,
 the
 BABES IN THE WOOD,
 or
 WHO KILLED COCK ROBIN.
 "I, said the sparrow,
 With my bow and arrow,"
 Compiled by Mr. W. EDOUIN, localised by Mr. R. THATCHER.
 The
 BABES IN THE WOOD,
 or
 WHO KILLED COCK ROBIN.
 THE BABES.

TOMMY	...	...	Mr. J. C. WILLIAMSON
(A sweet child—heir to the head of the house, and taken off by a new deplatory, but not before he affords much fun, and gives a lot of trouble.)			
RALLY	...	...	MISS MAGGIE MOORE
(His Sister, a sweeter child still if possible, such an attractive little puss.)			
Mr Rowland Macaron	...	...	Mr. J. South
(A Baron with a barren treasury, but a fertile crop of troubles.)			
Prince Pot Pourri	...	...	Miss Constance Dearwyn
(A much mixed up noble, given to love making and other extravagances.)			
Sir Rupert	...	...	Miss Doss Mainwaring
(Attendant on the Prince, in fact one of the sweet suite.)			
Falconrina	...	...	Miss Alice Dearwyn
(god-daughter of the fairies, but a maid of the dairy persuasion, and the "wym-wym" order).			
Dr. Diddlem, M.D.	...	...	Mr. C. Feagrove
Physician (also M.D., likewise A.S.S.)			
The Bad Man	...	...	Mr. W. Feagrove
(A bad lot, with a predilection for murder, abduction, and other crimes, which he commits according to schedule; a perfect feeder to Haalem's)			
The Very Bad Man	...	...	Mr. G. Brown
(Partner to, and if practicable worse than the above)			
Patty-cake	{ Attendant }	...	Miss Lucy Fraser
Hubbub-men	{ ... }	...	Miss Lucy Fraser

WILLIAM PHILIP MORRISON

ACTOR, THEATRICAL COSTUMIER

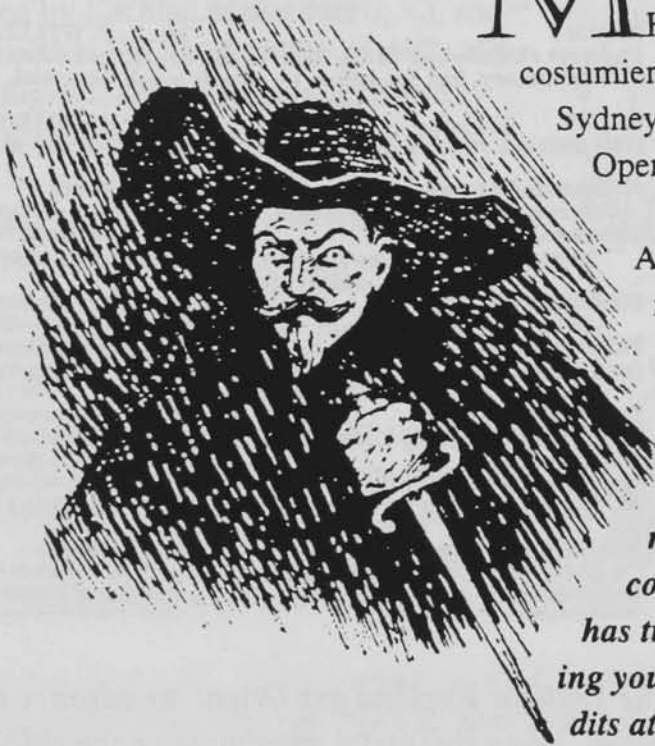
BORN: c.1840

DIED: 11 February, 1906, Darlinghurst, Sydney

AGED: 65

GRAVE: 4134-5 Church of England Select, Section 19

Morrison was 50 years in the theatrical profession as an actor, treasurer of the Opera House Theatre, Sydney, and a theatrical costumier. In 1893 he appeared as Mustapha at Sydney's Imperial Opera House in Suppe's Opera Bouffe FATINITZA.



At the time of his death The Bulletin reported, *"The widow of the late actor, W.P. Morrison, will continue to carry on his theatrical wardrobe business at Darlinghurst, Sydney - a business which has provided amateur companies with gorgeous dressing for many a comic opera and dramatic production, and has turned all manner of very ordinary-looking young men into temporary kings and bandits at the shortest notice."*

(Source: Waverley Cemetery Archives; The Bulletin 15-3-1906; Sydney Morning Herald 25-11-1882, 12-2-1906)

Illustration: "The King's Musketeer" souvenir programme

JOHN GORDON

SCENIC ARTIST

BORN: 1872, London, England

DIED: 25 November, 1911, Dawes Point, Sydney

AGED: 39

GRAVE: 6231 Church of England Select, Section 15

One of the best-known scenic artists in Australia, John Gordon's magnificent interiors and landscapes, whether in classic pieces, society dramas or burlesque, always showed a refined taste and an unerring instinct for colour-effects. Gordon was thoroughly trained in the technique by his father, George Gordon, who had been one of London's and Australia's principal scene-painters.

For some 14 years John was associated with the J.C. Williamson company. Among his many scenic credits were *LITTLE RED RIDING HOOD*, *THE MOUNTEBANKS*, *MADAME BUTTERFLY*, *A LIFE OF PLEASURE*, *THE PRODIGAL DAUGHTER*, *A WOMAN'S REVENGE*, *SINBAD THE SAILOR*, *FLORODORA*, *IOLANTHE*, and *THE CHRISTIAN*, which starred Tyrone Power Snr. The SMH wrote such reviews as, "*Mr Gordon gives the scenery for THE DAIRYMAIDS an Arcadian loveliness*", and, "*When the curtain rose upon the tableau of THE ROSE OF PERSIA there was a great outburst of enthusiasm and the painter Mr John Gordon was twice recalled*".

Williamson's 1902 production of *BEN HUR* was described in the SMH as "*unquestionably the most superb and artistic ever presented in Australia; a riot of scenic magnificence, a revel of superb mounting and dressing. It is doubtful if the scenic splendour and spectacular technical effects have ever been equalled. John Gordon's finely painted sunlit view of the city of Jerusalem, with its innumerable white houses stretching towards the low, bare hills, look scorched in the dazzling glare of full day.*" However, a disastrous fire struck Her Majesty's Theatre, Sydney, on 23 March, 1902, and Gordon's scenery was consumed by the inferno along with nearly everything else.

John Gordon was a man of original ideas as well as genial personality, and his taste and skill in the stage settings of musical comedy, drama, and pantomime, gained him wide recognition as an artist of judgement and imaginative qualities. Gordon's last resting place is an overgrown plot without a headstone.

(Source: Waverley Cemetery Archives; A Short Biography of James Cassius Williamson by Ian C. Dicker; Entertaining Australia; A Calendar of Sydney Theatrical Performances 1870-1879 by The University of N.S.W.; Daily Telegraph 27-11-1911; Sydney Morning Herald 26-12-1896, 23-7-1900, 8-9-1900, 10-2-1902, 24-3-1902, 3-2-1908, 27-11-1911)

Illustration of John Gordon: Daily Telegraph Monday, 27-11-1911 p11

EDWARD VAUGHAN

SCENIC PAINTER



BORN: c.1866
 DIED: 17 April, 1947, Maroubra, Sydney
 AGED: 81
 GRAVE: 1944/5 Roman Catholic Select,
 Section 8

Bob' Vaughan's scenic work graced the stages of all principal theatres in Sydney and Melbourne. Over many years work he was partner to fellow scenic artists Alfred Clint, William Kinchela (q.v.), George Campbell and Owens. Among his scenic credits were CALLED BACK in 1890 at Her Majesty's for George Rignold (q.v.); DICK WHITTINGTON AND HIS CAT, the 1890 Christmas panto also at Her Majesty's, starring Maggie Moore; AT DUTY'S CALL at the Lyceum in 1897, starring Maud Williamson; and THE POWER AND THE GLORY, also at the Lyceum in 1899, with new and superb scenery, for Charles Holloway.

(Source: Waverley Cemetery Archives; Sydney Morning Herald 25-10-1890, 25-12-1890, 2-10-1897, 23-12-1899, 19-4-1947)

Illustrations: Above- "The Victorian Theatre, A Pictorial Survey", - Richard Southern.

Left - The Sydney Morning Herald, 23-12-1899 p2

LYCEUM THEATRE.

Under the direction of
 Mr. CHARLES HOLLOWAY.

GRAND XMAS ATTRACTION.

COMMENCING

TO-NIGHT, SATURDAY, TO-NIGHT
 TO-NIGHT, SATURDAY, TO-NIGHT

PUNCTUALLY AT 7.45.

RETURN OF MR.

CHARLES HOLLOWAY

and his
 POPULAR DRAMATIC COMPANY,
 when will be presented for the first time in Sydney an
 entirely original

MELODRAMA OF MODERN LIFE,

entitled

THE POWER AND THE GLORY
 THE POWER AND THE GLORY
 THE POWER AND THE GLORY
 THE POWER AND THE GLORY
 THE POWER AND THE GLORY
 THE POWER AND THE GLORY

written by Charles Darrell, author of "When London Sleeps."

New and Novel Features and Attractions.
 Grand Imposing Stage Pictures.
 An Unrivalled Dramatic Production.

THE NEW and SUPERB SCENERY,
 Designed and Painted by Alfred Clint and Edward
 Vaughan, assisted by Messrs. W. Little and
 A. Clint, jun.

SYNOPSIS:

ACT 1.—THE CITY OF DESTRUCTION.
 Scene 1—Exterior of the Mansion House, London (Clint).

A LIFE TO SAVE.

ACT 2.—THE CITY OF DESTRUCTION.
 Scene 1—Drawing-room and Conservatory (Clint).
 The Children's Dances, Choruses, &c., arranged by
 Madame ETHEL CLIFFORD.

Scene 2—The West Wing (Clint).

Scene 3—Interior of the Village Church (Vaughan).

STONES THAT SPEAK.

ACT 3.—BENEATH THE EVERLASTING SKY.

Scene 1—Lizzie's Garret (Vaughan).

Scene 2—The Base of the Monument (Clint).

Scene 3—The Summit of the Same (Clint).

AN ANGEL'S VISIT.

ACT 4.—THE CENTRE FIGURE.

Scene 1—Clayle's Chambers (Vaughan).

Scene 2—Flies of the Hurlington Theatre (Clint).

Scene 3—The Stage (Clint).

THE TRANSFORMATION SCENE.

The Whole Produced under the Direction of
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Box Plan at Nicholson and Co. Prices as usual.

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In a Bright, Original, and Up-to-date Holiday Programme.

Return of Sydney's Favourite,

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WAL. COTTIER

Miss GEORGIE DEVON

Miss LILLIE LYNTON

WALTER REED

SMITH and RILEY.

WILLIAM JOHN FOLKESTONE WILSON

THEATRICAL AGENT

BORN: c.1856, Folkestone England
DIED: 19 March, 1907, Sydney
AGED: 50
GRAVE: 5166 Church of England Ordinary,
Section 19



Wilson's obituary in the SMH reads: "*Mr W.J. Folkestone Wilson, who was at one time a well-known figure in the theatrical profession in Sydney and New Zealand, died yesterday after a somewhat protracted illness (cancer). He was a son of the late Mr John James Wilson, artist, of Folkestone England, and a cousin of W.J. Wilson (q.v.) the scenic artist, and Carden Wilson (q.v.) actor. The deceased leaves a widow, formerly known as Miss Evelyn Vaunce, an elocutionist of some ability.*"

(Source: Waverley Cemetery Archives; Sydney Morning Herald 20-3-1907)

*Illustrations: "Djin -Djin"
1895 Christmas pantomime*



WILLIAM BURBERY

SCENIC ARTIST

BORN: c.1819, Coventry, England.

DIED: 3 June, 1882, Paddington, Sydney

AGED: 62

GRAVE: 529 Church of England Select, Section 3.

Burbery was associated with the Prince of Wales Theatre in the 1850's, painting the sets for *ROLLA; OR THE CONQUEST OF PERU*, *THE BAY OF TUMBEZ*, *WILD RETREAT IN THE INTERIOR OF THE COUNTRY* and *GRAND SQUARE OF THE CITY*. In the 1860's at the Royal Victoria Theatre, he created for Shakespeare's *HENRY VIII*, scenic effects never before attempted in the Australian colonies, every scene and appointment being new. Seasons with Lyster's Opera Company and Prince of Wales Opera House followed. He also advertised "*Beautiful panoramic views*" in conjunction with an entertainment, *THE SEVEN AGES OF MAN*.



Burbery's headstone features an artist's palette with three brushes, and he is buried in the same row as Australia's great story teller, Henry Lawson.

(Source: Waverley Cemetery Archives; *The Dictionary of Australian Artists* by Joan Kerr)

Illustration: "The Victorian Theatre. A Pictorial Survey" - Richard Southern

MARTIN BENNETT

STAGE DOOR KEEPER

BORN: c.1845

DIED: 13 March, 1915, Sydney

AGED: 70

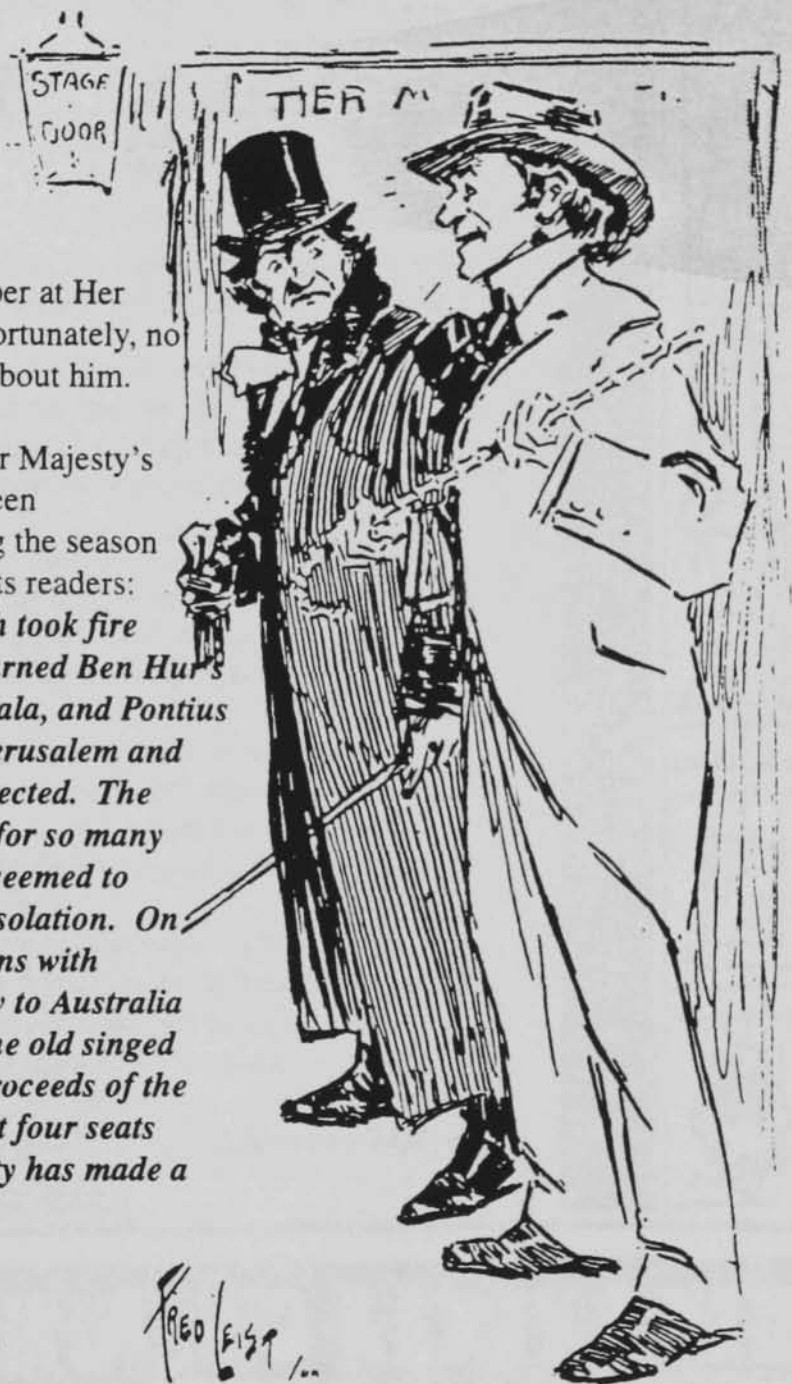
GRAVE: 765 Roman Catholic Special, Section 17.

Bennett was the Stage Door Keeper at Her Majesty's Theatre, Sydney. Unfortunately, no personal information is known about him.

Opened on August 1, 1903, the new Her Majesty's replaced an earlier theatre which had been destroyed by fire in March 1902, during the season of *BEN HUR*. The Bulletin informed its readers: "*Her Majesty's Theatre, Sydney, which took fire some time in the dim back ages and burned Ben Hur's chariot and the great schemes of Messala, and Pontius Pilate's glory, and the lepers outside Jerusalem and many other valuables, has been resurrected. The partially-combusted building lingered for so many months in ash and melancholy that it seemed to have settled down into a permanent desolation. On Saturday the resuscitated structure opens with MADAME BUTTERFLY which is new to Australia and selected, perhaps, to signify that the old singed theatrical caterpillar is itself again. Proceeds of the first night go to charity and, as the first four seats offered fetched 48 pounds in all, charity has made a very fair start.*"

(Source: Waverley Cemetery Archives;
Dictionary of the Australian Theatre 1788-1914
by Eric Irvin: The Bulletin 30-7-1903)

Illustration: The Bulletin 12-5-1900 p 20





EPILOGUE

"EXIT"

(For the Bulletin)

Mr. Alfred Dampier, the well-known actor, died at his residence, Paddington, Sydney, on Saturday night.

And so it ends. The rustling curtain falls,
And, deep in thought, we sadly move away
With wistful, backward glances at the stalls
Wherein we watched the play.

"Vain, vain your foolish laughter and your tears!"
So drone the dull, reverberating drums.
"You play your parts thro' all the restless years
Till the Last Prompter comes.

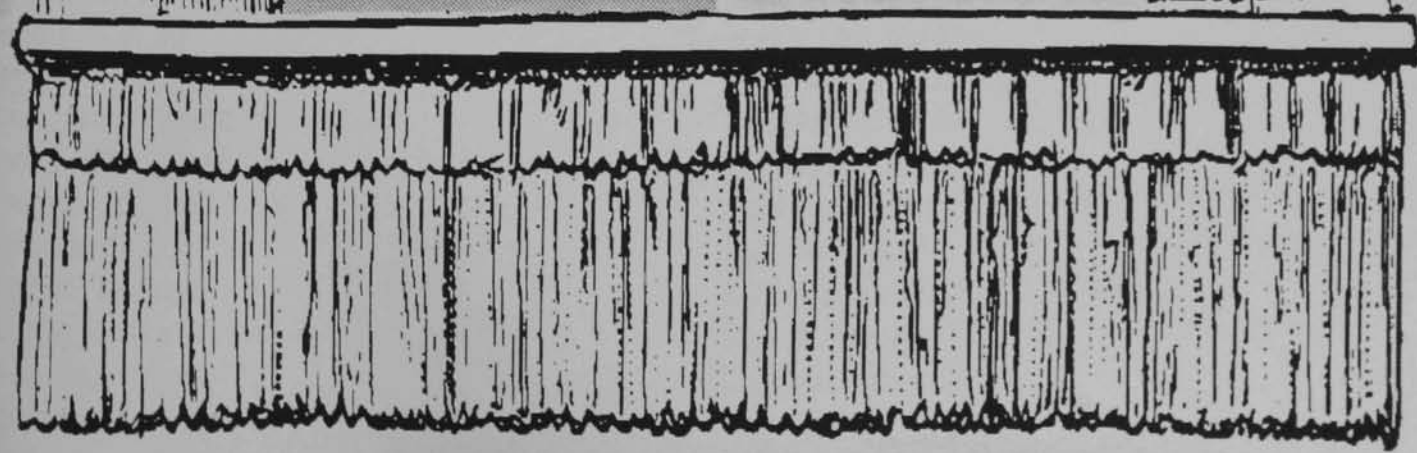
"And then it ends! The player steals away,
Leaving the ringing speech and rippling jest
To others until, weary also, they
Go to their well-earned rest.

"But still the play- the endless play-goes on,
Tho' one you loved is missing from the stage.
He bravely played his part and he is gone.
Exit. Turn down the page."

N.S.W.

Kodak.

The Bulletin 28-5 1908 p9



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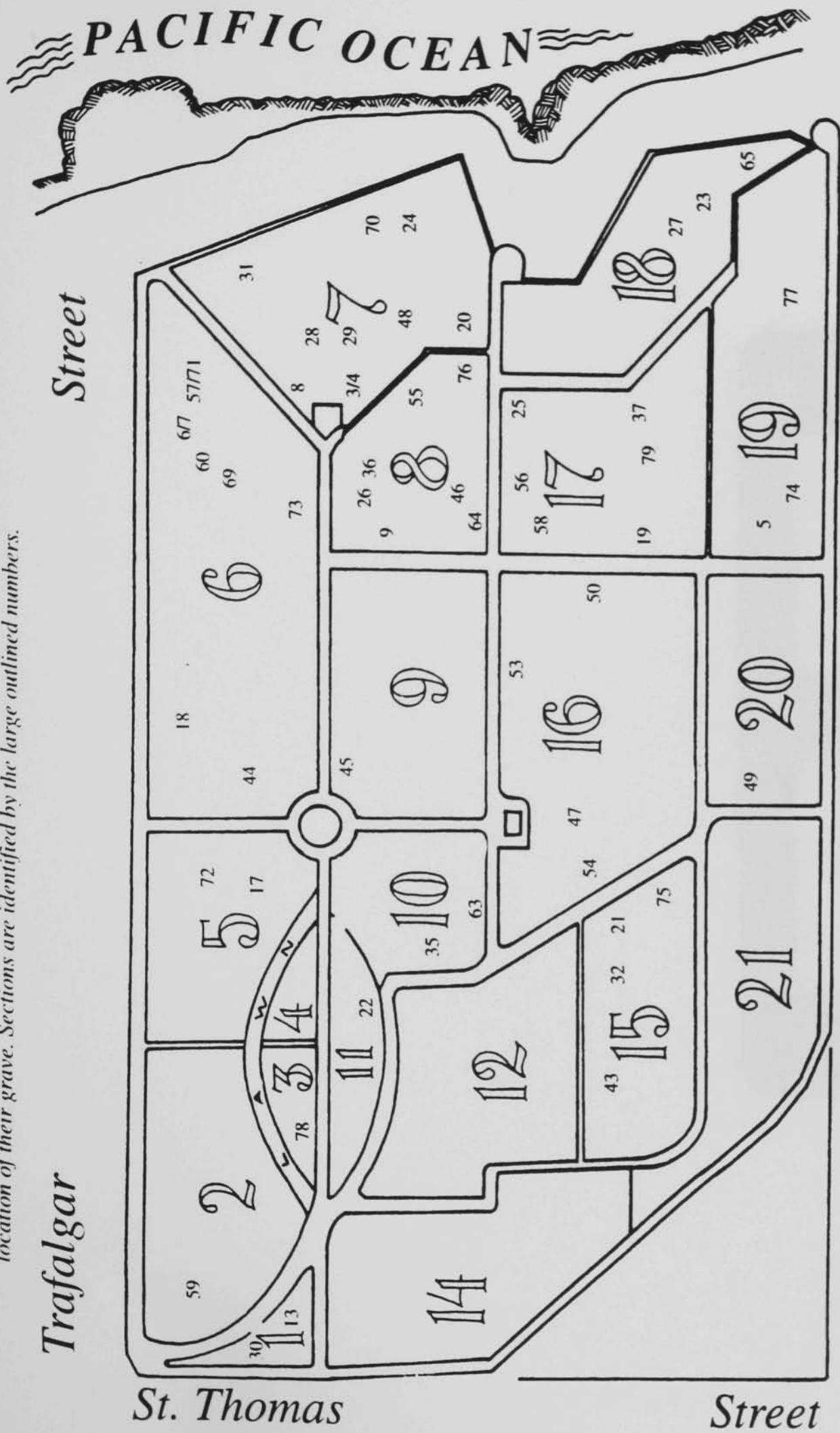
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LAST RESTING PLACE, Plan of Waverley Cemetery



The page number of the featured individual is reproduced on the plan, indicating the general location of their grave. Sections are identified by the large outlined numbers.

Trafalgar

Street

St. Thomas

Street

Boundary

Street

East

