



Friends of West Norwood CEMETERY

Newsletter No.91 – January 2018

Free to members

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Chairman's Report

Bob Flanagan

Progress on the HLF bid continues apace. Beth Cross, a local resident, has been appointed as Activities Co-ordinator to work with Project Officer Jo Flaherty. We wish her every success in this important role. One task is to recommence volunteer working parties in the Cemetery to give practical help with grounds maintenance. The aim is to tidy up monuments, remove litter, etc. in the wake of the Lambeth scrub-clearance team, which is currently tackling the large area to the west of Doulton Path, and the removal of dead/dying trees coordinated by Steve Wong under the capital development programme.

The initial public consultation phase of the bid produced 159 individual responses, the vast majority supporting the proposals outlined in the consultation documents. An important outcome was a vote in favour of a suggested new pedestrian entrance to the cemetery at Hubbard Road if this proved feasible. An issue is that there may not be a path within the cemetery that does not trespass on graves that have not been opened for 75 yr.

Another important outcome was the agreement to promote the extended lodge as the site for a visitor centre. The suggestion is that Lambeth would occupy the first floor with the visitor centre



The renovated Pinder memorial (see p. 13)

and a joint reception/research area being located on the ground floor. A single-storey extension into the under-used area between the lodge and the old library complex would provide a meeting/lecture room and facilities for FoWNC and other community groups as appropriate. A secure entrance to the complex would be provided perhaps via the pedestrian entrance adjacent to the Tite Arch to permit evening access to the room. Note that the original suggestion to build a visitor centre on the site of the original lodge was abandoned as advice was that it was extremely unlikely to be granted planning consent.



Activities officer Beth Cross

Progress also continues as regards facilitating essential works to St Stephen's Chapel (the Greek Chapel) and the boundary wall of the Greek Enclosure. Detailed surveys of the works required are nearing completion and an agreement with the Trustees who have responsibility for the Chapel and the boundary wall as to future responsibilities is under negotiation. The future use of the Chapel is an integral part of the discussion.

As to the restoration of the monuments on the current Historic England *Heritage at Risk Register*, work on the Letts and Thomas memorials is awaiting a Faculty from the Diocese of Southwark. Surveys of



Project officer Jo Flaherty

the 16 other 'at risk' monuments (3 in the Greek Enclosure in addition to St Stephen's Chapel: see Newsletter 80, May 2014) are in progress. Note that the Catacombs, although on the 'at risk' register, are deemed too big a project to tackle as part of the current HLF bid. Note too that the Berens Mausoleum (grave 5,408, square 63) has been removed from the 2017 register following the renovation reported in Newsletter 83 (May 2015).¹

Strictly Economical With The Truth

Eric Douglas Morley (1918–2000), creator of the *Miss World* competition and the BBC's *Come Dancing*, a (the?) precursor of *Strictly Come Dancing*, is buried at Norwood (grave 43,268, square 123). He died at *Rivendell*, 11 College Road, Dulwich, on 9 November 2000. Morley, who served in World War II and attained the rank of Captain in the Royal Army Service Corps, was one of the most successful of entertainment entrepreneurs. He left £2,630,419 and with his wife reportedly raised more than £100 million for charity (see: www.theguardian.com/news/2000/nov/10/guardianobituaries2).

¹ <https://content.historicengland.org.uk/images-books/publications/har-2017-registers/lon-har-register2017.pdf>. The register specifically highlights the problem faced at Kensal Green Cemetery, where a growing number of its 153 listed monuments are in need of attention; 33 were included on the register in 2016

A sequence in *Strictly* on Saturday 28 October featured Aston Merrygold and his professional partner Janette Manrara practicing their *paso doble* along Ship Path in the consecrated portion of the cemetery. There followed a scene where someone made up in grey with a loincloth and presumably meant-to-be angel's wings (and little else) appeared amongst the tombs and 'frightened' the female performer.

The BBC request to film was as follows: 'We would like to film them walking the paths of the cemetery and practicing some of their dance there. **We would also potentially like to film a small sequence with a street performer who would be in costume and acting as a statue. However, this is not confirmed or integral to the shoot.**' They were told the emboldened sequence was not appropriate, but did not respond when contacted for clarification as to what was intended and went ahead anyway in clear breach of their permission. When challenged on *Points of View* the BBC claimed they had express permission from the cemetery owner to film as they did, which clearly they did not. Lambeth via their agents *Film Fixer* have lodged an official complaint to the BBC re the *Strictly* episode in question.

The cemetery is a public space, but it is a cemetery and not a park or other public arena. I myself have always been very careful to present the cemetery in such a way that emphasises the respect due to those buried or otherwise commemorated there. Actions such as those of the BBC in this instance detract, in my opinion, from our aim to protect the rich heritage of the cemetery whilst respecting the memory of those interred there. I have suggested to Lambeth that, ironically in this instance, strict control of filming or other media-friendly events in the cemetery must be enforced in future else the public support for the programme envisaged in the HLF bid may be compromised.

An issue is that Lambeth have outsourced control of media events to a private company, *Film Fixer*, hence adding an additional layer of complexity to the situation. An associated issue is use of the cemetery for car rallies and other such events more suited to parks and other open spaces. Moreover, it is the cemetery staff as well as FoWNC (often me) that have to deal with complaints from aggrieved relatives, although fortunately these are few.

FoWNC News

Thanks to everyone who has renewed their subscription. We now have some 700 fully paid-up members, a remarkable achievement by any standards. Further good news is that Andrew Cleminson has joined as a Trustee. Andrew spends most of his time supporting charitable work. In particular, he works with the School of Hard Knocks (a social inclusion charity) and the D Foundation (helping young people into the journalism and fashion industries). He is also a photographer and recently completed his thesis on Victorian cemetery architecture. He is now continuing his studies at University of the Arts London. As a FOWNC trustee he plans to focus on building links with both industry and the local community.



Andrew Cleminson

Murder at Norwood: Elizabeth Camp (c.1864~1897)

Michael Viner

Elizabeth Anne Camp (grave 16,422, square 121) was the first woman to be murdered on a train in Britain. A soon-to-be-married 33-year-old barmaid and housekeeper of the *Good Intent* public house in Walworth, she suffered repeated blows to the head whilst travelling in a 2nd class compartment on 11 February 1897 on a train to Waterloo.

What must it be like to lose a loved one to murder? One can only imagine the anger, the sense of unfairness, the life-sentence of grief. This together with perhaps the wish for loved ones' memories to be untainted by the manner of their demise may well have dissuaded the families of murder victims from putting details of their fate on headstones and memorials in cemeteries in the 19th century, and indeed up to the present day.

Murder at the Priory?

There are quite a few murder victims buried in London's *Magnificent Seven* cemeteries, some known, more doubtless unknown. There are also instances where the underlying cause of death remains unclear, the demise of Terence Arthur de Marney (see FoWNC Newsletter 89, May 2017) being a case in point. Another most discussed case is the death from antimony poisoning of Charles Delauney Turner Bravo (1845–1876; grave 15,982, square 87). His stark, simple headstone merely states 'Sacred to the Memory of Charles D. Turner Bravo. Born 20th May 1845. Died 21st April 1876'.

A well-to-do young lawyer living in a large, locally well-known villa, *The Priory* in Balham, still standing today, albeit converted into flats, Charles Bravo was, by all accounts, an alcoholic tyrant who made the lives of his wife Florence and his servants a misery. Just about everyone in his house would in theory have had reason to be rid of him. In fact, the story of his demise has been called 'the greatest story Agatha Christie never wrote', and may even have been the inspiration behind the board game *Cluedo*.

For the record, the suspects were: his wife Florence, victim of his abuse; her friend, companion, and housekeeper, Jane Cox, also victim of his abuse whom he had threatened to sack; their former coachman George Griffiths, whom Bravo had dismissed a few weeks before for giving the horses small doses of Tartar emetic (antimony potassium tartrate) to clear their stomachs; her presumed lover Dr. James Gully; and finally, Bravo himself if he did indeed take poison intentionally or by accident. Bravo spent three days dying in agony. There was never enough evidence for anyone to be charged with murder and the case remains a subject of debate to this day.



Charles Bravo's tombstone

The problem posed by ‘was he pushed, or did he jump’ or ‘how did the poison get there’ does not apply when there are clear signs of violence inflicted by someone else. On Thursday 11 February 1897, Edward Berry, a fruiterer living in East Street, Walworth, waited on the platform at Waterloo for the 7:42 pm from Hounslow. He expected to meet his fiancée and they were going to discuss arrangements for their wedding. At 8:25 pm the train arrived and the passengers alighted, but he could not see any sign of her.

A gruesome discovery

Berry was turning to leave the station when he saw a commotion outside a compartment some distance down the train. Porters, various railway officials, and finally some police officers arrived and, curious, Berry asked what was going on. He was told that a body had been found underneath the seat of a carriage. A cleaner, walking along the train, had seen legs protruding from beneath a seat. It was the body of Elizabeth Camp.

She was taken to St. Thomas’ Hospital and later Berry formally identified her. The cause of death was plain enough - her head had been badly smashed and there was blood all over the furnishings. A murder investigation was commenced by Superintendent Robinson of the London & South Western Railway (L&SWR) Police and Chief Inspector Marshall of Scotland Yard.

The medical report concluded that the victim had been killed by blows to the head with a blunt instrument.

There were no signs of sexual interference, but her pockets had been rifled and the motive was thus thought to be robbery. Reconstruction of the circumstances suggested that she had put up a brave fight for her life. A well-built woman, she had been visiting her two married sisters, one in Hammersmith, the other in Hounslow. Elizabeth had stayed at Hounslow for two hours and then went to the station, where she had boarded a second-class compartment.

Her sister, who accompanied her to the station, said afterwards that she was positive the compartment was empty when Camp entered it. This was confirmed by a porter who had helped them with some packages. A search of the compartment after the discovery of the crime did not help. A broken umbrella belonging to Camp and a pair of bone cuff links were the only objects found. The articles missing, and never found, were a green purse containing a small sum of money, and a ticket, which Camp was known to have had when she boarded the train. The primary task of the police was to search the line from Hounslow to Waterloo. This was done patiently and methodically.



The Discovery of the Body - Penny Illustrated Paper
20 February 1897



Illustrated Police News
20 February 1897

On the embankment between Putney and Wandsworth officers found a chemist's pestle, an implement for powdering chemicals and other materials. The pestle was stained with blood and there were hairs adhered to it. The doctors said that the injuries could have been inflicted with it. It was not tested for fingerprints because at this time this science was in its infancy.

The case caused a sensation as railway murders usually do and there was a crop of rumours, including one that a man had been seen running from Vauxhall station with blood dripping from his hands. As the police continued their enquiries, Elizabeth Camp's brother-in-law was asked to give a detailed account of his movements on the night of the murder. Some significance seems to have been attached to the fact that Camp had been lending her relatives money. Witnesses gave a clear picture of her private life. Enquiries as to the origin of the pestle proved unsuccessful.

The police were not without a description of a suspect.

A pastry-cook named Burgess had joined the train at Chiswick and told the police that at Wandsworth a man had left very hurriedly. The man was of medium height, aged about 30, with a dark moustache, and wearing a top hat and frock coat. Two porters confirmed this description, but the man was never traced. The L&SWR was much criticized for its niggardly £200 reward.

An Unsolved Mystery

Despite questioning a number of suspects, and following several lines of enquiry, the police were unable to find the perpetrator. On the final day of the adjourned inquest on 7 April 1897, the jury returned a verdict of 'willful murder by some person or persons unknown'. The police had their suspicions, but they could not connect any of the suspects with either the weapon, or the train.

The manner of Elizabeth's demise ~ there had been murders on trains in 1864 and in 1881, both of men ~ led to much debate in the press and elsewhere as to the safety of female passengers on trains, a subject that is, sad to say, still highly relevant today. The one possible suspect, a mentally ill man named Arthur Marshall, was eventually released due to lack of evidence and, sadly, her killer was never brought to justice.

Elizabeth Camp's funeral was held at St Peter's Church, Walworth on 18 February 1897 and was a major, immaculately observed local event. Thousands lined the streets to pay their respects and to see the cortege that followed a glass hearse drawn by four horses on its way to Norwood. Tragically, Elizabeth was again a victim in the late 20th century, this time of Lambeth Council's demolitions in the cemetery: there is no trace today of her monument.

Acknowledgement: *Rivals of The Ripper; Unsolved Murders of Women in Late Victorian London* by Jan Bondeson (Stroud: The History Press, 2016)

The Schwartz Family Burials

Brian Parsons

The Frederick W. Paine museum in Kingston houses not only the firm's records, but also those of a number of other funeral directors, including those of Maxwell Bros of Streatham.² By virtue of their location in central south London, Maxwell Bros arranged many burials at Norwood Cemetery (then described without the prefix 'West'). One such event was the funeral of Hans Albrecht Helmuth Schwartz, who died on 7 May 1883 and was buried in a brick-lined vault in an unconsecrated portion of the cemetery (grave 19,650, square 119) five days later.

Maxwell Brothers

Founded in 1842, the business had branches on Brixton Hill and at Norbury. The records detail all the funerals managed by the firm from 1871 to the 1970s. Those from the early years in particular are a rich source of information about arrangements prior to and at the time of the interment. Whilst the overall detail of the records varies with time (earlier entries are more descriptive, whilst brevity became the watchword in the 1940s), in broad terms the data are reasonably consistent and give not only the name of the deceased, the client, a description of the coffin, the mode of transport, and the place of burial or cremation, but also any other services provided together with a breakdown of costs.

The Maxwell Bros records have been invaluable in studying how funerals in south London have changed from the 1850s. For example, whilst they have been illuminating in respect of 19th century burials, an analysis of the data between 1900 and the 1950s reveals a preference for cremation which is at significant variance to the national picture.

The Funeral of Hans Schwartz

After the preliminary details the entry gives a description of the coffin together with the costs. To: a 5' 20" elm shell covered black, lined with crape and satin, ruffle, bed and pillow (£2 2s); Flannel satin robe (15s); stout leaden coffin and soldering down (£5 5s); 1½" French polished oak case, cap lid and plinth. Four pairs of solid brass handles and lid ornaments and lid screws (£12); brass plate with inscription (£1 1s).

A horse-drawn hearse was used to convey the elm shell to his house at 105 Denmark Hill, Camberwell³ where he rested in the interval between death and burial. The charge for this task together with that of encoffining the body was 15s. A second journey to convey the lead lined oak case cost £1. On the day of the funeral a hearse (a 'car') drawn by four horses and followed by six carriages each with a pair of horses was provided for the journey to Norwood. The next entries reveal not only the staffing requirements, but also

² The Frederick W. Paine museum is located at 24 Old London Road, Kingston KT2 6QG. Visitors and genealogical enquiries are welcome. Please phone: 0208 547 1556. For publications and current research projects see: www.brianparsons.org.uk

³ The site is now occupied by the Maudsley Hospital

the mourning wear and stationery. To: 10 attendants with silk bands and gloves (£6 5s); 7 coachmen with silk hat bands and gloves (£3 10s); 2 private coachmen with silk hat bands and gloves (£1 12s); 36 pairs of Dent's best calf gloves (£5 8s); 30 cloth hat bands, again supplied by Dent's (£1 10s); and 500 memorial cards and 400 envelopes (£4 7s 6d).

Dents were a Worcester-based firm established in 1777. The provision of hat bands and gloves was common-place at the funerals of those from wealthy backgrounds. Hat bands were supplied not only to mourners, but also to the undertaker's staff, such as attendants (probably coffin bearers) and coachmen. Occasionally they were also issued to the clergyman and even the cemetery clerk.

Printed memorial cards would have contained the name of the deceased along with date of interment. The design and size would have ranged from the large and highly decorative to the more modest; in this case the price suggests that these were elaborate and also widely distributed. A likely explanation for the differential between the number of cards supplied and the quantity of envelopes is that a proportion of cards would have been retained for personal distribution.

The purchase of the vault at Norwood cost £244 6s. This would have been not only for acquisition of the space for the vault (12' 6" x 19' x 12' deep), but also for the interment itself.⁴ It is likely that the person arranging the funeral and/or other family members visited Norwood to select the location; this trip and its cost would only be noted in the records if a member of Maxwell's staff had accompanied the client to the cemetery.

Further expenditure was incurred because the Cemetery Company provided a screen (for 10s 6d) to afford a degree of privacy to those gathered at the grave, which is situated adjacent to one of the main cemetery roads, at the funeral. The total cost of the funeral was £305 7s. This included the undertaker's supervision on the day of the funeral, the fee due to the chaplain for reading the burial service (10s 6d) and the cost of cemetery staff attending at the vault.



Norwood: Schwartze family monument

⁴ Interestingly the cemetery records note the purchase of the vault on 9 May 1883 with a fee of £249 7s 6d due to the Cemetery Company. They also note the widening of the plot to 16' 6" on 7 January 1888 for a fee of £79 16s

Although Maxwell Bros occasionally received instructions to supply masonry along with renovations and additional inscriptions, the funeral registers are silent in respect of the now Grade II listed Schwartze memorial. However, they acted for the family on two occasions to arrange re-opening of the vault.

On 4 February 1885 the vault was reopened for the interment of Helmuth Adolph Eric Schwartze. The details virtually mirror those of the previous funeral, except that the number of accessories provided differed and the cost of opening the vault was slightly lower (£12). The total cost of the funeral was £58 7s 6d.

The second re-opening (at a cost of £12 2s 6d) was for the burial of Louise Marie Schwartze on 30 May 1885. The details of the funeral are almost identical to those of her husband Hans Schwartze, except that a slightly larger coffin, no memorial cards, and fewer hat bands and gloves were supplied. Curiously, the total cost of the funeral was not recorded in the records, but a simple calculation shows the cost to have been £65 5s 6d.⁵ The final interment in the vault, that of Frederick W.H. Schwartze (1900), was not carried out by Maxwell Bros.

Trading in Death

Nineteenth century funerals have been characterised, as much as they have been criticised, for their extravagance and expense. Charles Dickens was convinced that undertakers encouraged families to spend on what he regarded as pointless displays and spurious traditions including mourning wear, mutes, and trays of feathers. *Trading in Death* published in *Household Words* in 1852 was probably his most trenchant rant about the subject. However, Dickens was not a social researcher. He was informed by anecdote and observation rather than rigorous data.

Was the Schwartze family pressurised into arranging what were undoubtedly expensive funerals? Whilst the answer cannot be known definitively, the expenditure is likely to have reflected not only the wishes of the family, but also their status in society.⁶ Surely it was their choice to select such a prime and costly position in the cemetery. Similarly, they probably requested a large number of mourning carriages so they could convey all family members to the burial, whilst the quantity of memorial cards would have been indicative of a large circle of acquaintances.

The close scrutiny and broad interpretation of primary sources is essential for any historical research and no more so than for 19th century funerals. Funeral directors' records are a largely untapped resource and for discovering more about funerals in south London, the Maxwell registers are unrivalled.

⁵ Converting figures into today's value is fraught with difficulties. Those anxious to see what this could represent should consult: www.measuringworth.com

⁶ Hans Schwartze (1825–1883), a woolbroker of 3 Moorgate Street Buildings, City, left £51,800 in his will. His partner Siegmund Friedrich Rommel (1846–1927; ashes in grave 28,441, square 115) once lived at 105 Denmark Hill and was an executor of the estate of Hans Schwartze. He died at The Orchard House, Woodlands Road, Bickley on 1 July 1927. He left £56,551. His son Wilhelm Hans Helmuth Rommel (1883–1899) died at Tonbridge School. Their monument, a large marble headstone, was laid flat by Lambeth in 1993, but re-erected after FoWNC complaints c.2000.

Augustus Frederick Burtwell jnr (1893-1948)

Jill Farmer

My uncle, the actor Frederick Burtwell, was born on 20 December 1893 in Bermondsey. He lies in the family vault at Norwood alongside his father Augustus Frederick Burtwell snr (c. 1864–1927), who owned and ran the *Tulse Hill Hotel* on the Norwood Road, his mother Emily Burtwell (–1932), and his sister-in-law Madeline Hinchcliff Burtwell (–1961). My father George Burtwell inherited the Hotel and ran it until we left in 1961.



Frederick Burtwell (Pacey, a music shop owner) I'll Be Your Sweetheart (1945)

are available free on the internet. Released on 30 July 1945, *I'll Be Your Sweetheart* starred Margaret Lockwood and a very young Michael Rennie, and also featured Deryck Guyler. 'Two fellows in 1890's London start printing sheet music for sixpence and put the older publishers out of business, but then a black market publisher sells their music for twopence, and they must fight to preserve their business model' (<https://free-classic-movies.com/movies-04/04-1945-07-30-I-will-be-Your-Sweetheart/index.php>).

A Girl Must Live was released on 29 April 1939. 'A girl's boarding school runaway goes to London to find a career on stage and battles her gold-digging chorus girl roommates for the love of the Earl of Pangborough'. The film starred Margaret Lockwood, Renee Houston, Lilli Palmer, and George Robey. Frederick Burtwell took the part of 'Hodder' (<https://free-classic-movies.com/movies-03/03-1939-04-29-A-Girl-Must-Live/index.php>).

Frederick jnr featured in supporting roles in over 40 British films of the 1930s and 40s. He is known especially for *The Silver Fleet* (1943), *Doctor Syn* (1937), and *The Dark Tower* (1943). He was also well known for his radio work voicing characters on *Toy Town*. He died in Hampstead on 16 November 1948. He was married to actress Gertrude Anne Burtwell (1886–1969), stage name Billie Sinclair. She was in turn cremated and her ashes scattered on the grave.

At least 3 of Frederick's films



Burtwell family vault (grave 37,057, square 82)



Frederick Burtwell (*Branston*) and Marjorie Rhodes (*Mrs Rusk*) *Uncle Silas* (1947)

Burtwell also featured in *Uncle Silas* (1947). ‘When her father dies a young heiress must live with her Uncle Silas, who intends to kill her to inherit her wealth’. Written by Sheridan Le Fanu with screenplay by Ben Travers, the film starred Jean Simmons (*Caroline Ruthyn*), Katina Paxiou (*Madame de la Rougierre*), and Derrick de Marney (*Uncle Silas Ruthyn*) – see article below. John Laurie (*Giles*) was also amongst the cast (<https://free-classic-movies.com/movies-04/04-1947-10-08-Uncle-Silas/index.php>).

Derrick de Marney (1906-1978)

Bob Flanagan

The well-known actor/producer Derrick Raoul Edouard Alfred de Marney (1906–1978) lies at Norwood (grave 41,974, square 56) together with his brother, the actor Terence Arthur de Marney – see FoWNC Newsletter 89 (May 2017).



Derrick de Marney

The son of Violet Eileen Concanen and Arthur de Marney, and the grandson of noted Victorian lithographer Alfred Concanen,⁷ Derrick de Marney appeared on the London stage from 1922 and in films from 1928. After performances in the lead role of the play *Young Mr Disraeli* at the Kingsway and Piccadilly theatres, the film producer Alexander Korda offered him a long-term contract. He is perhaps best remembered for his starring role as Robert Tisdall, falsely accused of murder in Alfred Hitchcock’s *Young and Innocent* (1937) with Nova Pilbeam as his leading lady, Erica Burgoyne, daughter of the local Chief Constable.

Other early film credits included *The Scarlet Pimpernel* (1934) with Leslie Howard and Merle Oberon, H.G. Wells’ *Things to Come* (1936) with Raymond Massey and Ralph Richardson, *Forbidden Music* (1936) with Richard Tauber

⁷ Alfred Concanen (1835–1886) illustrated sheet music covers for songs made popular by famous music hall performers such as G.H. McDermott (1845–1901; grave 24,074, square 98). Sacheverell Sitwell said of him ‘The most painstaking of the Pre-Raphaelites must fail beside Concanen!’

and Jimmy Durante, *Victoria the Great* (1937) and its sequel, *Sixty Glorious Years* (1938), in both of which he played Benjamin Disraeli.

Wartime films included *The First of the Few* (1942) with Leslie Howard and David Niven (and guest appearances from J. Goebbels, H. Göring, and A. Hitler), and famously music by William Walton, and *Frenzy* (1945), which he co-produced.

In 1947 de Marney was cast in the title role of *Uncle Silas* (see article on Frederick Burtwell, p. 10). This latter film together with *The Scarlet Pimpernel*, *Things to Come*, *Forbidden Music*, *Young and Innocent*, *The First of the Few*, and *Frenzy* are available free on the internet, e.g.



Derrick de Marney Uncle Silas (1947)

<https://free-classic-movies.com/movies/1936-Things-to-come/index.php> and <https://free-classic-movies.com/movies/1942-The-First-of-the-Few/index.php>.

Three of Terence de Marney's films are also to be found on the internet, viz. *The Phantom Ship* (1936) with Bela Lugosi, *Thunder in the City* (1937) with Edward G. Robinson and Ralph Richardson, and *Dual Alibi* (1947) with Herbert Lom (e.g. <https://free-classic-movies.com/movies-04/04-1947-06-03-Dual-Alibi/index.php>).



The de Marney brothers as *Concanen Productions* produced a number of wartime documentaries on the Polish Air Force, including the Oscar-nominated *The White Eagle* directed by Eugeniusz Cekalski and *Diary of a Polish Airman* (both 1942). They also produced Leslie Howard's *The Gentle Sex*, which celebrated the joys of the Auxiliary Territorial Service (ATS) and became an unlikely UK box office smash hit in 1943.⁸ The film, Leslie Howard's last before his untimely death, which starred Joan Greenwood amongst others and featured John Laurie, Jimmy Hanley, and Ronald Shiner, began life in the Ministry of Information. It was inspired by the need to reassure the public that the ATS was a suitable environment for women of all backgrounds, and not a hotbed of sexual promiscuity!

Derrick de Marney also produced and starred in the thrillers *Latin Quarter* (1945), *She Shall Have Murder* (1950), and *Meet Mr. Callaghan* (1954), a role he had created on stage. He also produced and wrote *No Way Back* (1949), which starred his brother, and

⁸ Leslie Howard Steiner (1893–1943) was born in Forest Hill and educated at Dulwich College

(co-)directed with Eugeniusz Cekalski the documentaries *Malta GC* (narrated by Laurence Olivier) and *London Scrapbook* (both 1942).

Although he had a home in Kensington, de Marney was taken ill while staying with friends at Farnham in Surrey. He died of bronchopneumonia and asthma at Frimley Park Hospital on 18 February 1978. It is unfortunate that the modest family headstone on his grave at Norwood has become so neglected.

The Renovated Pinder and Lockhart Memorials

John White

In FoWNC Newsletter 87 (September 2016), Elizabeth Guérault, who lives in Paris, described the history of some of her relatives who are descendants of William Pinder, a 19th-century circus owner/manager, and of his sister Hannah Pinder. In his Chair's Report in the same issue, Bob Flanagan recalled how a plaque of a portrait image of an unidentified male figure had been found carelessly discarded on a skip in the Cemetery.

Elizabeth, who has carried out extensive genealogical investigations, discovered that Albert Pinder lies at Norwood together with his parents (grave 28,072, square 82). After contact by e-mail, Bob was delighted to discover not only that the portrait image was of Albert, but also that the Pinder monument itself survived together with spaces for not one but three ceramic plaques. Subsequently, Elizabeth visited Norwood and met Jill Dudman, who took her to see the grave.

In addition to this research, Elizabeth discovered that the grave of Samuel Locker (1825–1894), a stilt-walking circus clown, and his wife Hannah née Pinder (1826–1910) lies at Brockley & Ladywell Cemetery. Their sons George (1849–1904), Samuel (1851–1933) and Harry (1865–1905) Lockhart (the family name was changed to Lockhart because Hannah thought it 'less common') were famous elephant trainers as described by Elizabeth in the Newsletter article cited above.

Elizabeth has generously funded the restoration of both monuments with significant help from the Music Hall Guild of Great Britain and America. And thus on 29 September last Elizabeth and other members of the Pinder and Lockhart families gathered at Norwood for a family reunion at the *Cul De Sac* nearby, appropriately a French café! After this,



Elizabeth Guérault (2nd from left) and the renovated Pinder memorial at Norwood

Jill Dudman and I met them at the entrance to the cemetery whence Jill led them to the Pinder family grave. After many photographs, Jill took the party to the monuments of the famous juggler Paul Cinquevalli (grave 32,152, square 82) and to that of Fred Kitchen (grave 32,791, square 68/80), the comic actor.⁹



The restored Lockhart memorial at Brockley

The visitors then travelled to Brockley & Ladywell Cemetery where they were welcomed by Geoffrey Thurley and Mike Guilfoyle, who took the party to the renovated grave of Samuel and Hannah (née Pinder) Lockhart (grave K959) and also pointed out the graves of their close relatives Emma Boorn (née Pinder, K978) and George Pinder (K957, common grave) nearby, all three families being in the circus business.

Elizabeth's research has yielded further results. She chanced to mention that she planned to visit Kensal Green Cemetery to research the grave of another relative, Jean Pierre Ginet (grave 16,392, square 75), who had married Ann Partridge on 2 October 1825 at Lambeth. By good fortune, I was able to quickly put her in touch with Henry Vivian-Neal, Head Guide of the Friends of Kensal Green Cemetery who, very kindly and at exceptionally short notice, met Elizabeth there on Saturday 30 September and was successful in finding the grave.

It is wonderful to see the restored tombstones and it is a pleasure to record our thanks not only to Elizabeth, but also to the Music Hall Guild for their commitment and tireless efforts to ensure that the names commemorated on the renovated monuments are not forgotten.



Recent FOWNC Events

Jill Dudman

After our AGM on 21 October, Dr Jennifer Freeman OBE, architectural historian and President of the Friends of Kensal Green Cemetery, spoke about the work of the architect to the City of London, Sir Horace Jones (1819–1887; grave 12,335, square 89), best known for his design of Tower Bridge. She gave some fascinating insights into his work at Smithfield General Market that is little known, his innovative use of Phoenix columns. These were manufactured by the Phoenix Iron Company in Pennsylvania, and were rarely used in the UK. They were made up from curved, flanged, rolled wrought iron sections, their flanges then being bolted together to form a hollow circular cross section. The columns were very strong and much lighter than cast iron, could rise to great heights,

⁹ The Kitchen memorial has been restored recently by the Music Hall Guild of Great Britain and America (see Newsletter 86, May 2016), who also plan a restoration of the Cinquevalli monument

carry huge loads, and have wide spacing. After describing losses due to war damage and subsequent demolition and development, Dr Freeman discussed the future conservation and use of the whole complex. Her 2015 paper on the subject can be read in full at: https://www.savebritainsheritage.org/docs/articles/The_Curious_Case_of_the_Phoenix_Columns_at_Smithfield_General_Market_-_FINAL.pdf

On 18 November, we welcomed Matthew Neil, Chairman of The Music Hall Guild of Great Britain and America, a charity founded by Adrian Barry, who devote themselves to preserving the memory of music hall and theatre artistes. At Norwood they have helped restore the Pinder family monument together with the Lockhart monument at Brockley & Ladywell (see p. 13). Other monument restorations include Jenny Hill (Nunhead Cemetery), Dan Leno (Lambeth Cemetery) and Will Hay, Lupino Lane, and Gus Elen (Streatham Park Cemetery). At Streatham Park they have also restored a screen memorial to over 300 performers erected by the Variety Artistes Benevolent Fund in 1924.



Forthcoming Events

January – April 2018

Introductory tours will be held on the first Sunday of each month, starting at the cemetery main gate off Norwood Road at 11:00 (7 January, 4 February, 4 March) or 14:30 (1 April), and lasting for 1½–2 hours. There is no charge, but we welcome donations.

FoWNC Lectures are held in the lounge of Chatsworth Baptist Church (access by the Family Centre entrance), Idmiston Road SE27, as detailed below, starting at **14:30**. There is no charge, but we welcome donations to cover refreshments and room hire.

Saturday 20 January – The Mabeys: Sculptors and Modellers – Philip Young

James Mabey (c.1812–1871; grave 13,205, square 43), his son Charles Henry (1835–1912; grave 20,220, square 43), and his grandson Charles Henry jnr (1867–1965) were highly successful architectural and monumental sculptors and modellers in the period 1842–1933. Philip Young is the great-grandson of C.H. Mabey jnr.

Saturday 17 February – Francis Chappell & Sons – Emma Sparre-Slater

In 1840 John Chappell opened offices on Deptford High Street. In 1875 his son Francis joined the business. In turn he was joined by his son Stanley and together they opened branches throughout SE London. Emma Sparre-Slater is a funeral director and is South London Regional Training Officer for Dignity Funerals, which now own the business.

Saturday 17 March – Dr Alphonse Normandy – Debbie Radcliffe

Alphonse René le Mire Normandy (1809–1864), chemist and inventor, was born at Rouen. He came to England in the late 1830s, and lived and worked at 67 (now 91) Judd Street, Bloomsbury from 1850–9. Debbie Radcliffe has spent many hours researching his life and work after finding a brass nameplate to a former resident whilst renovating the front door (see Newsletter 88, January 2017).

A Bit of Mystery – Bob Flanagan

Grave 9,347, square 33 (a 12 ft x 9 ft 6 in brick vault) was purchased on 12 September 1864 for £43 4s. The ledger records that it is the Family Vault of James Laing Esquire. It lies just to the east of the grave of William Wyon RA (grave 2,824, square 33) off Doulton Path. James Laing was a merchant of Mincing Lane, City. He died on 10 September 1864 at 11 Morden Road, Blackheath leaving an estate of some £70,000. The cemetery records reveal that the vault was purchased by his widow Wilhelmina and his son Arthur Laing on 12 September 1864. Wilhelmina married Stanley Kemp Welch at Lewisham in 1868. The cemetery records also note the burial of an ‘Infant child removed from Wilhelmina Laing’ on 23 November 1885. The monument has been vandalized extensively: no fewer than 8 bronze plaques have been stolen from it. Has anyone any information as to either the family, or the monument?



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