



CITY OF VINCENT  
LIBRARY &  
LOCAL HISTORY CENTRE

July - September 2018  
Vol. 8 No.3

# Local History News



In this issue:

**Arts in Vincent videos,**  
Jimmy Murphy, Barry Strickland

**Future Shelter, 56 Angove Street, North Perth**

From the Friends of Local History  
**The Rosemount Theatre**



**I would like to begin with a reminder that entries into the Local History Awards must be received by 5pm 30 July 2018. There is still a month to get writing or look through your photographs taken up to 1999!**

For those who would like to research their family history, but don't know where to start, we are running a beginners' course in September. If you know anyone who would benefit from this please let them know. Places are limited. Further information inside and on our website.

I began the Local History Collection at the beginning of 2000, almost 19 years ago, and consider it has now come of age and will be handing over the mantle at the end of August. Although I will compile the next newsletter I will have retired by the time you read it, so I would like to say goodbye. I have enjoyed my career in local history immensely. Meeting so many wonderful people over the years, assisting them with research and never knowing what amazing stories would be uncovered or what treasures visitors would donate has made this a dream job. I will now spend time doing some family history research of my own!

It would be wonderful if those I have known over the years would like to call in and say goodbye before the 30 August. Keep on the discovery trail!

**Julie Davidson,**  
Senior Librarian, Local History



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**Opening hours:** Monday to Friday  
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\*2.00pm – 5.00pm  
(\*variable - ring to confirm)

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ANGOVE & FITZGERALD  
STREET PROJECT  
**FUTURE SHELTER**



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In the October 2016 issue of the Local History Quarterly News we published a story about the Charles Street Markets, following the donation of a 1905 foundation stone in the Local History Awards that year.

After being restored the foundation stone is now installed in Ivy Park, West Perth along with an interpretive plaque. The original site of the markets lies under the freeway off-ramp, making Ivy Park the closest parkland to that site, and a safe haven for people to stand and read both the plaque and the stone.

The Charles Street Markets were founded by Joseph Charles. Reports suggest that they were a hub of community entertainment in the few short years that they were in operation. In addition to selling fresh produce they provided free entertainment at the weekends with competitions such as singing and beautiful babies, a greasy pig hunt and merry-go-rounds. The markets ceased in 1907 following Mr Charles death.





PH02827 Interior of the Melray Store at 453 Fitzgerald Street, North Perth



## AUSTRALIA POST FIRST DAY COVER VINTAGE JAM LABELS

Australia Post recently released a series of stamps showing vintage jam labels and an image was sought to create a first day cover.

One of the jam labels was for Melray blackberry jam and a search on *Trove* revealed that the City of Vincent Image Library had a wonderful photograph of the Melray store in Fitzgerald Street, North Perth, which features prominently on the front of the envelope. This shop was originally next to the Rosemount Hotel and is now incorporated into the hotel. The Melray chain of grocers began in Melbourne in 1932.

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# NEW BOOKS

in the Local  
History Centre

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**1914: MOBILISING FOR THE GREAT WAR.**  
Edited by Bobbie Oliver, Big Sky Publishing, 2016.

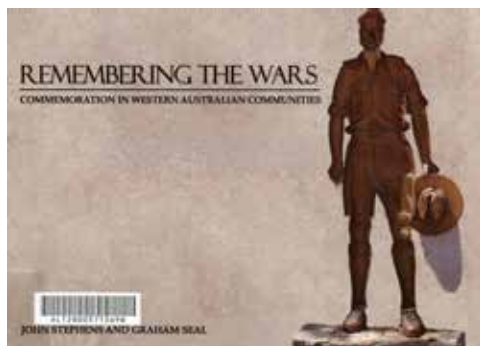
This volume of papers from a military history conference held at the Australian Army Museum in Fremantle in 2014 focuses on some less well-known aspects of Australia's mobilisation and early campaigns in World War I. Includes: the nation's preparedness for war; the Russian naval scenario in the Black Sea which was a major strategic aim of the Gallipoli campaign; the federal election campaign that was happening in Australia when war was announced; the role of the Australian Navy in the Pacific, and the expeditionary force to North Eastern New Guinea.

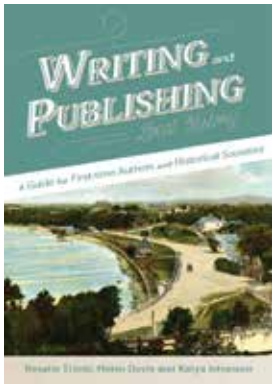
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**REMEMBERING THE WARS:  
COMMEMORATION IN WESTERN  
AUSTRALIAN COMMUNITIES.**

By John Stephens and Graham Seal, Black Swan Press, 2015

This book explores the memorials that communities in Western Australia have created to commemorate their local heroes and how they reveal the story of war remembrance in our state. It includes photographs of the memorials and the history behind them.





## **WRITING AND PUBLISHING LOCAL HISTORY: A GUIDE FOR FIRST TIME AUTHORS AND HISTORICAL SOCIETIES.**

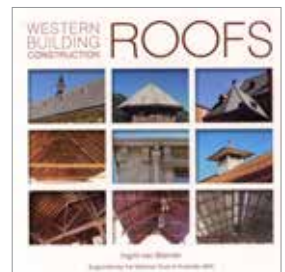
**by Rosalie Triolo, Helen Doyle and Katya Johanson,  
Royal Historical Society of Victoria, 2017**

Although there is widespread community enthusiasm for local history, few people possess the confidence or expertise to collate and make their research available in a permanent form. This book provides essential advice about preliminary planning to final publication. It follows a logical set of steps as well as complete activities that provoke thinking beyond conventional approaches to content and format. This guide will be valuable for individuals and groups committed to preserving and sharing their historical knowledge and passion.

The book may also be downloaded at <http://www.historyvictoria.org.au/wp-content/uploads/2017/10/WritingandPublishingLocalHistory.pdf>

## **WESTERN BUILDING CONSTRUCTION: ROOFS.** **By Ingrid van Bremen, National Trust of Australia (WA), 2012**

An introduction to the evolution of building and roof construction in Western Australia. The sections include roof structures and roof coverings, with detailed descriptions of roof repair and restoration work carried out on significant buildings.



# ARTS IN VINCENT

## VIDEO PROJECT

Get to know some of our locals who are prominent in the arts.

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In February we were excited to launch six 5 minute YouTube clips created from one hour video interviews with local residents who are high achievers in various forms of the arts. Read interview highlights from two of them.

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### JIMMY MURPHY

Jimmy 'the Lips' Murphy was performing with the Kalamunda Youth Swing Band from the age of eight and went on to be in numerous bands and ensembles, including international success with the Sunshine Brothers. In his early 20s Jimmy set up the Funk Club, a community of alternative music lovers, which filled a void in Perth and gave opportunities for musicians to perform professionally and explore and enjoy alternative music forms. The Funk Club house band had a residency upstairs at the Leederville Hotel for many years and enjoyed great local popularity every Friday night. Jimmy went on to set up Upbeat Events, which spearheaded the Mount Hawthorn and Leederville carnivals, as well as producing street events in Subiaco and Victoria Park. In 2015 Jimmy was elected as a councillor for the City of Vincent.



#### Stage name

It was a friend of mine who called me 'the Lips' after a gig, I think it might have been [Leederville Hotel]. I think he had seen it on The Simpsons who were playing on 'Joey the Lips Fagan', from The Commitments. Then he said "Ah, Jimmy the Lips". So yes, I was mostly known around these parts 10 years ago, as 'Jimmy the Lips' and that sort of stuck.



## Early musical career

I joined a community band called The Kalamunda Swing Band. It was a 20 piece jazz band. Then when I left school, I bumped into the old band leader and he said "Oh, you should come join the band again". So I re-joined while I was studying marketing and commerce [at Curtin]. I rekindled my interest in trumpet at that point. From that community band I made a really tight knit group of friends and we started playing in a funk and soul band called Flux Capacitor and I really started finding my niche with the trumpet. Probably three quarters of the way through my degree, I decided that I didn't actually want to do marketing and management and I went and did a year at the Conservatorium of Music. So I applied for the jazz course at WAAPA, did that and that was when things really started to change for me.

## Funk Club is born

We were 21 years old ... and pretty inspired at that time. So it was out of "Oh, there's not really many places for us to play because it's either pop rock or it's Fremantle". I set up this little committee and we started exploring the idea of having our own venue one day. We quickly worked out that we didn't have any money, we didn't have any expertise and we had no idea! So thought maybe we could do what we want to do with an existing venue.

We set Funk Club up as a non- profit organisation driven by a committee with a chairperson and a treasurer. It was an experiment in that the focus was on the community and the people who are part of that community. The focus wasn't on making a profit, it was on building something.

## Funk Club in the Leederville Hotel

The idea was we'd have a house band and guest bands every week and it was meant to be original musos, original bands, and we'd have DJs. You could become a member of the Club and get a membership card. I think it was, \$5 or \$3 to get in and membership was \$5 or something really minimal.

I remember my friend calling me up one day. He was the bass player in the house band back then "Oh, man, I've just been up to the Leederville Hotel and they've just kitted out this new venue, you should come check it up, I reckon it would be perfect for Funk Club". So we spoke to the publican, who was a real character, his nick name was Hutchie and he was an interesting guy. He loved making money, but he said, "Do what you want fellas". I remember that bar had just been put in and the plaster was still on the walls and there's sawdust on the floor - so we'd literally come in here when it was still being built.

We did a Funk Club maybe only a few weeks later one Thursday night up here and there wasn't even paint on the walls. I don't know what happened or how,



*Photo: Carlo Dalziel*

but I think just being here, something happened and pretty much from day one - we would get 100, 150 to 200 people come every Thursday night up here. It really hit a spot. We started getting popular and Hutchie sat us down and said "Look I think you should really look at doing Friday nights. He obviously, was looking at the dollar signs and we were thinking "Oh no, this is a club, we don't necessarily want to be popular". Anyway he ended up convincing us and we moved to Fridays and then the crowds doubled again. We were getting anywhere up to 400 people every Friday night. It was this kind of little underground hangout for people, who love funk and soul but ended up being for anyone that just loved music really. We had lot of musos around town, who would come here and hang out and you know it became a real thing for quite a few years.

### **Sunshine Brothers**

I got a call from one of the guys, who I jammed with at the Funk club; Brent who was a drummer in this hip hop band that played at the Funk club, but he is really a guitarist. "Jimmy, look we just started this reggae band and we are looking for a trumpet player. Do you want to come and have a jam and see if you're interested?" So I went and had a jam and thought it was amazing. They're people who I really look up to, they are 10 years my senior and I really felt that ideologically we were very aligned. So we just totally connected and I was in the band. They were called the Sunshine Brothers and we went on to do some really amazing stuff. We toured the world, wrote an album in Spain and an album in New York. I feel like all my experiences up until that point with the Funk Club and everything set me up for – I wouldn't say a career as a musician, because I've never been lucky enough to purely only make money from music - but it was certainly a pretty amazing life for those few years with the Sunshine Brothers.

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### **We were lucky enough to record our second album in Brooklyn, New York at a place called Daptone Studios.**

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Daptone is the home of Sharon Jones and the Dap Kings and they were one of my all-time hero bands from when we were learning about funk and soul in the Funk Club. So there I was in this studio in Brooklyn with Sharon Jones and Bosco Mann, who is an incredible producer and musician, who was engineering our album.

### **Councillor Murphy**

I'm the Chair of the Arts Advisory Group at the City so I guess the Arts for me is something that has giving me so much through my childhood and, you know, playing trumpet and experiencing gigs and reading and drawing or whatever. A big passion of mine that I want to bring to this is continuing the accessibility and the ability of people to engage and experience the arts.





## BARRY STRICKLAND

Barry Strickland lives in Highgate and is a freelance consultant within the arts, culture, heritage and tourism arenas. He was formerly with ArtsWA and was also an award winning writer-producer-presenter with ABC Radio National. In the 1980s Barry was part of the team that created the original Artrage Festival and was later a co-creator of the hugely successful QFest: Cue Outback Festival. He was also a co-creator of the award-winning Golden Quest Discovery Trail and worked on the development of the National Trust's Golden Pipeline Heritage Trail as well as Northcliffe's Southern Forests Sculpture Walk. While with ArtsWA (1995-98) he was responsible for the identification of the former Red Cross building as a potential arts hub, his concept resulting in the King Street Arts Centre. Barry was instrumental in the incredible success of Fringe World. He has conceived and co-written several TV documentaries. In 2013, he was awarded an Honorary Doctor of Letters by The University of Western Australia.



## Childhood

We had a farm at a place called Dardadine outside of Darkan, south of Narrogin, and our property was called Quiliping Farm after the native Aboriginal name for the billabong. It was a wonderful playground as kids. We had two creeks and when there were floods we would be totally cut off and couldn't go to school, which was fabulous. I was an avid reader. I used to get the Look and Learn magazine from the UK every week and I read all of Enid Blyton's books and the Famous Five in particular

## Early acting

I was very interested in film and theatre and became a Young Playhouse Member. I would take myself off every second Saturday or so to see the latest play at the Playhouse in Perth. At school I played Hotspur in Henry IV part 1, and that got me hooked, so when I got to uni I immediately joined the University Dramatic Society. I spent most of my time acting rather than studying, so by the time I had finished my undergraduate degree I thought "Oh God, what am I going to do?"

By this time I had made my professional debut at the Hole in the Wall theatre in a trilogy of George Bernard Shaw Plays called The Battle of the Sexes, which ran for eight weeks. It's unheard of nowadays that a play in any Perth theatre would run for eight weeks unless it's out of Burswood. But despite having had success I thought "I can't sing and I can't dance, I haven't got enough skills to really contemplate a career on the stage, so I went to teachers college for a year and did a one-year teaching qualification.

## Early career

I started teaching at Carmel School, the only Jewish community school in Western Australia, which was an amazing experience with kids who were just so bright. It took over your life, but I occasionally found time to be a volunteer broadcaster with Radio 6UV SFM at UWA, which is now RTR FM (and is celebrating its 40th anniversary this year). I did a lot of showbiz type documentaries. Top 40 Broadway musicals and Oscar songs, which was about all the Oscar winning songs from the beginning of that category both won national broadcasting awards - PATA awards.

I did a series called Back Stage, which was interviews with designers and directors, lighting designers and custom designers etc. involved in Perth theatre. I also interviewed a lot of visiting celebrities including Debbie Reynolds. Then after the whole 6UV SFM experience - and I had by this stage done a whole range of things - I co-managed the Red Parrot Nightclub, which was the leading nightclub in Perth in the 1980s.

I was asked to join Radio National in Perth as a producer-presenter and I worked on the first national radio program devoted to the visual arts. I also did a 13 part series on Australian literature called "Writing the Nation", which was for Open Learning and it's one of the series I'm very proud of. It was in association with Curtin University, so I went in as the producer-presenter.

### **Fringe Festivals**

I got onto the Board and worked with Ian Lilburn in trying to recreate a more vibrant Fringe alongside the Festival of Perth as it was then. While it was successful we thought Perth just didn't have the critical mass of audiences, venues and artists to make a Fringe really work. We decided to go to a spring time slot and have a fringe like festival. We held a competition for names and the name that was selected was Art Rage. So it became an annual festival of alternative art in spring.

Then years later I was in my last year on the board of PIAF and Marcus Canning from Art Rage rang me. He said "We are thinking about going back alongside PIAF would you be interested in helping us achieve this goal?" So I finished my term with PIAF and started working with Marcus for a couple of years to get the whole concept of Fringe World on paper and present it as a viable festival alongside PIAF. We had to convince Lotterywest that it was going to be a winner, because we were wanting \$1,000,000 from them.

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**And it worked. They came to the party and so Fringe World was born and, you know, this year it took \$10,500,000 at the box office (2017).**

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Convincing Lotterywest to also buy the Spiegel tent - the Pearl - was just a major thing because that was almost a \$500,000 investment on top of their other investment. What's wonderful about Fringe World today is that we've got these hubs that have Spiegel tents and other pop-up venues that activate and animate whole precincts and it's just an extraordinary buzz to be in Perth during Fringe World. It's the third biggest festival of any kind in the world; the biggest festival is Edinburgh, the second biggest is Adelaide Fringe and the third biggest is Fringe World in Perth. And it's all happened in less than a decade.

### **Other ventures**

Recently we made a documentary "*The Waler: Australia's Greatest War Horse*", looking at the horses that carried the Australian Light Horsemen in their many campaigns in the Middle East in the Great War. It was commissioned by the ABC for the centenary of ANZAC and it was seen by over a million viewers when it first aired. It in fact aired again on ANZAC Day 2017 for the third time.

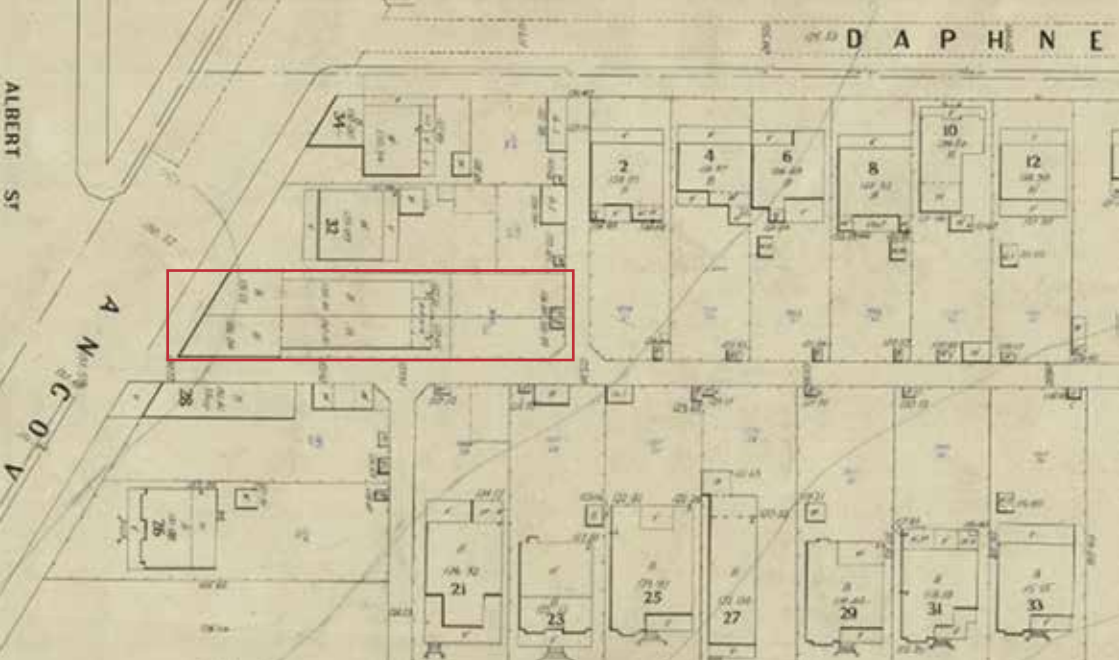


Still from "Arts in Vincent oral history video project: Barry Strickland"

## The Future

We've got our fingers crossed for a couple of documentaries being commissioned. One is called "Australian Walkabout Revisited". Fortunately there is interest from the Fox History Channel and some interest from the BBC. Charles and Elsa Chauvel, a great husband and wife film making team who made "*Forty Thousand Horseman*", "*Jedda*" and other iconic Australian movies in the '40s and '50s, made a BBC travel adventure series "*Australian Walkabout*". They went to Central Australia visiting station properties and going on walkabout with traditional Aboriginal people. Their grandson approached us as he had the original series and really wanted to see something done with his grandparents' last work. We developed the idea of getting another husband and wife film making team to retrace their footsteps (Rachel Ward and Bryan Brown). It's a compare and contrast series, but it's more than that, it's them testing the image of Australia that the Chauvels presented and whether or not it was truthful or whether it was only a concocted truth. I'm passionate about stories with an Australian link that deserve to be told. I would like the ABC to go back to commissioning documentaries that have genuine merit and significance to who we are as Australians; who we are, where we've come from and what we are now.





ANGOVE & FITZGERALD STREET PROJECT

# **FUTURE SHELTER,** **56 ANGOVE STREET, NORTH PERTH**

An interview with Jane Coffey nee King by Catherine Lang.

## **BACKGROUND**

The pair of shops at 56 and 58 Angove Street have stood for more than a century; their aspect in the streetscape has remained relatively unchanged and they have witnessed various businesses and owners come and go.

The first record of the two semi-detached shops and houses, that are mirror images of one another, is their outline (above) in the 1915 Metropolitan Water Supply Sewerage and Drainage Department plan, standing between



house numbers 28 and 32 Angove Street and bound to the east and north by laneways. [The house numbers changed, from 30 and 30a in 1916, to numbers 56 and 58 in 1917.]

Tram number 21 ran from Bulwer Street to Albert Street from 1910. The tram lines can be seen in the plan above, terminating outside 28 Angove Street. Public transport to the suburbs was a draw card during the early 1900s. A classified advertisement placed by owner Frank A Hahn in *The West Australian* in 1919 described the dwelling and shop fittings in detail and emphasised its location opposite the heritage listed state primary school which opened in 1899.

Both houses were owned by local businessman Frank A Hahn, who ran a motor garage at number 58 and advertised cars for hire, with weddings a specialty in the *Daily News* in 1917. His wife Ethel made decorative arrangements with artificial flowers and she had a display at the "Cheer-up" exhibition of WA Manufacturers and Industries at the Perth Town Hall in 1916. They divorced in 1926. [Cook, M. 2002, *The Hahn-Johnson Dynasty*]



Daily News, 5 August 1916, p.9

## TODAY

Today you still see the pair of semi-detached shop fronts at 56 and 58 Angove Street. Number 56 has been the home of Future Shelter since 2007 and is run by artisans Jane Coffey and her husband Adam, who sell locally made and inspired homewares and gifts. Their clients include Peter Alexander, Pumpkin Patch, Roxy and many others.

*"We design and manufacture home wares and gifts that are Perth themed or related or inspired by either the WA environment or industry. I do all of the illustration and my husband heads up the manufacturing side of the business.*

*We had a previous business called Little Design Horse and were selling commercial textile designs to businesses overseas and we happened upon this location when we were riding our bikes on the way to the post office. We were working from home and knew we had to find some where slightly bigger to work. The landlord was just putting a notice in the window saying it was available."*

The building has undergone renovations and improvements as the business has evolved and Jane describes the office space that they leased and took over in 2007.

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**'It had 80s style blinds; the slat blind, that were beige, and a very grey carpet.'**

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*The last of which was switched out in the hallway last week. We weren't sure what was underneath the carpet and it was pure chance that there were beautiful floor boards that we could polish up and use straight away, they didn't need much work.*



*So the fact that it had a retail space meant that, because we were all illustrators and artists we put some things in the window, but it wasn't really a shop. We took the blinds down and started decorating the windows with vinyl and using the windows as a bit of a show case and an experimental space."*

*"We bought a screen printing press from the US and put that out the back, and a big infra-red fixing unit and decided to screen print T-shirts on the side. And that was just a side hobby. And we also screen printed some cushion covers to experiment with and put them on display in the window.*

*One day, Kate, who owns William Topp, was walking by and she hadn't quite opened her shop on William Street. She said, 'What are those cushions? Are you going to wholesale those? Are you going to manufacture them?' And we said, 'We just created them because we could, not for any particular reason.' So that started a relationship with her, and she really encouraged us to start making more things and she is still a customer of ours."*

*"The whole space at the back was empty except for the screen printing press and we worked in the shop. Luckily there are a lot of double doors that can be opened up that were covered by board and we could open the space up a little bit and it was one continuous room.*

*We bought a laser cutting machine and put in some workshop benches. We had done a few markets around the place; Leederville market and PICA [Perth Institute of Contemporary Arts] selling from the car boot, making little products*



*on the side to go with the T-shirts which were a sideline. And then we started selling to people like Kate and Aspects of Kings Park and started making more.*

*We had to build a workshop and that eventually meant that we subleased next door, number 58 and that has double doors that you can take off and we could open up and have a bigger workshop. Because this is terraced housing, it used to be a house, the rooms are all connected. So we filled the space and we put woodworking equipment in and it got to the point where we ran out of power. So we couldn't fix T-shirts, while running the laser and have a cup of tea, the power in the building wasn't enough and we knew that we had to go and find another space, if we could.*

*We considered going to Eton Street, there was an industrial space there where people had been manufacturing clothing for quite a few years and we went to have a look at that, an amazing space. It has been converted into a house now. But it needed a lot of work and Hank Ekamper looked into taking it on*



The shop in 2017. The wooden work table was one of two tables from a family friend's dressmakers in Bon Marche in Barrack Street.

*and we would lease it from him. But now we have moved up to the Midland to the railway heritage buildings and at the same time Leah Dent and a few of the girls who were on Oxford Street doing their graphic design business were looking for a space to move into. So they moved into the back when we moved the workshop out."*

Future Shelter was still printing and packaging on the premises until the beginning of this year, when all the manufacturing was moved over to the factory at the Midland Railway Workshops.

Jane and Adam see a future here and they are part of the long tradition of artisans in Angove Street, North Perth.





Rosemount Theatre 1924 PH02897

FROM THE FRIENDS OF LOCAL HISTORY

# THE ROSEMOUNT THEATRE, 464 FITZGERALD STREET, NORTH PERTH

(NOW THE LOCATION OF ROSEMOUNT BOWL AND  
POT BLACK FAMILY POOL AND SNOOKER CENTRE)

**“We’re off to the pictures!”**

With the growth of the film industry and expansion of the population of Perth during the early 1920s attending a picture garden or picture theatre became a popular form of entertainment.

Many outdoor picture gardens were established, followed by the construction of indoor picture theatres, allowing people to watch films all year round regardless of the weather.



A FLASHLIGHT PHOTOGRAPH OF THE ATTENDANCE AT THE ROSEMOUNT PICTURE THEATRE.

Which was officially opened by the Mayor (Sir Wm. Lathlain), last Saturday night. The proceeds of the opening night were devoted to the North Perth Branch of the Silver Chain Nursing League.

F. L. MITCHELL.

"A flash light photograph, of the attendance of the Rosemount Picture Theatre, North Perth." [Western Mail, 25 January 1923.](#)

With the growth of the film industry and expansion of the population of Perth during the early 1920s attending a picture garden or picture theatre became a popular form of entertainment. Many outdoor picture gardens were established, followed by the construction of indoor picture theatres, allowing people to watch films all year round regardless of the weather.

For a short time films were shown in the North Perth Town Hall on View Street. One film screened, was Shakespeare's "Romeo and Juliet". The advertisement stated that they expected a large audience. [Daily News, 25 October 1912.](#) An attempt to host a matinee for children however was soon halted, as it was difficult to block out sunlight.

From 1919 -1922 the Rosemount Picture Gardens operated behind the Rosemount Hotel off Angove Street, North Perth. This venue was also used

for public meetings. One such meeting involved local residents complaining about the terrible state of the water supply. One gentleman held up a glass of filtered but still yellowish looking liquid. A comment was yelled out "It's like a shandy" and the member for Leederville remarked that "it smells, and with apologies to the ladies he would seriously use the word 'stink' ".

[The West Australian, 27 January 1922](#)

The Picture Gardens were reopened sometime between 1934 and 1935. It was estimated that Rosemount Theatre owners During and Parker spent £495 on upgrading these open air picture gardens, which were leased from Anastacia Lakey, wife of Robert Lakey the publican of the Rosemount Hotel. Tenders were also requested for a new kiosk to be built. The gardens remained in business until 1950.



## THE ROSEMOUNT THEATRE

The Rosemount Picture Theatre, constructed in 1922, was a business venture for August Franklin Carl During (Carl) and Alfred Thomas Parker ( Alf). These two gentlemen had a previous business partnership with Empire Motors Works which was dissolved on 16 June 1919. Alfred was a coach painter and Carl was a clerk. In August of that year a call to tender was invited for '1 or 2 shops attached to the Rosemount Theatre which was under construction at 464 Fitzgerald Street, North Perth.' [The West Australian, 19 August 1922](#)

It was officially opened on January 1923, by Mayor Sir William Lathlain, who during his speech said he appreciated the business reputation of the two gentlemen, as he previously opened a theatre for them. He added "I hope that the proprietors will endeavour to keep their entertainment free of any elements detrimental to the youthful mind".

The building was described as being the largest in the state outside of the city, standing on high ground with sweeping views. It was painted pure white, which made it distinguishable from a distance. In the design, cross ventilation was created so that in fine weather, a "semi open air" state, would provide a comfortable environment. The building consisted of a large auditorium that seated 450 patrons in the dress circle and 1050 in the stalls. The seating had the latest comfortable, tip up seats.

Upstairs was the lesser hall, which could be hired for parties and other social events and had access to a viewing balcony.





Following the speeches two films were shown; "Madam X", starring Pauline Frederick, followed by a Charlie Chaplain film called, "The Idle Class". As these were silent films it was reported that 'an efficient orchestra supplied enjoyable music throughout'.

The proceeds of the opening night were donated to the local branch of Silver Chain Nursing League, which was duly recognised: [The Daily News, 22 January 1923](#)

As Carl During was involved in rowing competitively on 31 May 1926 he hosted a special screening night for rowers, where he endeavoured to obtain films showing celebrated crews in action.

[On 6 October 1929](#) it was reported in the *Sunday Times* that films with sound were being trialled in the theatre, using Australtone. This was an Australian invention by Mr M J Tighe an engineer from Sydney, who claimed the machine was fool proof and suited for large and

**"AUSTRALTONE"**

**Private Screening in Rosemount Theatre**

In the Rosemount Theatre on Tuesday night an audience was introduced to one of the latest Australian-made apparatus for talking picture production. It is the "Australtone," made by Mr. W. J. Tighe and put on the market by Greater Australasian Films Ltd. "Australtone" came through the screening with success, a full test being negotiated. Clarity was the feature of each production. The "Australtone" is an Australian invention, and as such will doubtless attract attention from this State's exhibitors.

## POWs Will Talk

Repatriated prisoners of war will give addresses at the Rosemount Theatre on Sunday week.

They will assist a Victory Loan rally that will be held in the theatre when the recently released film "The Battle for Russia" will be screened.

Theatre is being placed at the disposal of the rally organisers through the courtesy of Messrs During and Parker.

Mr B. Ritcher, of 80 Forrest street, North Perth (B 9864), will be glad of volunteers who are prepared to assist at this and other functions designed to assist the First Victory Loan.

small halls. Made from Australian and British materials, it was sold at a low price and was especially ideal for suburban and country theatres.

[The West Australian, 28 September 1929](#)

The first screening of talking pictures was met with great enthusiasm to a full audience and local media. The 'talkies' started at the Rosemount Theatre soon after.

During and Parker had an influence in the entertainment history of North Perth and the surrounding area, as they also owned the Ritz Theatre and

Gardens in Mount Hawthorn, the West in Subiaco and the Empire Theatre in Leederville.

They also supported the local community in times of need. An example of their generosity was the loan of the Rosemount Theatre in 1932 as a venue for an ANZAC service organised by the North Perth Methodist Church Choir for the North Perth Citizens Relief. The North Perth Citizens Relief Committee used the theatre a few months later for a musical concert featuring a professional orchestra, vocalists and the North Perth Baptist Choir. A guest speaker spoke about 'unemployment' and donations were collected. [Sunday Times, 31 July 1932](#)

In 1944 the venue assisted the "Victory Loan Rally" with a screening of the film "Battle of Russia", followed by a short address by repatriated prisoners of war. [Daily News 15 April 1944](#)

Another Victory Loan Rally was held the following month. This time the film screened was "The Battle for China". An address was given by a Federal Minister and the Consul for China (Mr D J Lee). Admission was free. [West Australian 11 October 1944](#)

Carl During died in 1948, although the business continued until the 1950's when the theatre closed down and was transformed into a ten-pin bowling alley, The Rosemount Bowl, which continues to function today. The Pot Black Family Pool and Snooker Centre occupies the ground floor.



- Victoria, Australia, Birth Index, 1837-1917
- Victoria, Australia, Marriage Index, 1837-1950
- Victoria, Australia, Birth Index, 1836-1988
- Norfolk, England, Bishop and Archdeacon Transcripts of Parish Registers, 1600-1935
- Cheshire, England, Extracted Church of England Parish Records, 1564-1837
- New Zealand, World War I Service Records, 1914-1920
- UK, 1939 England and Wales Register

## WESTERN AUSTRALIAN BIOGRAPHICAL INDEX (WABI)

Sourced from [SLWA](#)

The Western Australian Biographical Index (WABI) is a highly used resource at the State Library of Western Australia. It contains a wealth of information about early settlers in Western Australia and is of particular interest to genealogists and historians.

Work began on WABI in the early 1970s when information was sought on people who lived in Western Australia prior to 1914. Publicity was sent out through local libraries, historical groups and in publications such as the *West Australian* newspaper. Western Australians were asked to provide genealogical information, not only on prominent identities, but also from their family records including the arrival in Western Australia, occupations, dates of birth, marriages and deaths of their ancestors. Historical material such as diaries, letters, business records, minute books, maps, family trees and photographs, were also sought for copying. Entries for the index closed in December 1979, and were filed at the Battye Library for reference.

A recent generous contribution by the Friends of Battye Library has enabled the original handwritten index cards to be scanned and transcribed, however there are some issues with the records including:

- Some cards are missing
- Transcripts may contain spelling errors and possibly missing information
- Some cards are crossed out. Some of these are included in the collection and some are not



- Some of the cards contain relevant information on the back (usually children of the person mentioned). This information should be on the next consecutive card
- As the information is an index collected in the 1970s from print material it is incomplete. It is also unreferenced.

The WA Genealogical Society has made use of this data set on their website to provide easy reference. <https://membership.wags.org.au/members-data/public-data/878-wabi-wa-biographical-index>

Table ID No.	WABI Card# & Link	WABI Card Text & Surname Search
1	A2417	AUSTIN Charles Thomas (bp. 16.11.1865?), son of William & Jane. m. 27.10.1891 (York RC) Catherine PENNYFATHER 11.1863. dtr of Thomas & (M?)
2	A2418	Anne Doris 12.6.1894 (York Re). Anastasia 17.10.1897 m (1) HEMNECKER (2) 21.4.1964 Raymond A. HARRIS. Reginald Charles 5.6.1899. Malcolm Leo Harold 2.3.1901. Kathleen 21.5.1903 (York). Elizabeth Mena Jane 8.11.1905
3	A2419	AUSTIN Eliza b 1835 dtr of James & Mary. (Pensioner). m. James ROSTRON. m. 1.2.1878 (Perth.CE) Daniel James AVERY (of New York), master marine, son of Abraham, PERTH

The State Archives of NSW have recently digitised their records of gaol inmates between 1870 and 1930 across 15 different gaols. Most of these records include a photograph of the prisoner. They can be viewed on their website at [www.records.nsw.gov.au/archives/collections-and-research/guides-and-indexes/gaol-inmates-prisoners-photos-index](http://www.records.nsw.gov.au/archives/collections-and-research/guides-and-indexes/gaol-inmates-prisoners-photos-index)

NSW State Archives & Records

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Archives / Collection & Research / Research A-2 / Online Indexes / Gaol Inmates / Prisoners Photos Index

## Gaol Inmates / Prisoners Photos Index

Index Guides Stories

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### Contents

[Search the Index](#)

[About the records](#)  
[About the copy service](#)

### Related Indexes

[Criminal Court Records Index](#)  
[Criminal Depositions \(Deposition Books\)](#)

The Gaol Photographic Description Books contain a photograph of each prisoner and the following information: number, prisoners' name, aliases, date when portrait was



A search for prisoners who were born in Perth retrieved quite a few names amongst which was this character (next page), known variously as George Thompson, George O'Connell, Daniel Ives, Charles Wilson, Charles Piggott, Patrick "The Squatter" Williams etc.

Born in 1859 he was a Jewish tailor who was 5 feet 2 inches tall. His distinguishing marks included many tattoos on his arms, one of which is described as a 'girl in kilts with pistol

in hand' inside left forearm. There were also numerous scars on his face. These photographs were taken in 1903.

This record for George Day is interesting as it provides a photograph taken in 1874 of a man who was born in 1812 in Bristol and arrived in Australia in 1844. It seems that those who have ancestors who fell foul of the law in NSW are now lucky in being able to access a photograph of their forebears.

61 B4  
 4

Name George Day

Date when Portrait was taken, 22<sup>nd</sup> Dec 1874

Place Bristol

Birth 1812

Ship Circassian

Year 1844

Occupation Linemish

Conviction Church of England

Height 5 feet 5 1/2 inches

On committal 1870

On discharge Grant

Hair Gravel

Eyes Gravel

Special features: —

Where and when tried } Orange Bench  
4<sup>th</sup> Dec 74

Offence Larceny

Sentence 6 months

Remarks: — Bathurst



# LOCAL HISTORY AWARDS

2018

**CALLING FOR ENTRIES INTO PHOTOGRAPHIC GEMS 1960 TO 1999.**

You may not think that these photographs are old enough to be considered historical – but we really need to collect images of life in Vincent in all decades and aim to gather a good record of the whole of the 20th century.

Most people still had film cameras up to 1999, so there must be lots of interesting photographs out there. Think about 'before and after' photos of a home renovation, school, community or family events which showcase buildings and places in our locality. These images may be of value in our collection to allow those in the future to see into our communities in the past.

If you are unsure, bring them in to the Local History Centre or email a scan or photo taken on your device to get advice. Remember, you could win \$100 for an individual photograph or a group of 2 to 6 photos which tell a story.

**Entries close on 30 July 2018.**

All entrants will be invited to the Awards ceremony in August.







## WESTERN FRONT DEAD FROM WESTERN AUSTRALIA

WEDNESDAY 18 JULY 2018

10 – 11.30AM

Local History Centre

Shannon Lovelady, historian, archivist and project leader will discuss how following the enormous success of the Gallipoli Dead from Western Australia project (which determined the number of West Australian soldiers who died as a result of their Gallipoli service) she felt she had to continue. The sister project, Western Front Dead from Western Australia, was launched in February 2016 hoping to examine roughly 8000 service records by the time of the Armistice Centenary in November 2018. The aim is to determine the number and names of West Australians killed at the Western Front, including those killed in action or who died from sickness contracted or wounds sustained up to 31 August 1921.

**Presenter:** Shannon Lovelady, *Bookings preferred*

**Cost:** Free, Includes light refreshments

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## “THAT WAS MY HOME”: VOICES FROM THE NOONGAR CAMPS IN PERTH’S WESTERN SUBURBS

WEDNESDAY 22 AUGUST 2018

10 – 11.30AM

Library Lounge@Vincent

Perth’s suburbs have a hidden history of Noongar camps that is as recent as the 1950s. Join Dr Denise Cook as she discusses her PhD research about the camps in Shenton Park and Swanbourne, and Lynette Coomer, who shares memories of the Shenton Park camps. In addition, Denise will discuss the importance of following Aboriginal cultural protocols in cross-cultural research.

**Presenter:** Denise Cook and Lynette Coomer

*Bookings essential*

**Cost:** Free, Includes light refreshments

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## AN INTRODUCTION TO FAMILY HISTORY

THURSDAY 13 SEPTEMBER 2018

1.00 - 3.00 PM

Local History Centre

Tracing your family history is something that is on the 'to do' list for many people, but where do you start? In this beginners course participants will be guided in how to begin researching their family tree and discover useful family history resources with expert genealogists Olive and Wendy. Learn how to use library resources like Ancestry as well as some free websites. Storing your family tree and valuable document advice will also be given and all participants will receive a starter pack.

**Presenter:** Olive Sampson and Wendy Bloomfield

*Bookings essential. Limit of 15*

**Cost:** \$5 Includes light refreshments and introductory pack

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## FAMILY SEARCH PART 2

WEDNESDAY 24 OCTOBER 2018

10 - 11.30AM

Local History Centre

Following on from his introduction to the free website FamilySearch in September 2017 Ian Simon from WAGS will present further tips on how to use this constantly evolving website belonging to the Church of the Latter Day Saints. (You don't need to have attended Part 1 to come along and hear the update.)

**Presenter:** Ian Simon

*Bookings preferred*

**Cost:** Free, Includes light refreshments



CITY OF VINCENT

# LOCAL HISTORY AWARDS

2018

Your opportunity to document 20th century  
Vincent in words or pictures

Entries close 5pm Monday 30 July 2018



Follow the City of Vincent Library on Facebook

### Local History Centre

[www.library.vincent.wa.gov.au](http://www.library.vincent.wa.gov.au)

Email: [local.history@vincent.wa.gov.au](mailto:local.history@vincent.wa.gov.au)

Phone: 9273 6090

Address: 99 Loftus Street, Leederville, Western Australia, 6007

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