



**MAISIE
CARTE**

MAISIE CARTE 1880–1956

NOTES ON A
NEW ZEALAND
MOVIE STAR

by

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Maisie Carte

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Acknowledgments

Cover: "Miss Maisie Carte, as Duchess of Portsmouth in "Sweet Nell of Drury," at the Tivoli Theatre, Melbourne"; from *Punch*, Melbourne, 12 July 1917.

Chapter 1: Auckland

On 26 November 1880 Thomasina May (Maisie) Carte was born at home, Seafield View Road, Auckland, the fifth child of Edward and Lillie Carte.

Her father Edward Elliot Carte 1839–1926 was born in Limerick, Ireland. His father Thomas Elliott Carte was a solicitor in that city, was a long serving councillor and was also the Mayor for a short period. (The Carte family moved to Ireland from Rochester in Kent in the late 1700s).

Edward Carte had bought 800 25 shilling shares in Richard Laishley junior's "Alburnia and Pride of the West No. 2" gold mining company in Thames in 1869.¹ I can find no record of how it turned out. He was storekeeper at the gaol in Auckland in 1871, his salary £180.²

Maisie's mother Elizabeth ("Lillie") Ann Rose (Lodge) Carte 1849–1939 was born in Camberwell, London. Her father Edward Thomas Lodge was an accountant born in Barking, Essex after his father Rev. Oliver Lodge returned from Ireland.

Lillie's father died when she was a child. Her mother remarried and the family, which included her mother, stepfather, the Cornish Master Mariner Henry Joseph Calkin Andrew (later Captain of the *Taiaroa*) and her siblings, came to New Zealand in the sailing ship *Lord Nelson* in early 1865.³ The family lived in Onehunga.

Edward Carte and Lillie Lodge married there in September 1870 and had five children. Edward Walter was born in 1871 but died aged a year and ten months, Violet Hermina (later Mrs McBain) in 1873, Marguerite Louisa ("Daisy", later Mrs Davy) in 1875, Rose Phillippa in 1877 and Thomasina May in 1880. Violet, Daisy, Rose and Maisie.



Maisie's father, Edward Elliott Carte

Lillie would sing in the operetta *Wanted a parlour maid* in Auckland's Masonic Hall in 1877— “it is needless to say the thing was admirably done, and it was highly appreciated by the audience”.⁴ The *Herald* thought it “capitally rendered”.⁵

May was born in November 1880. In May 1881 Mrs Carte played in *Caste*.



With three daughters (May was now seven months) Lillie needed help,

WANTED, a young Girl to make herself generally useful; must be accustomed to children.—Apply Mrs. Carte, Seafeld View Road, off Kyber Pass.⁶

She played Esther Eccles in an amateur theatricals production of *Caste* at the Choral Hall in September 1881;⁷ the *Herald* thought her “natural, tender, and full of feeling”.⁸ A 23 November 1881 poster for the Auckland Dramatic Society’s *A Lesson In Love*, to be performed at the Remuera Hall, has Mrs Carte in the cast list.

There were other, earlier, performances, not detailed in the press, but referred to in the *Observer’s* “Society” column in 1881,

Mrs Carte and Miss Brewer were great on private theatricals some years ago when they were assisted by Mrs Dr Payne, of the Thames, Miss Davy (Mrs E. Jones) and Miss Simpson (Mrs M. Elliott.) They gave monthly entertainments at Onehunga, which were much appreciated.⁹

She performed in various plays with the Auckland Dramatic Society—Virginie in *Parents and Guardians* in November, when the *Herald* critic wrote that she...

... appeared to have made the greatest impression. She has a thoroughly accurate conception of the requirements of a part. She is clever, and fertile of resource. She deserved the applause she obtained.¹⁰

In *A Lesson in Love* in December “her acting throughout would have done credit to a professional”,¹¹ though, as Lady Gay Spanker in *London Assurance* in December 1882,

Mrs Carte lacked sprightliness and dash, and her voice was hardly equal to the fire and vigour that are required, for instance, in the famous hunting speech. Still, the part in her hands did not become an absolute failure.¹²

1 *New Zealand Herald* 20 August 1869.

2 List of Officers of the Provincial and County Governments of New Zealand Employed on the 1st day of December, 1871, showing the Rate of Salary up to that date.

<http://ourauklandstuff.freesevers.com/ProvincialGovtOfficersAuckland.htm>

3 Obituary, *Auckland Star* 22 September 1939.

4 *Auckland Star* 27 September 1877

5 *New Zealand Herald* 29 September 1877.

6 *Auckland Star* 20 June 1877.

7 *Auckland Star* 22 September 1881.

8 *New Zealand Herald* 27 September 1881.

9 Observer 1 October 1881.

10 *New Zealand Herald* 24 November 1881.

11 Observer 3 December 1881.

12 *Auckland Star* 1 November 1882.

Chapter 2: Wellington

The Cartes moved from Auckland and were certainly in Wellington by 8 August 1887 when Mrs Carte performed in an operatic selection. She was one of many performers at Working Men's Free Concerts at the Theatre Royal when she sang *Needles and Pins*.¹

In November of that year she appeared as the Marchioness of Montefiore at the Wellington Opera House production of *Maritana*. The opening night was on 28 November and the Governor attended.²

Lillie Carte was elected to the Ball Committee of the Wellington Amateur Operatic Society for its *Iolanthe* ball in August 1888.³ She played Mrs Minerva Deadset in the Wellington Amateur Dramatic Club's *The Old Story* in

October⁴ and roles in the Club's productions in 1889,⁵ including a leading part in Gilbert and Sullivan's *Patience* in September,

Lady Jane was undertaken by Mrs. Carte, who dressed and sang the part to perfection....⁶

Lillie and daughter Violet sang a duet, "As it Fell Upon a Day" at the Theatre Royal in June 1890⁷ and in October she was Mrs Partlett ("an excellent piece of character acting") in the Wellington Amateur Operatic Society's *The Sorcerer*.⁸

She continued to appear in amateur opera and theatre, in local fundraisers, entertainments and concerts—in *The Wedding March* in 1896 "Mrs Carte's Marchioness stood out among the lady characters, and she well deserved the applause bestowed on her efforts".⁹

In 1888 her youngest daughter May Carte was awarded a Standard I prize¹⁰ and in 1889 "honourable mention"¹¹ at Te Aro School. In 1892 she passed her freehand drawing examinations from Mount Cook Girls' School.¹²

Edward's occupation on the 1893 electoral roll was "warder"—presumably at the Terrace Gaol.



Elizabeth Ann Rose Carte and Thomasina May (Maisie)

In 1894 Maisie was fourteen,

With the praiseworthy object of raising a fund to provide children of impoverished parents with school books, a concert, organised by Miss May Carte and carried out entirely by school children, was given in Mount Cook

School on Saturday afternoon. Some of the children contributed songs, others recitations and instrumental music, and in between these a number of prettily-arranged tableaux of simple subjects and a waxworks show were given. The entertainment altogether was both successful and creditable, and the small fee charged for admission returned a very satisfactory sum.¹³

In December 1894 she was 6th in a list of recipients of Technical School first year primary scholarships,¹⁴ in 1895 passed freehand and model subjects¹⁵ and in 1896 took first place in the second year course for “Outline from the cast” and “Shading from the cast” and second for “Shading from a group of models”.¹⁶ She achieved a first class pass in model drawing and freehand in 1897.¹⁷

At a meeting of the New Zealand Natives’ Association in October 1897 Mrs Carte gave a song and “Miss May Carte played a violin solo”.¹⁸ At the December meeting Daisy Carte sang and May played another violin solo.¹⁹ May passed her end of year subjects at the Technical School²⁰ and went on to take first class passes in “Advanced Model drawing”, “Advanced Freehand” and “Advanced Drawing from the antique”.²¹

In March she competed in a Natives’ Association gold medal elocution contest, reciting a temperance poem “The Old Gardiner” when she “rather cleverly characterised a garrulous old man”. She did not win but the judges’ “decision did not seem to be in accord with the opinions of some members of the audience”.²²

Lillie took part in the Wellington Amateur Operatic and Dramatic Society’s production of *Dorothy* in June 1898,

Mrs. Carte, who has been at this sort of thing before, was delightfully vital and comical as Mrs. Privett....²³



The four Carte sisters, May with the violin.



Lillie Carte in “Dorothy”, family collection.

Photograph coloured with pastel.

On the back: “Lynaire Choat, your great-grandmother performing
with Dean Lyons in operetta “Dorothy”, photo special technique
and coloured by her daughter May, your great-aunt.”

Mrs Carte made a decided hit with Mrs Privett, the four times widowed gushing creature, who receives Lurcher's dilapidated hand and heart so rapturously. They say—that is, men say—women have little or no sense of humour. Mrs Carte must be a brilliant exception. Her get-up was good, and her by play—in which as a rule, an amateur does not shine—was excellent.²⁴

They were living at Nairn St in November 1898 when “Mrs Edward Carte” played the marchioness in Pinero's *The Amazons*, performed by the Thespians at the Opera House.²⁵ Violet married Alexander McBain in December.²⁶

In 1902 Edward Carte gave evidence in a court action as a “warden at the Terrace Gaol”.²⁷ They bought land from the Camerons at Muritai in the south end of Eastbourne that year and built a four-room cottage on a sand dune backing on the hill,²⁸ when “Eastbourne was composed largely of sandhills”.²⁹ They spent their holidays there at first and rented it at other seasons³⁰ but later lived there permanently.



Maisie's painting: “The home of GRANNY AND GRANDPA CARTE
447 Muritai Rd, Eastbourne, Wgtn.”



Before the verandah was added.



The cottage at Muritai.

In October 1902 May was nearly 22,

The Misses Rose and May Carte intend leaving for a visit to the North very shortly. The former goes to Auckland, and Miss May to Hamilton.³¹

Miss May Carte has returned from Auckland, after an enjoyable holiday, having spent some time in Rotorua. Miss D Carte shortly leaves for Auckland and Rotorua, where she will be joined by her sister Rose, who has been on a visit to friends in Hokianga.³²

Edward retired to Muritai in 1904.

Lillie again took the part of Mrs Privett in the 1905 season of *Dorothy* and played “with rare comedy skill”.³³

At a fancy dress ball in Manakau (Violet McBain was living there) in July 1906,

Among the most artistic and fancy dressed we noticed:
—Miss May Carte, “Early English”....³⁴

May studied drama and music at Wanganui Technical School for a time and is mentioned in the Wanganui newspapers, which used her stage name Maisie. She sang “Oh, Pray For Me” and recited “The Boy and the Bald-Headed Man” (encored) at a concert under the auspices of the Technical School Orchestral Society in December 1906.³⁵

Daisy was married at Muritai in December 1906,

A very pretty “daisy” wedding, took place at St. Ronan’s Church, Muritai, on the 19th inst., the contracting parties being Mr. Henry Hardington Davy, of Auckland, and Daisy, second daughter of Mr. and Mrs. Carte, of Muritai. The bride, who was given away by her father, wore a handsome dress of cream silk figured lustre trimmed with chiffon and ornamented with true-lovers’ knots of quilted satin ribbon, with veil and orange

blossoms and carried a shower bouquet of daisies. She was attended by Miss Rose and May Carte (sisters of the bride), and Miss Harrop, of Auckland and Master Hector McBain. The bridesmaids were dressed in cream voile, Leghorn hats trimmed with daisies and chiffon, and also carried shower bouquets of the appropriate flower.... Mrs. Carte, mother of the bride, was becomingly attired in pale green voile and heliotrope toque.³⁶

Lillie and “Miss Carte” had visited New Plymouth in 1904, playing in the New Plymouth Amateur Opera Club’s production of Gilbert and Sullivan’s *Princess Ida* in the Theatre Royal for the New Plymouth Carnival and Exhibition of Art and Industries,

Mrs E. Carte, of Wellington, gave a very good representation of “Lady Blanche,” Professor of Abstract Science. Her best solo was “Come Mighty Must,” but it was somewhat marred by the conduct of some lads in the pit. The lady and Miss Carte (“Melissa”) also pleased in the duet, “Wouldn’t You Like to Rule the Roast.”³⁷

Daisy and her husband Henry Davy were in New Plymouth at the time and lived there for some years afterwards before moving to Auckland.

In September 1909 the Eastbourne Amateur Dramatic Society performed *Freezing a Mother-in-Law* at the Parochial Hall in Karori in aid of the Karori Bowling Club.³⁸ They went on to Day’s Bay when Lillie played Mrs Watmuff and May “was, as usual, a captivating Emily.”³⁹

The *Free Lance*’s “Footlight” wrote,

Never in its history was the Wellington Steam Ferry Company’s pavilion at Day’s Bay more shaken with applause and hearty laughter than on Monday evening last, when the Eastbourne Amateur Dramatic Society put on two farces “Freezing a Mother-in-Law” and “Ici on

Parle Francais.” There was a bumper audience and from rise to the fall of the curtain the stage business went with a swing. The parts were capitally sustained by Mrs. E Carte, Miss M. Carte, and Messrs. P. St John Keenan, B. W Milner, and P B Wright, in, “Freezing a Mother-in-Law”⁴⁰

In December 1909 the Society produced Pinero’s *The Magistrate* at the Day’s Bay Pavilion with Rose and Marguerite (Daisy) in the cast.⁴¹ Daisy must have come back from New Plymouth for the play.



Lillie Carte in *Freezing a Mother-in-Law*.
Keenan Collection, courtesy Pat Downes.

**"FREEZING A MOTHER -
IN - LAW."**

**"ICI ON PARLE
FRANCAIS."**

Dramatis Personae.

Mr. Watnuff ... Mr. P. St. John Keenan
Ferdinand Swift (his nephew) ... Mr. B. W. Miller
Walter Litherland ... Mr. P. B. Wright
Mrs. Watnuff ... Mrs. E. Carte
Emily Watnuff ... Miss M. Carte

Scene—Library in Watnuff's House.

INTERVAL.

Stage Manager: Mr. P. St. John Keenan.

Dramatis Personae: Mr. W. Greville,

"Mademoiselle" Moréal.

Assistant Stage Manager: Mr. E. B. Sherrill.

Dramatis Personae.

Spriggins ... Mr. C. S. Greville-stone
Major Regulus Ratnam ... Mr. W. Dixon
Victor Dubois ... Mr. B. F. Kelly
Mrs. Spriggins ... Mrs. E. H. Dodd
Angelina ... Miss E. Phelps
Julius (wife of Major Ratnam) ... Miss Smith
Anna Maria (Maids-of-all-work) ... Miss Fleming

Scene—Drawing Room in Spriggins' House.

Plaintiff: Miss A. Simpson.



Maisie Carte as Emily Whatmuff in "Freezing a Mother-in-Law":
detail from a photograph in the possession of the
Eastbourne Historical Society.



P. B. Wright as "Walter Litherland."

"Emily Walmuff."

Eastbourne Historical Society.



R.P. Carte as Emma Popham
in
The Mayshole



M. J. Carte
in 'The Magistrate'

Daisy Carte

EASTBOURNE
DRAMATIC SOCIETY.

A. L. HERDMAN, Esq., President.

PAVILION, DAY'S BAY,
DECEMBER 27 & 28, 1909.

PINERO'S

"The Magistrate."

IN THREE ACTS.

SYNOPSIS OF SCENERY:

- Act I.**—Drawing Room at Mr. Posket's House.
Act II.—Supper Room at the Hotel des Princes, Meek Street.
Act III.—Scene I, Mr. Posket's private room at the Mulberry Street Police Court. (Curtain will be lowered for 5 minutes).
 Act III, Scene II, same as Act I.

Stage Manager:
Mr. F. ST. JOHN KENAN.
 Assistant Stage Manager:
Mr. H. B. SHORTLE.

FREE LUNCH PRIZE.

D. DICK
THE POPULAR CARRIER,

ESTIMATES GIVEN.

RONA BAY.

RONA BAY STORE (Near Wharf, RUSSELL'S STORE,
GROCCERS, COAL & FIREWOOD MERCHANTS, GENERAL CARRIERS.

IF YOU WANT QUALITY, MODERATE PRICES, CIVILITY AND ATTENTION,
YOU ARE LOOKING FOR RUSSELL'S.

R. McGUIRE,

J. O'Sullivan,
RONA BAY.

FRESH BREAD DAILY.

Give him a Try.

Dramatis Personae.

<p>Mr. Puckler - Magistrate of the Harbour Street Police Court; Mr. Bellamy - Harbour Street Police Constable; Colonel Laker - House Surgeon (retired); Capt. Thomas Vale - Civil Engineer; Old Partridge - Clerk; Puckler's wife by her first marriage; Auntie Bland - Proprietress of the Herald and Herald; Juliana (a Widow); Mr. Westinghouse - Chief Clerk at Machinery Street; Inspector Mansfield - Sergeant-At-Large; Constitutional Doctor - Metropolitan Police; Walter Drake - at Mr. Puckler's; Auntie Puckler - (late Partridge's, now Westinghouse's); Charlotte (late Siskel); Francis Tomlinson - a young lady, advanced in teaching (retired); Miss Alford - Waitress; Physician (Lady's Maid).</p>	<p>Mr. A. Rose - Mr. W. F. Stuart - Mr. W. E. Grant - Mr. P. de J. Jones - Mr. C. B. Gifford - Mr. R. Brown - Mr. G. Oswald - Mr. E. B. Smith - Mr. C. Dobson - Mr. Dixon - Mr. V. Jackson - Mr. P. Wright - Miss Fleming - Miss May Clarke - Miss Alford - Waitress - Miss Rose - Clerk.</p>
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ACETYLENE GAS COMPANY, - - HARBOUR STREET, WELLINGTON.

Wear Well Boot Repairer, next Rona Bay Wharf.

C. D. PULLAN'S stand number one
In price and quality he'll not be done.
He thanks his friends for favours past,
And hopes their kind support will last.

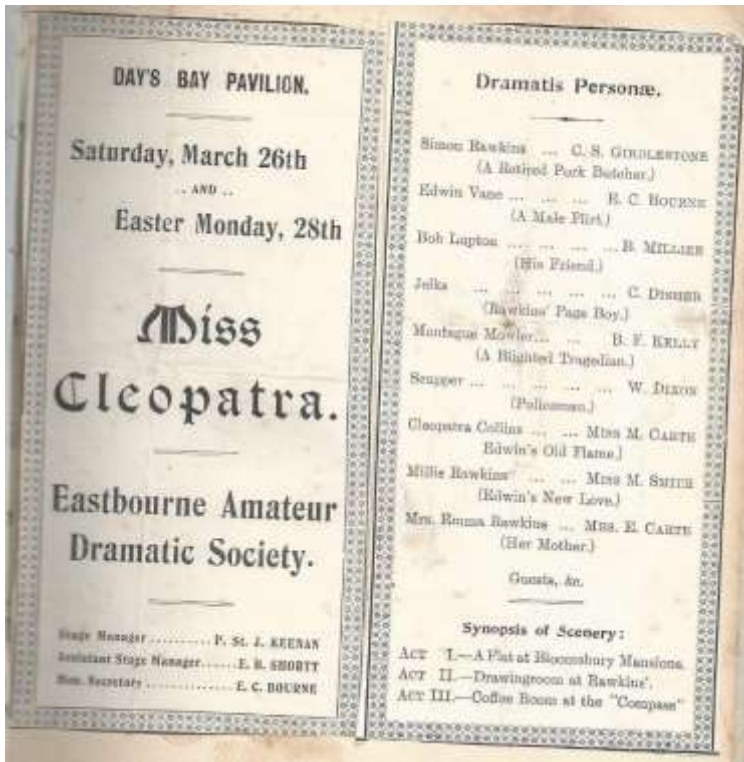
Dramatis personae for "The Magistrate".

Reproduced courtesy of the Eastbourne Historical Society.

In January 1910 May was 30 and, with the other pupils of Mr Leo D. Chateau (who ran a School of Acting in Wellington), played her part in *Dr Bill* at the Day's Bay pavilion "with confidence and credit".⁴²

In March 1910 the Eastbourne Dramatic Society produced *Miss Cleopatra* when,

Miss Carte played the part of the delectably arch "Miss Cleopatra" cleverly, while Miss Smith gave a spirited impersonation of her rival, Miss Rawkins. In the other roles, Mrs. Carte and Messrs. Girdlestone and Millier were thoroughly competent.⁴³



In March too the harbour ferries *Duchess* and *Cobar* collided and at the subsequent inquiry,

Lady Passenger Smells Liquor

May Carte, of Muritai, stated that she travelled as a passenger from Rona Bay with her mother in the *Duchess* that night. She smelt liquor on Captain Jones, who spoke to her on the lower deck. He went on to the upper deck about two minutes before the collision occurred. In a conversation afterwards, Captain Jones told her that he was on the bridge only a couple of minutes before the accident occurred.

Mr. Gray: You saw nothing peculiar in Captain Jones's manner or gait? You had just a "whiff" of liquor?— Witness: "You might call it a 'whiff.'" (Laughter.)⁴⁴

Her mother was injured and later in the year Elizabeth Ann Rose Carte claimed £250 damages from the Wellington Harbour Ferries Ltd "for alleged bodily harm, etc."⁴⁵ Her lawyer, thespian friend Thomas Wilford, said she had been "violently struck, she was still suffering from severe shock and neurasthenia, which entailed pain and discomfort".

Miss May Carte, daughter of the plaintiff, described the accident in which her mother was injured and stunned. Up to the present time her mother had continually complained of pain in her arm. To Mr Dalziell Miss Carte replied that both her mother and she took part in private theatricals, but her mother had had only one rehearsal since the accident, and that was about a week ago. Her mother had been to a couple of dances this winter....

The company's lawyer Mr Dalziell:

... while the company desired to treat Mrs Carte fairly, they had reason to believe that she had only made a claim

after having been persuaded by friends that, as the company had been paying out large sums as damages, she, too, had a chance of getting a substantial sum.

“His Honour Mr Justice Chapman estimated Mrs Carte’s suffering at £20.”⁴⁶ “The chances are,” said the *Truth*, “that Mrs Carte will be out of pocket in the long run, and that the only people to score will be the lawyers as usual.”⁴⁷ She was, nonetheless, “a pillar of the Anglican parish,” St Albans in Eastbourne.⁴⁸



Lillie and May









"To Darling Mother with love from daughter May".
Wrigglesworth & Binns studio shot, undated.



Maisie, Lillie and Violet

It was 1910. At the Muritai Croquet Club's "at home" in August Lillie wore a black velvet dress with sequined scarf and May pink voile with gold trimming.⁴⁹ May played in a comedietta at the Arts Club,⁵⁰ hosted a euchre party and dance there (as Maisie Carte),⁵¹ recited "The Gift"⁵² and visited her sister Daisy Davy in New Plymouth;⁵³ they visited the Mountain House. In December the Eastbourne Dramatic Society's Christmas production was *Jedbury, Junior* and,

... there were many points that justify commendation and compliment. Miss May Carte gave a bright and animated impersonation of Dora, the heroine, who wins the hand and heart of Jedbury, Junior. She was much more at her ease than the other ladies in the cast, and spoke her lines as if she meant them. And she looked her part. Her memory was sometimes at fault, but she always found a way out.⁵⁴

A "Miss Carte" performed in a number of productions in New Plymouth between April and December 1910, but this may have been Rose or Maisie.

She competed unsuccessfully in the “Humorous Recital—Ladies Own Selection” at the New Zealand Competitions Society’s first annual festival in October 1911: “Maisie Carte (Wellington), ‘A Lesson with a Fan’.... Several of the unplaced competitors in this section gave extremely interesting recitals—notable among these... Miss Maisie Carte.”⁵⁵

She did better in the “Dramatic Recital,” placing third.

Thelma Browne, of Launceston, 1 (131 marks out of 200); Lilian Prichard, of Melbourne, 2 (128 marks); Maisie Carte, of Eastbourne, 3 (119 marks).

In this section, said Mr. C. Baeyertz.... They had had the pleasure of some very beautiful work. Gesture, enunciation, and facial expression were all good. The first prize winner, Miss Browne, had done the boy’s voice better than the others. The second prize went to Miss Prichard, whose performance was quite sound. He would say that the Wellington young lady (the third prize winner, Miss Carte) showed great promise. She had a nice voice, was intelligent, and had good modulation; gestures often quite wrong. With good teaching would do as well as the Australian champions. (Applause.)⁵⁶

On 13 December 1911 the *Dominion* recorded,

Miss Maisie Carte, of Wellington, was awarded first prize for dramatic recital (ladies) and also special prize for best dramatic recital (lady or gentleman) at the recent Auckland competitions.

A series of photographs by Auckland photographer Herman John Schmidt 1872–1959 was probably taken at this time. They show Maisie in costume as Queen Katherine in *Henry VIII*.



Maisie Carte as Queen Katherine in *Henry VIII*.
Auckland City Libraries Heritage Image 31-72402.



Auckland City Libraries Heritage Image 31-72401



Auckland City Libraries Heritage Image 31-72403



Edward Elliott Carte

At the Eastbourne Social Club in 1918 Lillie and Rose were in a group which presented “delightful items, highly appreciated by the large audience”.⁵⁷ Later in the year Lillie produced and played in *Granny*.⁵⁸

Edward and Lillie gave notice of their Golden Wedding in 1920,

CARTE—LODGE.—On the 1st September, at St. Peter’s Church, Onehunga, by the Rev. Dr. Purchas, Edward Elliott, eldest son of Thomas Elliott Carte (solicitor), Limerick, Ireland, to Lillie, eldest daughter of Edward Thomas Lodge, London, England. (Golden wedding).⁵⁹

They celebrated at their daughter Violet McBain’s home in Lower Hutt: “Mrs Carte will be remembered by many as a member of St Peter’s choir for many years, and as a singer of note”.⁶⁰

Lillie directed *Uncle* for the Eastbourne Amateurs (with Rose in the starring role) in 1921, in aid of St Albans church.⁶¹

Edward Carte died aged 86 at Muritai on 19 February 1926.⁶²

Two years after Edward’s death,

Complimentary Social

A pleasant evening was spent recently at Eastbourne, when the members of St. Alban’s choir and friends tendered Mrs. Carte (their choir mistress) a complimentary social. Mrs. Carte is one of the oldest residents of Eastbourne, and has always interested herself in the welfare of the community. The arrangements were in the capable hands of Mr. and Mrs. L. Parsons, who were untiring in their efforts to make the gathering the success it was. The musical programme consisted of songs by Mrs. A. McBain, Miss Violet McBain, and Mr. Gilbert; a pianoforte solo by Miss

Probort, and recitations by Miss Rose Carte. The guest of the evening played the accompaniments and dance music. On arrival Mrs. Carte was presented by Miss Joan Exley with a beautiful bouquet of pink sweet peas and roses (made up by Mrs. F. Chitty). Later in the evening the Vicar, the Rev. H. B. Goertz, presented Mrs. Carte, on behalf of the choir, with a brown silk chubby umbrella with a mother-of-pearl handle. Mrs. Carte suitably responded, and a most enjoyable evening was brought to a close by the singing of the National anthem.⁶³

When Lillie was visiting her daughter Daisy Davy in Epsom, she and Maisie performed short sketches on 1YA,⁶⁴ and she and Rose recited at an outing of the Eastbourne branch of the Mothers' Union in 1929.⁶⁵ She and Rose performed *Saving Samuel* on 2YA⁶⁶ and supplied the music for socials connected to St Alban's in Eastbourne, when "Mrs. A. McBain (Violet) and her concert party were responsible for an enjoyable musical programme".⁶⁷

When local MP, King's Counsel and fellow thespian Thomas Wilford (father of NZ movie actor Isabel Wilford) was appointed High Commissioner in London, a formal farewell social was given in the Lyceum Hall, during which,

The audience was delighted with an impromptu item given by a great grandmother, a lady with whom Mr. Wilford acted 40 years ago, and in response to a call from Mr H. E. Leighton, Mrs Carte gave a humorous recitation and as an encore a musical monologue.⁶⁸

She gave similar recitations at local meetings, visited Daisy in Auckland every Christmas and attended her grand daughter Mavis McBain's wedding in Lower Hutt in 1936.⁶⁹



Lillie Carte celebrated her ninetieth birthday in March 1939,

NINETIETH BIRTHDAY

MRS. E. CARTE

The age of ninety was attained on Sunday last by Mrs. E. Carte, of Eastbourne, who arrived in New Zealand in 1865. Mrs. Carte sailed with her step-father, Captain Andrew, from London. After some years' residence in Auckland she removed to Wellington, and for the past 35 years has been a resident of Eastbourne.

A number of friends and relatives visited her at home during the week-end to wish her continued longevity. Three of Mrs. Carte's daughters were present, Mrs.

McBain, Mrs. H. Davy and Miss R. Carte, who has been a devoted companion to her mother for a number of years. Another daughter, Mrs. Carte-Lloyd, of Auckland, was, unfortunately, not able to attend. Although naturally not so active as in the past, Mrs. Carte still takes a keen interest in political and local affairs, and, in fact, more than manages to hold her own in a discussion with the younger generation. She entertained her friends at the piano, and accompanied Mrs. McBain's songs. Older residents will remember her in amateur theatricals, many years ago acting with the late Mr. D. Lyons.

Congratulatory telegrams were received from as far as Dunedin and Auckland, including one from Sir Thomas Wilford, who was also keenly interested in amateur theatrical works.

Mrs. Carte's husband, the late Mr. E. E. Carte, predeceased her some years ago. Mr. S. Lodge, a brother of Mrs. Carte, is still hale and hearty at 87 years of age, and is a well-known figure on the local bowling green.

Mrs. Carte has five grandchildren and four greatgrandchildren.⁷⁰

She died at Muritai on 15 September 1939.

Mrs. Carte became very well known in amateur theatrical circles, and upon many occasions acted with the late Sir Thomas Wilford, Mr. D. Lyon and Mr. Teddy Hill. Sir Oliver Lodge is a cousin of the late Mrs. Carte.⁷¹

A service was held in St. Albans Anglican Church, where feeling reference was made by the Rev. C. R. Kreeft to her long service to her church, of which she was an original member and choir mistress, and for her unsparing efforts at all times to assist those in need of help.⁷²

This was the remarkable woman who was Maisie Carte's mother.

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- 1 *Evening Post* 5 August 1887.
 - 2 *New Zealand Times* 29 November 1887.
 - 3 *New Zealand Times* 6 August 1888.
 - 4 *Evening Post* 31 October 1888.
 - 5 *Evening Post* 6 April, 18 July, 27 August 1889.
 - 6 *Evening Post* 3 September 1889.
 - 7 *Evening Post* 18 June 1890.
 - 8 *New Zealand Times* 9 October 1890.
 - 9 *New Zealand Mail* 26 March 1896.
 - 10 *New Zealand Times* 21 December 1888.
 - 11 *New Zealand Times* 19 December 1889.
 - 12 *New Zealand Times* 27 October 1892.
 - 13 *Evening Post* 14 May 1894.
 - 14 *Evening Post* 19 December 1894.
 - 15 *Evening Post* 18 December 1895.
 - 16 *New Zealand Times* 18 December 1896.
 - 17 *New Zealand Times* 11 February 1897.
 - 18 *New Zealand Times* 29 October 1897. Tess wrote that her mother "was in a small orchestra in her youth".
 - 19 *New Zealand Times* 30 December 1897.
 - 20 *New Zealand Times* 18 December 1897.
 - 21 *Evening Post* 2 February 1898.
 - 22 *New Zealand Times* 29 March 1898.
 - 23 *Evening Post* 16 June 1898.
 - 24 *New Zealand Mail* 23 June 1898.
 - 25 *New Zealand Times* 30 November 1898.
 - 26 *New Zealand Times* 23 December 1898.
 - 27 *Evening Post* 2 September 1902.
 - 28 Julia Stuart. History. *Eastbourne Herald* 28 April 2018.
 - 29 *Evening Post* 19 September 1939.
 - 30 Advertisements in *Evening Post* 2 April 1906, 9 January 1908.
 - 31 *Free Lance* 11 October 1902.
 - 32 *Free Lance* 23 May 1903.
 - 33 *Otago Witness* 23 August 1905.
 - 34 *New Zealand Mail* 25 July 1906.
 - 35 *Wanganui Herald* 14 December 1906.
 - 36 *Evening Post* 29 December 1906.

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- 37 *Taranaki Herald* 29 December 1904. "Miss Carte" (a term used for the oldest unmarried daughter) would have been Maisie.
- 38 *Evening Post* 18 September 1909.
- 39 *Evening Post* 15 November 1909.
- 40 *Free Lance* 11 September 1909.
- 41 *Evening Post* 28 December 1909.
- 42 *New Zealand Times* 24 January 1910.
- 43 *Evening Post* 28 March 1910.
- 44 *Dominion* 13 April 1910.
- 45 *Evening Post* 20 August 1910.
- 46 *Taranaki Daily News* 1 September 1910.
- 47 *NZ Truth* 3 September 1910.
- 48 Julia Stuart. History. *Eastbourne Herald* 28 April 2018.
- 49 *Dominion* 6 August 1910.
- 50 *New Zealand Times* 10 September 1910.
- 51 *Evening Post* 19 September 1910.
- 52 *Dominion* 22 September 1910.
- 53 *Taranaki Daily News* 5 November 1910. Daisy had married Henry Davy who worked in New Plymouth.
- 54 *Free Lance* 31 December 1910.
- 55 *New Zealand Times* 26 October 1911.
- 56 *Dominion* 30 October 1911.
- 57 *Dominion* 21 May 1918.
- 58 *Dominion* 10 September 1918.
- 59 *Evening Post* 6 September 1920.
- 60 *Evening Post* 8 October 1920.
- 61 *Evening Post* 19 November 1921.
- 62 Death notice *Evening Post* 20 February 1926.
- 63 *Evening Post* 18 December 1928.
- 64 *New Zealand Herald* 23 January 1929.
- 65 *Evening Post* 28 February 1929.
- 66 *Auckland Star* 11 July 1929.
- 67 *Evening Post* 11 October 1929.
- 68 *Hutt News* 12 December 1929.
- 69 *Evening Post* 7 March 1936.
- 70 *Hutt News* 22 March 1939.
- 71 Obituary, *Auckland Star* 22 September 1939.
- 72 Obituary, *Evening Post* 19 September 1939.
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Chapter 3: Australia 1

She visited her sister Violet in Manakau in March 1912¹ and on 16 March the *Dominion* announced,

Miss Maisie Carte left Auckland on Monday last by the Maheno for Sydney, to take up a course of study in elocution, with a view to going on the stage.

Years later, in 1950, in a script that Maisie wrote when she was about to be interviewed by NZBC Radio Station 1YA she said “I’d always longed to act and travel. Then I won a dramatic recital competition in New Zealand. So off to Sydney I went, and joined a school of acting. We had monthly recitals there, and producers from various theatrical managements would come in search of talent, and quite often we’d get stage engagement. My performance of Lady Teazle in *School for Scandal* opened the door for me.”

Three months after her arrival in Sydney,

Writing from Sydney to a fellow member of the Arts Club, Miss Maisie Carte says: “If all local aspirants to the stage were even occasionally successful in obtaining parts, the profession in Australia would be dangerously overcrowded.” Miss Carte is living at Kirribilli Point, and for the past three months has been studying under Mr. Walter Bentley. She is billed to appear as Lady Teazle to Mr. Bentley’s Sir Peter Teazle in “The School for Scandal” on the 20th inst.²

Miss Maisie Carte is doing very well in Sydney, her “Lady Teazle” in Walter Bentley’s production of “The School for Scandal” being favourably commented on by the Press critics. Mr. Wybert Stamford, stage manager of J. C. Williamson’s Company, who was present at a

performance, has since offered Miss Carte an engagement for a coming production.³



Maisie poses: Kodak Australia postcard.

Indeed, Sydney's *Daily Telegraph* reported,

At St. James's hall last night, the Walter Bentley Players, in a series of dramatic scenes and sketches, interested a large audience; and incidentally new talent was discovered.... Miss Maisie Carte was distinctly successful as Lady Teazle in the quarrel scene with Sir Peter Teazle in "The School for Scandal".... Miss Carte gave the right touch of disdain and playful mockery to the character of Lady Teazle, and her raillery of Sir Peter, fast losing his temper, was capital.⁴

She was home briefly in early 1913 to engage in court proceedings (see Chapter 6), returning to Sydney in March.⁵

She went on to play Genevieve in *Dr Faust* at the Theatre Royal in December.⁶ In May 1913 she played Mrs Whitcomb in the comedy *Excuse Me* at the Criterion⁷ with JC Williamson (the "J.C.W. Company of Comedians") and American star Fred Niblo in the lead part.⁸ The *Herald* thought she "played well up to the principal".⁹ Back home the *Dominion* proudly reported,

Promising New Zealand Actress.

Miss Maisie Carte, who is playing Mrs. Whitcomb in "Excuse Me," is a Wellington girl, states the Sydney "Sun." For some time she was a member of the "Faust" company, but her first opportunity came when, as understudy to Miss Beatrice Holloway, she played Dorothy in "Get-Rich-Quick Wallingford." Miss Carte is one of several promising young people who have the good fortune to be under Mr. Niblo's stage direction. She has some skill in portrait painting, and on this account can show points in make-up to most girls of her limited theatrical experience.¹⁰

She was Jane in *Get-Rich-Quick Wallingford* in Brisbane in July, again with Niblo: the *Telegraph* critic loved it: "The string of compliments might be extended almost indefinitely, but it

must suffice to say that they were thoroughly earned by the Misses Maisie Carte...”¹¹

The *Telegraph's* Social and Personal reporter was more interested in the clothes in *Excuse Me* than the acting ability,

Miss Maisie Carte's first gown was of leaf green cloth, relieved with touches of black. Her black tagai hat was lined with green, and finished with a green plume. In the second act she appeared in a negligé of King's blue charmeuse, draped to the figure, and caught to one side of the skirt with a knot, of shell pink ribbon. A pink girdle outlined the waist, and the heavy cream guipure collar also was outlined with pink.¹²

The *Free Lance* reported,

Miss Maisie Carte, the Wellington young lady who took part with fair success in the local competitions a couple of years ago, whose portrait appears in this issue, is reported to be



Maisie in the "negligé of King's blue charmeuse".

making good progress under the J. C. Williamson management. With the exception of a recent brief holiday in Wellington, Miss Carte has appeared without break in all the Williamson productions of the past eighteen months, and is now in the cast of "Excuse Me."¹³

Sadly, the page carrying her portrait is missing. The troupe returned to Sydney's Her Majesty's Theatre, opening on 2 August.¹⁴

She came home and sang at the inaugural meeting of the Palmerston North Loyal Temperance Legion in August 1913;¹⁵ her sister Rosie was "among the successful competitors at the Palmerston elocutionary contests."¹⁶

She was back with the troupe at the Theatre Royal in Melbourne in October. *Table Talk* gave her some publicity,

MISS MAISIE CARTE.

This clever New Zealand girl is doubly dowered, for, besides having dramatic talent which has in the short time she has been on the stage won her good parts, she is also a clever portrait painter. Miss Carte comes from a talented family, for her mother was a very fine amateur actress, and her grandmother quite a celebrated painter. Talent, indeed, seems to run in the family. Sir Oliver Lodge, the well-known scientist who is coming to Australia next year, is a cousin, and he is one of eleven boys all of whom have achieved success.

Miss Carte made up her mind a year or so ago to come to Australia and try her chances on the stage. She obtained a hearing from Mr. Hugh Ward through the influence of Mr. Standford, who saw her play *Lady Teazle* in an amateur performance. She was at once drafted into "Get-Rich-Quick Wallingford," but before it reached Melbourne she was transferred to "Faust." Since

then she has been understudying Miss Enid Bennett in “The Fortune Hunter.”

In her spare time Miss Carte is always busy with her brush, and has done quite a deal of work. Among others, she has painted pictures of both Mr. and Mrs. Fred Niblo. She says she is never lonely, for, what with her brush and her constant studying to improve herself in her dramatic work, she always has plenty to keep her busy.¹⁷



Maisie Carte with palette.
Photograph by Rudolph
Buchner,
Table Talk (Melbourne) 16
October 1913.



A studio portrait of Maisie Carte, by Swiss Studios, Sydney, undated.
National Library, Wellington PAColl-7991.



The troupe went on to Adelaide and Perth in November. The *Free Lance* reported she was continuing to win good opinions from people and places in Australia: “what she has had to do has been done well. She is tractable and intelligent, and she has excellent taste”.¹⁸

Maisie returned home to “recuperate” in Rotorua in January 1914,¹⁹ and in March,

Miss Maisie Carte, sister of Mrs McBain, of Manakau, has been recuperating at Rotorua, and has so far recovered as to leave there and proceed to Auckland, where she will stay for some time, in the hopes of further regaining lost health. Miss Carte has hopes of returning to the stage, and when health permits will probably journey to Australia, and afterwards to Africa. It will be remembered that this talented young lady was making remarkable progress when she broke down in health.... Her many friends will be pleased to learn of her complete recovery, when they will watch with interest her doings on the stage. A great future is predicted for her.²⁰

Miss Maisie Carte, the wellknown actress, is at present visiting her sister, Mrs. McBain, at Manakau. Miss Rosie Carte, a well-known elocutionist, is also spending a holiday in the same township.²¹

The McBains would soon move to Lower Hutt.

Maisie was in *Mr. Wu* at Sydney’s Adelphi in July 1914, then *Du Barry* at the King’s in Melbourne,

Miss Maisie Carte, a member of Mr. Geo. Musgrove’s Co., is a niece of Sir Oliver Lodge, the famous scientist. She is an artist, as well as an actress, and when her uncle was in Australia recently she painted his portrait. Miss Carte commenced her career as an artist in her native town in New Zealand. She won several scholarships in

the Dominion, which enabled her to continue her studies at schools abroad.²²

Lodge, Principal of the University of Birmingham and retiring president of the British Association, had arrived in Sydney on 20 August 1914. I can find no trace of this portrait.

Maisie was cast in the playlet *His Father's Son* in Sydney in February 1915: "Nothing but praise can be given to the whole company".²³

In May Beaumont Smith's production of *Seven Little Australians* opened at His Majesty's in Brisbane, Maisie Carte playing Bertha.²⁴ In Rockhampton,

Miss Maisie Carte filled the role of "Bertha," the faithful and good natured housekeeper, with credit to herself and pleasure to the auditors.²⁵

Beaumont Smith brought two troupes of players to New Zealand in February 1915, the cast of *Seven Little Australians* and *Glad Eye*. The *Dominion* reported,

Miss Maisie Carte, the young Wellington actress, who came over from Sydney with the "Seven Little Australians," has been transferred to the "Glad Eye" Company, and will make her appearance with that company on Saturday evening.²⁶

Miss Maisie Carte, who gave such an excellent representation of Bertha in the performance of "Seven Little Australians" in Palmerston on Saturday night, is a New Zealander, and very well known in Palmerston, and also Wellington, which is her native home. Prior to joining the "Seven Little Australians" Company, she played with Fred Niblo in "Excuse Me," "Get Rich Quick Wallingford" and other well known plays. Miss Carte is also noted for her portrait painting, having executed some excellent pictures of Sir Oliver Lodge

(Miss Carte's cousin), Mr and Mrs Musgrave, sen., Mr and Mrs Niblo, and other well known figure heads in the theatrical world.²⁷

Miss Maisie Carte, as Bertha, the harassed housekeeper, with her philosophical colloquialism, "my troubles," was admirably in the picture in a convincing portrayal.²⁸

Miss Maisie Carte, now playing "Bertha" with the "Seven Little Australians," is a well-known Wellington girl who went to Australia three years ago to try her luck on the stage. She has been very fortunate in her chosen profession and has played with the Fred Niblo and Nellie Stewart companies of late, and she left the latter company to take a better engagement with Beaumont Smith when he arranged his New Zealand tour. Miss Carte goes with the company from here to Brisbane, where they open in about a fortnight's time. Miss Carte has a charming stage presence and this, combined with her genuine talent, should carry her a long way.²⁹

1 *Dominion* 8 March 1912.

2 *Evening Post* 8 June 1912.

3 *Evening Post* 16 July 1912.

4 *Daily Telegraph* (Sydney) 21 June 1912.

5 *Evening Post* 8 March 1913.

6 *Sydney Morning Herald* 26 December 1912.

7 *Sunday Times* (Sydney) 25 May 1913.

8 Fred Niblo worked in Australia 1912–1915; he was an American pioneer film actor, director and producer. See https://en.wikipedia.org/wiki/Fred_Niblo

9 *Sydney Morning Herald* 2 June 1913.

10 *Dominion* 25 June 1913.

11 *Telegraph* (Brisbane) 16 July 1913.

12 *Telegraph* (Brisbane) 31 July 1913.

13 *Free Lance* 19 July 1913.

14 *Sydney Morning Herald* 2 August 1913.

15 *Manawatu Standard* 29 August 1913.

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- 16 *Dominion* 27 September 1913.
 - 17 *Table Talk* (Melbourne) 16 October 1913.
 - 18 *Free Lance* 1 November 1913.
 - 19 *Horowhenua Chronicle* 24 January 1914.
 - 20 *New Zealand Times* 3 March 1914.
 - 21 *Evening Post* 17 March 1914.
 - 22 *Public Opinion* (Melbourne) 29 October 1914.
 - 23 *Sunday Times* (Sydney) 7 February 1915.
 - 24 *Telegraph* (Brisbane) 15 May 1915.
 - 25 *Morning Bulletin* (Rockhampton) 4 June 1915.
 - 26 *Dominion* 25 February 1915.
 - 27 *Manawatu Times* 13 April 1915.
 - 28 *New Zealand Herald* 19 April 1915.
 - 29 *Observer* 8 May 1915.
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Chapter 4: *The Loyal Rebel*

In 1915 she played in a movie. *The Loyal Rebel* was the second of four films to be made about the Eureka Stockade, the infamous event in Ballarat in December 1854 between rebellious miners and soldiers and police. The first, in 1907, was called *Eureka Stockade*.

The Loyal Rebel was produced by Australasian Films Ltd and was released on 27 September 1915. Maisie had a major role, playing Violet Howard. New Zealand's *Free Lance* happily reported,

Miss Maisie Carte, of Wellington, has been figuring in a new role in Sydney—that of a moving-picture actress. She has recently been playing lead in an Australian film production called “Eureka Blockade,” (*sic*) in which also Mr. Ronald (*sic*) Denniston, another New Zealander, has

been helping to provide the necessary excitement as the scheming villain. The play was enacted outside Sydney, and it shows a gold mining camp, with diggers, armed police, etc. When Miss Carte and other women actors first went out to the camp to play their respective parts, they had rather a startling and quite unrehearsed experience. One timid member of their company caught sight of a number of uniformed men, armed to the teeth, and she gave one yell, "The Germans are coming!" It was quite sufficient for the rest of her sex. They gathered up their skirts, and with wild shrieks, fled for their lives. Later the cinematograph operator assured them that whom they took for terrible Huns were only tame and innocent photo-play-actors doing their stunt (*sic*) as the armed police. It must have been a realistic sight. Another thrilling scene Miss Carte experienced was that part where, as the beautiful heroine, she was dragged out of the bank by the horrible villain and gagged and bound to a horse.¹

Sydney's *Sunday Times* featured her,

**FILM FANCIES
BEFORE THE CAMERA
MISS CARTE'S EXPERIENCE
AUSTRALIAN FILM PRODUCTION.**

First, panic; second, strangeness: third, delight.

Thus Miss Maisie Carte, a talented young Australian actress, describes a beginner's first impressions of photoplay acting. She has made a successful appearance as the heroine of Arthur Wright's photoplay, "The Loyal Rebel," playing opposite Mr. Reynolds Denniston.

"At first it seems like just one big jumble," said Miss Carte. "The scenes are not taken in the order one sees them on the screen, but all interiors and exteriors are

done separately. Naturally this leads to some amusing happenings.”

Miss Carte had rather an amusing experience herself. “We were taking one of the exterior scenes outside the Eureka Stockade, which had been built out at—well, I won’t say where. I was supposed to kneel over a grave and recite the incidents of the murder which resulted in my being at the mining camp. I was kneeling down trying to register sorrow and pathos and tragedy over something that hadn’t happened—for the murder was an interior scene, and had not been acted yet. I managed to get through it somehow, but I’m glad that the pictures don’t have voices, because my description of an imaginary murder would border on comedy, I think.”

The Bakery Hill scenes were taken at a big railway deviation camp some distance from Sydney and while preparations were being made for the attack on a stockade a young woman, carrying a baby, rushed out of one of the tents. In the distance she could see the men, wearing the burnished helmets of the soldiers of 60 years ago, advancing on the miners. The woman was fearfully distraught as she ran to Director Rolfe and asked, “Are they the Germans coming?” It appears that someone had told her the Huns were advancing on the camp, and she believed them. It took some time to convince her that the men were only supers dressed for the part.

Miss Carte paints pictures as well as acts for them, and has also a good record on the stage, having appeared successfully with Fred Niblo’s “Get-Rich-Quick Wallingford” company and under the Beaumont Smith banner. She is a niece of Sir Oliver Lodge, the eminent scientist who visited Australia recently.

“The Loyal Rebel” is a coming attraction at the Crystal Palace.²



BENTLEY'S BAR AT EUREKA STOCKADE.

Scene from "The Loyal Rebel," Arthur Wright's prize-winning photo-play, to be screened at Crystal Palace shortly.

Sunday Times (Sydney) 12 September 1915.



MAISIE CARTE and PERCY WALSH in "The Eureka Stockade."

THE PICTURE KISS

LOVE-MAKING UNDER DIFFICULTIES.

It is not all honey, that picture kiss which looks so enjoyable on the screen. It is embarrassing at times for the players—at least Mr. Reynolds Denniston and Miss Maisie Carte found it so in the production of the “Loyal Rebel” for Australasian Films, Ltd. Mr. Denniston views that touching subject from a psychological point. “A love scene on the stage is comparatively easy,” he says. “Behind the footlights you seem to be in a little world of your own, and the audience does not enter into your consideration. For cinematographic purposes, however, it is entirely different. You may be called upon to do a love scene in the middle of the main street of a populous city, town or suburb, in broad daylight, and so that it will appear effective on the screen, everything must be done smoothly.³

The plot: in 1854, a young farmer, Stanley Gifford, leaves his girlfriend Violet in England and goes to seek his fortune in the goldfields. Stanley’s letters to Violet are intercepted by the villainous Pellew Owen. Violet’s father, Major Howard, is blackmailed by Pellew Owen into giving him Violet’s hand in marriage after Howard shoots a man in a quarrel over cards. Pellew tires of Violet and abandons her, so she goes with her father to Ballarat to find Stanley. Her father dies of exhaustion and Violet is kidnapped by Pellew after interrupting a bank robbery. She is rescued by police and Pellew is arrested, but set free after he agrees to be a police spy. The Eureka rebellion takes place in which a miner is killed, Bentley acquitted, and the hotel burnt down. Miners take refuge in the Eureka Stockade and Pellew is killed. Stanley is wounded, but he manages to escape with Violet and they are united.⁴

“THE LOYAL REBEL” EUREKA STOCKADE FILMED

REYNOLDS DENNISTON TAKES LEAD.

In weaving his story, “The Loyal Rebel,” around the Eureka Stockade, Arthur Wright achieved one of the finest combinations of the dramatic and historical yet produced for photoplay purposes, and because of the typical Australian atmosphere it creates, the scenario was awarded the first prize in the competition held recently among Australian authors.

The producers realised that while the historical side would prove of great interest, it must be combined with a strong dramatic interest, and the “roaring days” of 1854 are certainly the romantic, picturesque era in Australia’s life. To bring out that dramatic interest to the best advantage, Mr. Reynolds Denniston, the popular actor-manager, was engaged to fill the leading role as Stan Gifford, the young farmer who answers the call of gold, and in the mining camp of Ballarat leads the rebels in their fight for freedom under the first Australian Flag. It is Mr. Denniston’s first screen appearance, but he fills the role with vivid force and power. Miss Maisie Carte is another prominent young Australian who figures largely in the drama. As Violet Howard she has a part calling for both emotional acting and an ability to perform those risky feats which make a screen artist’s lot a hazardous one at times. The principal members of the supporting cast are Mr. Charles Villiers and Mr. Percy Walshe.

“The Loyal Rebel” was produced by Australasian Films, Ltd., in five acts, and will commence a week’s run at the Crystal Palace tomorrow.⁵

The “risky feat” may have been that which Maisie referred to in her IYA interview: “In a scene where I was—gagged and

bound—flung roughly across a horse—he tossed me face down across the neck of the horse, and galloped away with me”.

They loved the movie in Melbourne,

MAJESTIC THEATRE.

Before an audience which completely filled the Majestic Theatre on Saturday night there was screened an Australian-made cinematograph drama. “The Loyal Rebel,” which portrayed incidents connected with the famous Eureka stockade. The natural interest of the subject was intensified by the coherence of the narrative and the capital acting, together with the excellent photographic effects. In every respect the production, as a combination of drama and Australian history, was worthy of the highest praise.⁶

When speaking to 1YA in later life Maisie mentioned the contrast between silent and spoken movies noting that today not a sound is made on set, but during the silent movie era actors had to put up with all kinds of distractions. Producers would shout instructions while a scene was actually being shot.

She said “Not until the actual showing of *The Loyal Rebel* at the Crystal (Palace) Theatre, in George Street, Sydney, did I see myself on the screen! I went with several members of the cast, and we sat together in the circle. I felt very nervous and my heart was thumping. How would I impress the public? How would I photograph? Then the piano played, and the film was showing! Do I look like that? I said to myself. I’d no idea I’d look so different—and it certainly was an ordeal for me to have to watch scenes in which I felt I wasn’t doing justice to the part. Oh how I wanted those bits to go quickly and hurry me off the screen. Then, when I thought I was giving a rather convincing performance, the scene would seem to finish in a flash—it was very annoying!

“The posters displayed outside the Crystal Palace Theatre were very striking indeed, for those days. One read ‘Five big vivid reels, a fine drama produced for the Australian screen’. Then another ‘An all-star cast, headed by Mr Reynolds Denniston, and Miss Maisie Carte’.”

Her daughter Tess wrote of Maisie’s affection for the Australian outback as she would recall using the stump of an old gum tree as a dressing table. A close encounter with a snake was another exciting moment on location in the Australian bush.

Curiously, the film seems not to have been released in New Zealand, despite the sixtieth anniversary of the Eureka Stockade being noted by the socialist press⁷ and marked by a lantern lecture by Social Democratic Party man HE Holland in Wellington—and despite both leading roles in the film having been taken by New Zealand born actors.

It is now regarded as lost.

1 *Free Lance* 13 August 1915.

2 *Sunday Times* (Sydney) 12 September 1915. Reynolds Denniston 1881–1943 was born in Dunedin, was known for “The Loyal Rebel” (1915), “Love Letters of a Star” (1936) and “Love on the Run” (1936). He died in New York.

3 *Sunday Times* (Sydney) 19 September 1915.

4 The Loyal Rebel. https://wikivisually.com/wiki/The_Loyal_Rebel

5 *Sunday Times* (Sydney) 26 September 1915.

6 *Argus* (Melbourne) 18 October 1915.

7 *Maoriland Worker*, various articles and advertisements during 1915.

CRYSTAL PALACE, Coming Monday Week, September 27th.

A blood-red tale of a miner's bride and a miner's right on the goldfields in the Roaring Days of '54. A story of courage in the mining camps and villainy in Sydney's criminal dens, when Australia was the world's Eldorado, and the world's cock-pit.

"THE LOYAL REBEL."

ONE OF THE BRIGHTEST YET SADDEST INCIDENTS OF THE EUREKA STOCKADE,

When twelve thousand miners rose against the tyranny of the Government, and fought for Freedom on Bakery Hill, beneath Australia's first flag—five silver stars on a piece of blue bunting. Produced by Australasian Films, Ltd., from

ARTHUR WRIGHT'S PRIZEWINNING PHOTOPLAY,
In 5 big, vivid reels. Made in Australia by an all-Australian cast, headed by

MR. REYNOLDS DENNISTON,

the well-known Australian actor-manager, who makes his first appearance in films, supported by

MISS MAISIE CARTE, MR. PERCY WALSH, AND MR. CHARLES VILLIERS.

Around the Eureka Stockade Arthur Wright has written as fine a drama as has ever been produced for the Australian screen. It recreates all the love and life and hate and struggles of the days of '54 that form such a romantic, adventurous page in Australia's history.

READ THE STORY IN TO-DAY'S "SUNDAY TIMES."

Then see the picture at the Crystal Palace next Monday week, September 27.

THE GREAT J. D. WILLIAMS AMUSEMENT CO.,

PERFORMANCES CONTINUOUS. 11 a.m. to 11 p.m.

The Sun (Sydney) 19
September 1915

Chapter 5: Australia 2

Back on stage in Sydney in March 1916, Maisie “successfully assumed the airs of a bashful colleen” in *Land of the Shamrock* at the Adelphi theatre.¹

She went with George Marlow’s dramatic company’s season of Irish plays (with Irish tenor Gerald Griffin) to the Tivoli in Adelaide.² In *Mavourneen* she “infused much aristocratic languor into the part of Miss Kavanagh”.³ In *The Shaughraun*, as Claire Ffolliott, she was “very pretty and perfectly Irish in her coquetry”.⁴

Next was Perth with the same company and repertoire, then back to Melbourne where she appeared in *The Spoilers*,

Miss Maisie Carte was cast for the often unpleasantly situated character of Helen Chester, the heroine, whom all Nome is in love with, and she is to be consoled with for having to play it, which she did with much circumspection.⁵

As Helen Chester, Miss Maisie Carte started badly in the first act, but improved as the play proceeded until, in the one good scene, where, lured to an out of the way hut by the amorous District Attorney, she was saved from his embraces by the pistol shot of the long-lost brother, her acting did touch a high melodramatic level.⁶

Table Talk thought her “a promising young actress, whose quiet methods are pleasing”.⁷ After *The Spoilers* came *Too Many Cooks* and *A Full House* at Melbourne’s Theatre Royal in September and October 1916.

In January 1917 Maisie “deserved special mention” as Phyllis Roslyn in *The Martyrdom of Nurse Cavell*⁸ and her acting was “superb” in *A Gilded Sin*,⁹ with the Dan Barry Dramatic

Company, at Brisbane's Theatre Royal. The company played to a full house in March with "the successful sex problem play *Was She to Blame?*"¹⁰ She gave a "winning impersonation" of Claire Wynyard in *Her Downward Path*¹¹— "a dainty and constant sweetheart whose acting carried conviction".¹²

Back in Sydney in May Maisie played for the Nellie Stewart Company in *Sweet Nell of Old Drury*: "Miss Maisie Carte rises from the barmaid in Act I to the Duchess of Portsmouth in this act, and succeeds as well in the one role as the other".¹³

The Company went on to Melbourne's Tivoli with the same play.



"MISS MAISIE CARTE, OF THE NELLIE STEWART COMPANY, NOW AT THE TIVOLI. MISS CARTE PROVIDES THE CHIEF FEMININE SUPPORT TO MISS STEWART."

The Globe and Sunday Times War Pictorial 28 May 1917.

Maisie was now enjoying sufficient celebrity status to lend her name to products—Rexona soap (see Chapter 6) and now "Dr Sheldon's New Discovery".

Miss Maisie Carte, now playing at the Tivoli in *Sweet Nell*, is a cousin of Sir Oliver Lodge, the scientist who converses with spooks. She is a portrait painter and a designer of Christmas cards.¹⁴

Two Favorites, Miss Maisie Carte-and New Discovery



MISS MAISIE CARTE (from a photo.)

Miss Maisie Carte, the charming young actress who is delighting Sydney audiences at the Tivoli Theatre in "Sweet Nell of Old Drury," is a true New Discovery Girl. Read what Miss Carte says:—

Dear Sir,—

This being the season for coughs and colds, I, unfortunately, was in the fashion, but am thankful to say I am out of it now. Why? Because I have taken Dr. Sheldon's New Discovery.

After trying several mixtures, I was recommended New Discovery, and the result was marvellous. My cold has now completely vanished. I take great pleasure in recommending it to all sufferers.

I am not going to say I shall always take New Discovery, because I am sure I shall never need to take it again, as my cure is permanent, so why take mixtures which only patch one up for a time, when Dr. Sheldon's New Discovery completely banishes all coughs and colds.

Yours sincerely,

(Sgd.) MAISIE CARTE.

DO YOU DREAD THE WINTER ?

Most people do, for it means coughs and colds, but you need not fear if you have a bottle of Dr. Sheldon's New Discovery in the house. A dose taken at the beginning of a cold will relieve and prevent Influenza, Bronchitis, and all Throat Troubles.

In thousands of homes Dr. Sheldon's New Discovery is a household name, known and liked by all, from father down to baby. It is an unequalled remedy for relieving Coughs and Colds, Bronchitis, and all Throat and Chest troubles. Don't forget to take a bottle home to-night.

You can buy Dr. Sheldon's New Discovery everywhere. Price 1/6, large bottles 3/.

DR. SHELDON'S
NEW DISCOVERY FOR **COUGHS**
 AND **COLDS**

Two Favorites— Miss Maisie Carte — and — New Discovery



MISS MAISIE CARTE (From a Photo by Rudolf Buhner)

Miss Maisie Carte, the charming young actress who is delighting Melbourne audiences at the Lyceum Theatre in "The Song of the Lark," is a true New Discovery Girl. Read what Miss Carte says:

Dear Sir.—This is the season for coughs and colds. I unfortunately was in the hospital for an hourful so that I am out of it now. Why? Because I have taken Dr. Sheldon's New Discovery.

After for several winters, I was recommended New Discovery, and the next was marvelous. My cold has now completely vanished. I take your "coughs" as recommended in it to all others.

I am not going to say I shall always take New Discovery, because I am sure I shall ever find it again, in my case, is certainly one of the best medicines which ever existed, and in my case, is certainly one of the best medicines which ever existed.

Yours sincerely,
Miss Maisie Carte.

Do You Dread the Winter?

Most people do, for it means coughs and colds, but you need not fear if you have a bottle of Dr. Sheldon's New Discovery in the house. A dose taken at the beginning of a cold will relieve and prevent influenza, bronchitis, and all throat troubles.

In thousands of homes Dr. Sheldon's New Discovery is a household name, known and liked by all, from father down to baby. It is an unequalled remedy for relieving Coughs and Colds, Bronchitis, and all Throat and Chest Troubles. Don't forget to take a bottle home tonight.

You can buy Dr. Sheldon's New Discovery everywhere. Price 1/6, large bottles 3/6.

DR. SHELDON'S **COUGHS**
NEW DISCOVERY **AND**
COLDS



MISS MAISIE CARTE.

As Duchess of Portsmouth in "Sweet Nell of Old
Drury" at the Tivoli Theatre, Melbourne.

Punch (Melbourne) 28 June 1917.



MISS MAISIE CARTE, as Duchess of Portsmouth in *Sweet Nell of Drury*, at the Tivoli Theatre, Melbourne. *Punch* (Melbourne) 12 July 1917.

Tess wrote “Touring in those days was not a simple matter and taking a company to Perth entailed a journey on a ship named *Dimboola*. I gathered it was not a ship of much size or comfort.”

Her luggage was run over by a horse and cart in Gympie, Queensland.

In October 1917 Maisie was back in Sydney, as a manicurist in the playlet *The Beauty Shop* at the Tivoli.

Miss Maisie Carte has a pleasant voice and an attractive manner, and gets through well enough; her defect is that she often recites when she should be content to talk.¹⁵

They took it too, to the Tivoli in Melbourne— “Maisie Carte is quite impressive as Mrs. Mulholland”.¹⁶

Miss Maisie Carte, who is playing the part of Clarice Mulholland, the chief beauty specialist in “The Beauty Shop,” says that she was anxious to take this part as soon as she saw Miss Vera Pearce in it in Sydney. There can be no two opinions either as to how well it suits bright little Maisie Carte. In her odd hours—and they are not many—she is a black-and-white artist of no mean ability. She will stand in the wings during a performance, and make an excellent caricature of a particular performer. The part of Clarice Mulholland gives her a good opportunity as a character actress, and she is making the most of it.¹⁷

She supplemented her income with more patent medicine patronage and with the publication of her caricatures (see Chapter 6). It was May 1918, the great influenza pandemic had begun and Dr Sheldon’s *New Discovery* would take full advantage—and a full page ad in *Punch*.

She rejoined the JC Williamson Company in Sydney in June 1918 for a minor role in *The Thirteenth Chair* with American actors Margaret Wycherly and Brinsley Shaw at the Criterion Theatre. They took the play to Adelaide and Melbourne.

On 9 June 1918 Maisie Carte married Thomas William Lloyd in Sydney.

LLOYD–CARTE.—A quiet wedding (was held in Paddington at St John’s Presbyterian) Church on July 9, when the Rev. Keith Miller officiated at the marriage of Mr. T. W. Lloyd, only son of Mrs. M. Lloyd, of St. Kilda, Victoria, with Miss Maisie Carte, youngest daughter of Mr. and Mrs. E. Carte, of Eastbourne, New Zealand. The bride wore a frock of saxe-blue cashmere-de-soie and a white velours hat. Mr. Roland Stavely acted as best man. The bride was attended by Mrs. Harry Wilson. After the ceremony the guests were entertained at the Hotel Sydney.¹⁸

Little is known of Thomas Lloyd (see Chapter 10) except that he was a fellow actor and the marriage was short lived.

On the marriage certificate Maisie stated she was an actress of Paddington, NSW. She was nearly 38 and he 47 when they married (their ages have been erased from her copy). She gave her father’s occupation as “Govt Clerk”—perhaps not wanting to admit Edward was a prison warden. As Edward’s father had been a solicitor later generations assumed he had been a law clerk or similar because of that “Govt Clerk” description. Her family put an announcement in the Marriages section of the 27 August 1918 *Evening Post*.

The Thirteenth Chair was very popular. In Melbourne *Punch* published photographs of the cast, including one of Maisie.



Maisie as Grace Standish in *The Thirteenth Chair*.
Punch (Melbourne) 22 August 1918.

New Zealand's *Free Lance* noted the marriage three months after the event,

A Sydney paper announces the marriage of Miss Maisie Carte to Mr. T. W. Lloyd. Miss Carte is a Wellington girl who went to Sydney to go on the stage. Mrs. Lloyd will be here next week with "The 13th Chair" Company. The man whom she has promised to honour and obey is also a Thespian, well known over on the other side.¹⁹

-
- 1 *Sydney Morning Herald* 16 March 1916.
 - 2 *Mail* (Adelaide) 18 March 1916.
 - 3 *Critic* (Adelaide) 5 April 1916.
 - 4 *Express and Telegraph* (Adelaide) 10 April 1916.
 - 5 *Argus* (Melbourne) 29 May 1916.
 - 6 *Age* (Melbourne) 29 May 1916.
 - 7 *Table Talk* (Melbourne) 1 June 1916.
 - 8 *Telegraph* (Brisbane) 22 January 1917.
 - 9 *Daily Standard* (Brisbane) 12 February 1917.
 - 10 *Telegraph* (Brisbane) 5 March 1917.
 - 11 *Telegraph* (Brisbane) 12 March 1917.
 - 12 *Brisbane Courier* 12 March 1917.
 - 13 *Sunday Times* (Sydney) 27 May 1917.
 - 14 *Arrow* (Sydney) 9 June 1917. In addition to his contributions to science, Lodge is remembered for his studies in psychical research and spiritualism.
 - 15 *Sunday Times* (Sydney) 28 October 1917.
 - 16 *Table Talk* (Melbourne) 6 December 1917.
 - 17 *Punch* (Melbourne) 13 December 1917.
 - 18 *Sunday Times* (Sydney) 11 August 1918. The marriage licence gives the date as 9 June, the newspaper clipping 9 July. Roland Stavelly 1871–1939, born in New Zealand as Ernest Roland Sincock, was an actor and director, known for "The Enemy Within" (1918), "The Mystery of a Hansom Cab" (1925) and "The Martyrdom of Nurse Cavell" (1916).
 - 19 *Free Lance* 19 September 1918.
-

Chapter 6: Maisie the artist





St Albans, Eastbourne, apparently painted c. 1910. On the reverse is written, "St Albans Church, Eastbourne, NZ. The church at Muritai which mother attended for many years, conducting the choir for a period of time, and where the last service was held for her soul, Sept 16 1939 at 2.20 p.m. Her loving daughter May, 1940; painted by M Carte Lloyd; framed by John Leech, art dealer, Auckland.

In 1892 Maisie had passed her freehand drawing examinations from Mount Cook Girls' School and in 1895 went on to Wellington Technical School on a first year scholarship. She passed freehand and model subjects and in 1896 took first place in the second year course for Outline from the cast and Shading from the cast and second for Shading from a group of models. She achieved a first class pass in model drawing and freehand in 1897. May passed her end of year subjects at the Technical School and went on to take first class passes in advanced Model drawing, advanced Freehand and advanced Drawing from the antique in 1898.

Her daughter Tess wrote that she was a pupil of James Nairn at Pumpkin Cottage. Nairn, Wellington artist and art teacher, rented Pumpkin Cottage, a rustic dwelling on a Silverstream farm in 1895. It soon became a retreat for the artists of the day.

Lillie and a "Miss Carte" had played in Gilbert and Sullivan's *Princess Ida* in 1904, for the New Plymouth Carnival and Exhibition of Art and Industries.

Maisie also exhibited her paintings at the Exhibition; one Ernest Clarke, Assistant Secretary of the Exhibition, wrote to the Colonial Secretary in Wellington on 25 February 1905,

A Miss Maisie Carte (Artist) of this Town painted some pictures which she exhibited at our late Exhibition.

Some she sold, and I would respectfully ask your kind permission, to allow her to hold an Art Union, and try and dispose of the remainder.

I may state, Sir, that the pictures are very good ones. Apologising for troubling you, and thanking you in anticipation of a reply in the affirmative, I am etc.¹

The Colonial Secretary wanted to know their names and Clarke replied (4 March 1905),

... I have seen Miss Carte, and she supplied me with the following list of pictures.

1	oil painting (panel of flowers)	valued at	£6-	0-0
1	water colour (The house boat)	“	“	4-10-0
“	“	“	(an old garden)	“
“	“	“	(Breakwater, N.P.)	“
				3- 3-0
				2- 2-0

Miss Carte proposes to sell 400 tickets at 1/- each to cover the cost of the printing, and the value of the pictures. The drawing will take place in New Plymouth at a date to be published later, notification to be sent to you.

Art unions were initially organisations: members would pay a small annual subscription which the union would spend on works of contemporary art, to be distributed among its members by means of a lottery. The term came simply to mean a raffle.

Maisie was competing with the Poultry & Pigeon Society's Monster Art Union for which the prizes were gold nuggets. Nonetheless the *Taranaki Herald* announced on 27 July 1905, "THE following are the Winning Numbers in Miss CARTE'S Art Union:—113, 158, 331, 135."²

Maisie's known paintings are undated.



Murital, private collection.

Just before her first voyage to Sydney in March 1912 Maisie had been engaged by one Thomas Stephens to paint enlargements from photographs. Stephens had deferred payment pending sale of her paintings. Maisie was home a year later when she sued Stephens in the Wellington Magistrate's court, for £7.13s. for the work executed.³ The *Truth* was sarcastic,

AN ARTIST'S ACTION. Maisie Carte Wants the Cash Business Was Done Through the Agent

Artistic circles entered the judicial arena at the Wellington Magistrate's Court on Thursday, when an exceedingly attractive young lady, named Maisie Carte, (described as an artist, daintily attired in white of virgin purity, surmounted by a large hat surrounded by purple veiling, sued Thomas M. Stephens, an agent, for £7 13s for work and labor done and materials supplied for oil painting in connection with certain enlargements.

Mr. A. J. Luke (Luke and Kennedy) appeared for the plaintiff, and Mr. Frank Holdsworth for the defendant. Dr. A. McArthur, S.M., occupied the bench.

The plaintiff stated that she had entered into an arrangement with Stephens

TO PAINT ENLARGEMENTS

from photographs supplied by him at a fixed rate. They did work on those terms, and Stephens refused to pay £7 13s in respect of all work done in March, 1912, alleging a custom that the artist should not be paid until he (Stephens) had received the amount from his customers.

Mr Luke objected that no such custom legally existed.

His Worship upheld the objection.

Elizabeth Carte, mother of the plaintiff, said that she was present at an interview; between plaintiff and the defendant, when the pictures were discussed. Plaintiff told defendant that £7 13s was owing. Defendant said that certain alterations were necessary, which he would have done, and, after paying for same, would remit the balance to her (witness), which he did not do.

Frank Joseph Knibbs, an elderly man of Shakespearean cast of countenance, said he was an artist—and he looked it. He said that the practice among artists was for pictures to be paid for on delivery. He had done work to some of Miss Carte's pictures involving alterations. He had painted one picture of a small boy for Stephens. He had a faint recollection of what it was.

To Mr. Luke: He had been in Wellington for about three years. When he spoke of the custom, he was

SPEAKING OF THE PRINCIPLES

upon which he acted. He did his business with the agent, and not with the purchaser direct.

Thomas M. Stephens said that he had done business for artists in Auckland, Wellington, and other centres for the past 13 years, and had never had trouble before. There were occasions when a picture had to be altered to suit the purchaser. The money was not payable until the purchaser was satisfied.

Dr. McArthur, S.M.: Some of them would never be satisfied! Oh! no; you stand the racket.

Mr. Holdsworth: Evidence has been given of a contrary practice.

His Worship (shaking his head to indicate his own opinion to the contrary): If the artist's work is not satisfactory,

HE HAS HIS REMEDY,

he need not give the artist any more work.

Stephens (to Mr. Luke): He remembered the interview at the station. He told the plaintiff that two of the pictures required alteration, and he told her that when he had had them altered so as to give satisfaction he would pay her for them, less the cost of alteration. He had them altered at a cost of £1.15s. He was unable to deliver the pictures.

His Worship gave judgment for £5 18s, being the original amount of £7 13s due less £1 15s cost of alteration, plus usual costs.⁴

She is said to have painted portraits during her time in Australia,

Miss Carte is also noted for her portrait painting, having executed some excellent pictures of Sir Oliver Lodge (Miss Carte's cousin), Mr and Mrs Musgrave, sen., Mr and Mrs Niblo, and other well known figure heads in the theatrical world.⁵

Miss Maisie Carte, a member of George Musgrove's company, is a niece of Sir Oliver Lodge, the famous scientist. She is an artist as well as an actress, and when her uncle was in Australia recently she painted his portrait. Miss Carte commenced her career as an artist in her native town in New Zealand. She won several scholarships, which enabled her to continue her studies abroad.⁶

In her odd hours—and they are not many—she is a black-and-white artist of no mean ability. She will stand in the wings during a performance, and make an excellent caricature of a particular performer.⁷

Indeed, among the clippings gifted to the National Library by her daughter Tess are three caricatures of fellow performers at the Tivoli in Melbourne in 1917.⁸



Newspaper clippings of Maisie Carte's caricatures of fellow performers at the Tivoli in Melbourne in 1917.

National Library of New Zealand, MS-Papers-8900.

“She is a portrait painter and a designer of Christmas cards,” wrote Sydney’s *Arrow*.⁹

Maisie Carte, now appearing with the George Marlow Dramatic Co., is also a clever artist with the pencil. She has a happy sense of humor, as two series of post-cards designed by her show. They are the Wattle series, in which our national bloom is cleverly treated to form quaint human figures. The titles are formed by a smart play upon the word wattle; for instance, “These are wattle grow into soldiers,” under the quaintest little wattle cadet figures; and another, “This is wattle make a prosperous nation,” under a unique bride and bridegroom. Equally clever are the Native Bear series, in which the leading question of the day is used. In one a slighted bear is peeping out at his chum, who wears military cap and belt, and is surrounded by adoring girls. Miss Carte was formerly with the Fred Niblo Co.¹⁰

A considerable sum for patriotic funds has been raised by Miss Maisie Carte, who is a member of Miss Nellie Stewart’s company, which will open at the Tivoli on Saturday. Miss Carte is a portrait painter; 100,000 postcards printed from her paintings have been sold in aid of the various funds.¹¹

In her spare time Maisie Carte, who will play Tiffen in “Sweet Nell of Old Drury” at the Tivoli Theatre on Saturday, is a portrait painter. She has painted the portraits of many of the leading theatrical people who have visited Australia, including Mr. and the late Mrs. Fred Niblo. Miss Carte has done a great deal for the patriotic funds with her brush. Over 100,000 post-cards printed from her paintings have been sold in aid of these funds at prices ranging from 2d. to 6d.¹²

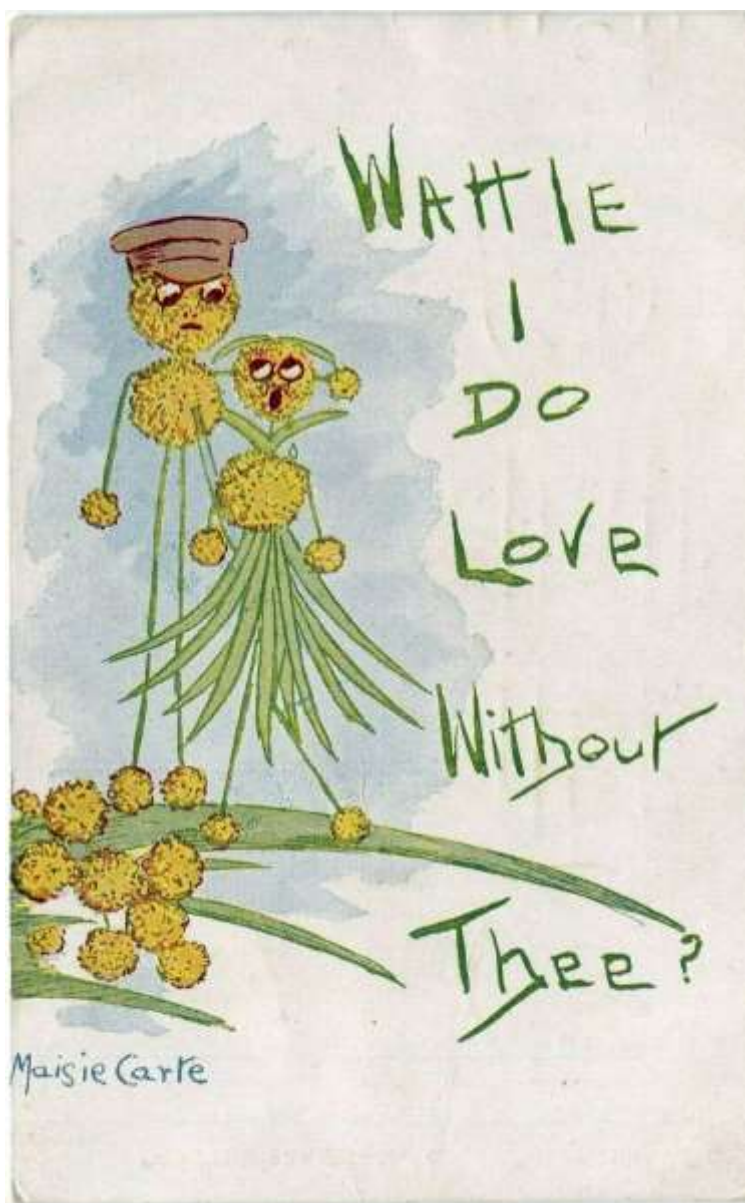
Where Maisie Carte, the pretty New Zealand actress, appears, she usually leaves a wake of post cards—original postcards, it must be explained, designed by her own clever pencil. During her season in Melbourne with Nellie Stewart she has been at work on another lot to follow up the laughable “Knitting” series. These, which will probably be called “The Carte Kiddie,” are to be published almost at once, to be in time to reach our soldiers overseas with a word of cheer for Christmas.¹³

Miss Maisie Carte, who plays the part of a nice girl in *The Beauty Shop*, up-to-date American comedy at the Tivoli, hails originally from New Zealand, where she worked for some time as an art student before she thought of the stage. She has exhibited charming water-colors in the Dominion, and gave great and genuine promise of doing exceptional work. But the stage attracted her. She is refined and womanly, with a soft and flexible voice of rare beauty.¹⁴

















By Gum!
Wattle
frappen
next
I
can't
Bear
to
think!!



By Gum dearie
I
hope
these
socks
will
fit
Your little Bear feet!!







Rexona used a Rudolph Buchner photograph of Maisie with her palette and brushes in their ad for soap,

Brains and Beauty Praise Rexona Soap.

MISS MAISIE CARTE has won distinction (1) as a portrait painter, (2) as a designer of Christmas Cards, and (3) as an actress. Among her sitters have been her cousin, Sir Oliver Lodge, the eminent Scientist, and Mr. and Mrs. Fred Niblo. Over sixty thousand of her Wattle Christmas Cards have been sold in Australia—as many again of her Native Bear, Kookaburra, and Knitter series. As Dorothy in "Get Rich Quick Wallingford," and Mrs. Whitcombe in "Excuse Me," she toured with the Niblo, and she was seen with the Hale, Hamilton Company as Mrs. Pembroke in "A Full House." This versatile New Zealand girl becomes a member of our Rexona Club with these words:—



MISS MAISIE CARTE (from a photo by Rudolph Buchner).

"I am using your delightful Soap now and will Never use any other. Rexona Soap makes the skin velvety, and the hair soft and silky. It is my advice to all who value their hair and complexion to always use Rexona Soap. It stands alone for purity and excellence. What could be more delightful than to bathe in the essence of the most glorious flowers.

"I feel I must add a word in favor of your wonderful Rexona, the Rapid Healer. It is unsurpassed as a cooling antiseptic skin remedy. I shall always sing Rexona's praises.

Yours faithfully,
(Sgd.) MAISIE CARTE."

TRY THE REXONA REMEDIES.

The Rexona Remedies consist of Rexona, the Rapid Healer, and Rexona Skin and Facial Soap. They are universal favorites with everyone who values a pure and healthy skin. Rexona will at once heal all the minor injuries to the skin, as well as the more serious ones, and Rexona Soap protects the user from disease, and ensures both health and beauty. Rexona Soap is also unequalled as a shampoo for the hair. Don't forget, Rexona the Rapid Healer, is sold in triangular pots at 1/6 and 3/4, and Rexona Soap at 1/- per tablet, so try them to-day.



**REXONA,
1/6 & 3/4-
REXONA
SOAP,
1/-**

The Sun (Sydney) 10 December 1916.

(MISS MAISIE CARTE has won distinction (1) as a portrait painter, (2) as a designer of Christmas Cards, and (3) as an actress. Among her sitters have been her cousin Sir Oliver Lodge the eminent Scientist and Mr. and Mrs. Fred Niblo. Over sixty thousand of her Wattle Christmas Cards have been sold in

Australia— as many again of her Native Bear, Kookaburra, and Knitter series. As Dorothy in "Get-Rich-Quick Wallingford," and Mrs. Whitcombe in "Excuse Me," she toured with the Niblos, and she was seen with the Hale Hamilton Company as Mrs. Pembroke in "A Full House." This versatile New Zealand girl becomes a member of our Rexona Club with these words: —)

In the end over 200,000 of her First World War cards were sold to support the war effort. She used her kookaburra character to advertise a 1917 pantomime,



Maisie made a sketch of herself from the Rudolph Buchner photograph for subsequent Rexona ads,

BRAINS AND BEAUTY PRAISE REXONA SOAP



MRS MAISIE CARTWRIGHT has won distinction (1) as a portrait painter; (2) as a designer of Christmas Cards, and (3) as an actress. Among her eminent kins have been her cousin, Sir Oliver Lodge, the eminent Scientist, and Mr. and Mrs. Fred. Mills. Over sixty thousand of her White Christmas Cards have been sold in Australia—as many again of her Waiver Boxes, Embroideries, and Christmas Trees. As Novelist in "Get-Not-Quite" Wellington, and Mrs. Whitecombe in "Kerrie Ma," she shared with the Niles, and she was room with the Bath Hamilton Company as Mrs. Froelich in "A Full House." This versatile New Zealand girl became a member of our Rexona Club with these words:—

"I am using your delightful Soap now and will never use any other. Rexona Soap makes the skin velvety, and the hair soft and silky. It is my advice to all who value their hair and complexion to always use Rexona Soap. It stands alone for purity and excellence. What could be more delightful than to bathe in the presence of the most glorious flowers?"

"I feel I must add a word in favor of your wonderful Rexona, the Rapid!—mine. It is unsurpassed as a cooling, antiseptic skin remedy. I shall always sing Rexona's praises.

"Yours faithfully,
(Sgd.) "MAISIE CARTWRIGHT"

REXONA,
THE
ARISTOCRAT
OF SOAPS.

REXONA,
1 & 3.

REXONA,
SOAP, 1.



TRY THE REXONA REMEDIES.

The Rexona Remedies consist of Rexona, the Rapid, Kerrie, and Rexona Hair and Facial Soap. They are delivered together with everyone who values a pure and healthy skin. Rexona will at once heal all the minor injuries to the skin, as well as the more serious ones, and Rexona Soap protects the hair from disease and restores both health and beauty. Rexona Soap is also recommended as a shampoo for the hair. Don't forget, Rexona, the Rapid, Kerrie, is sold in triangular tins at 1/6 and 2/-; and Rexona Soap at 1/2 per tin, so try them to day.

Her daughter Tess wrote that she designed and made her own scenery or props for performances in Auckland: "She also had caricatures published in *The New Zealand Picture News*". She exhibited at the League of Penwomen art exhibition in 1931¹⁵

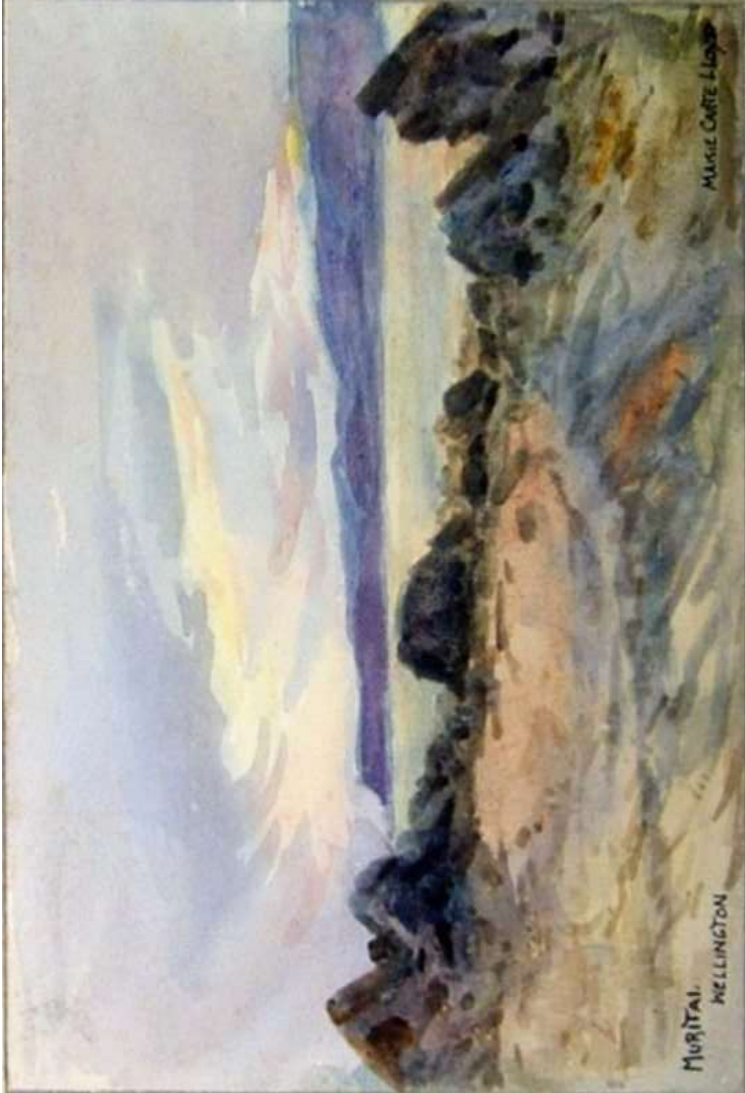
and showed “several sketches (watercolours) painted from nature in and around Auckland” at the arts and crafts section of the Penwomen’s Club in February 1934.¹⁶ At the Avondale Women’s Club meeting in September 1934, “Mrs. Carte-Lloyd also displayed a fine collection of water colours of beauty spots round Auckland and Wellington.”¹⁷

New Zealand Pictorial News was published in Auckland by GH Guy for the Offset Press between 1924 and 1930. Copies I have been able to examine did not contain any caricatures attributed to Maisie Carte.

Her paintings are undated, but the following carry her married name so must have been painted after 1918.



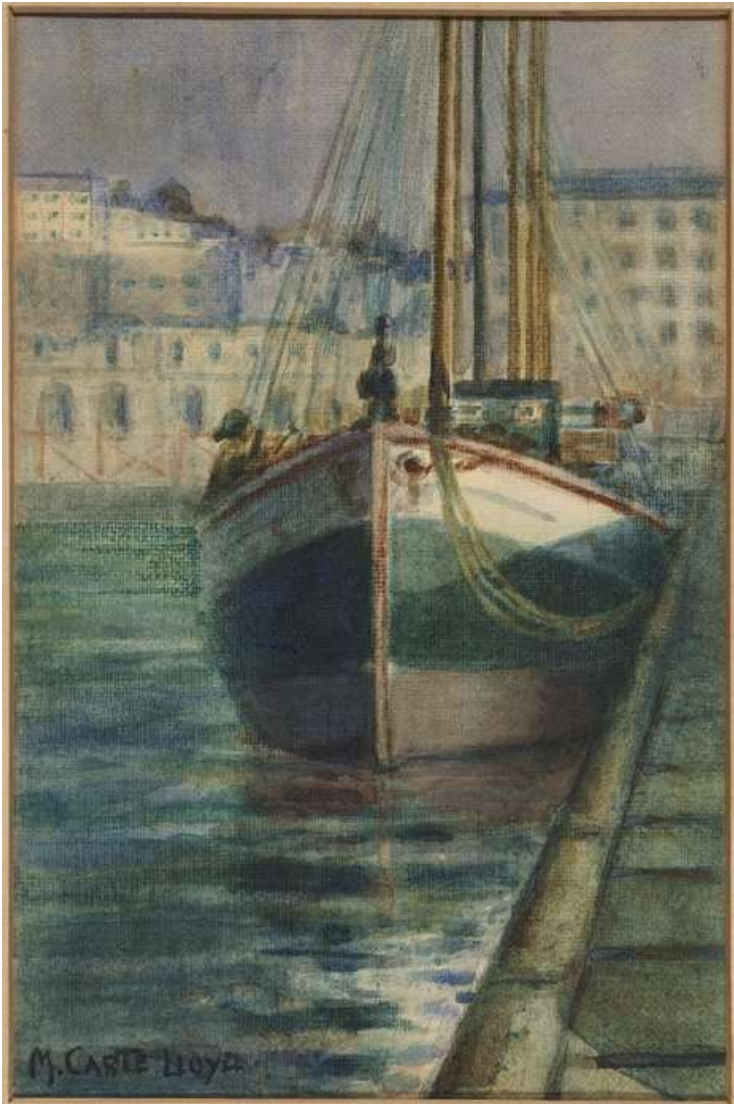
Kiwi and poi.



Muritai, University of Canterbury collection.



Tinakori Road, National Library collection



Ship in Oriental Bay, National Library collection.









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- 1 Archives NZ Wellington R24847135.
 - 2 *Taranaki Herald* 27 July 1905.
 - 3 *Dominion* 7 March 1913.
 - 4 *NZ Truth* 8 March 1913.
 - 5 *Manawatu Times* 13 April 1915.
 - 6 *Star* 4 December 1914
 - 7 *Punch* (Melbourne) 13 December 1917.
 - 8 National Library of New Zealand, MS-Papers-8900.
 - 9 *Arrow* (Sydney) 9 June 1917. In addition to his contributions to science, Lodge is remembered for his studies in psychical research and spiritualism.
 - 10 *Table Talk* (Melbourne) 15 June 1916.
 - 11 *Winner* (Melbourne) 13 June 1917.
 - 12 *Table Talk* (Melbourne) 14 June 1917.
 - 13 *Table Talk* (Melbourne) 26 July 1917.
 - 14 *Sunday Times* (Sydney) 28 October 1917.
 - 15 *New Zealand Herald* 21 November 1931.
 - 16 *Auckland Star* 22 February 1934.
 - 17 *New Zealand Herald* 27 September 1934.
-

Chapter 7: Back in New Zealand

Maisie, by now pregnant, came back to New Zealand with the JC Williamson Company's record breaking *The Thirteenth Chair* which opened at Wellington's Grand Opera House on 24 September 1918. The *Dominion* critic thought she "both looked and acted well".¹ The *Evening Post* noted, "Miss Maisie Carte's vieux rose silk frock, with its leaf trimmings, is another fashionable sample of dainty frocking".²

They went on to His Majesty's in Dunedin, the Theatre Royal in Christchurch, the Municipal Theatre in Invercargill, the Feilding Drill Hall, the Opera Houses in Wanganui, Palmerston North and Hawera, His Majesty's in Auckland and the Theatre Royal in Hamilton in October 1918.

"THE 15th CHAIR."
WHAT THE SYDNEY CRITICS SAID
OF THIS REMARKABLE
PRODUCTION:
 "Remarkably well cast."—Bulletin.
 "A mystery story, vividly and cleverly told."—Sunday Sun.
 "Nothing like this production has been seen on the modern stage."—Herald.
 "Here is a real mystery drama, calculated to stir the pulses of the most jaded theatre-goer."—Evening News.
 "The Thirteenth Chair' is the most absorbingly interesting play ever offered for the approval of a Sydney audience."—Times.

GRAND **O**PERA **H**OUSE.
 Direction ... J. C. WILLIAMSON, LTD

IMPORTANT STARRING ENGAGEMENT.
TO-MORROW NIGHT, at 8.
J. C. WILLIAMSON, LTD.,
 Present
 The Talented and Charming American
 Stage Actress,
MARGARET WYCHERLY,
MARGARET WYCHERLY,
MARGARET WYCHERLY,
 Together with
BRINSLEY SHAW,
 The Noted American Leading Man,
 And
A CAST of EXCEPTIONAL ARTISTIC
CALIBRE,
 In
A Drama of Thrills and Suspense,
"THE 15th CHAIR,"
"THE 15th CHAIR,"
"THE 15th CHAIR,"
"THE 15th CHAIR,"
"THE 15th CHAIR,"
"THE 15th CHAIR,"

By Bayard Veiller, Author of "Within the Law."

Magnificent Cast of Characters:
 Helen O'Neill Lisette Parkes
 Will Crosby Rawdon Blandford
 Mrs. Crosby Eibel Morrison
 Romeo Crosby Gaston Mervale
 Edward Wales Ian MacLaren
 Mary Eastwood Nancy Stewart
 Helen Trent Tess Hogues
 Grace Standish Maisie Carte
 Healdish Trent Leslie Victor
 Howard Standish Frank Allanby
 Philip Maxon Evelyn Stirling
 Elizabeth Erskine Eileen Robinson
 Pollock Thomas Sidney
 Rosalie La Grange
MARGARET WYCHERLY
BRINSLEY SHAW
 Tim Donoghue
 Sergeant Dunn Carleton Stuart
 Dodlan H. Paulsen

Prices—D.C. and R.S., 6s; Stalls, 3s;
 Gallery, 1s. (Early Door Stalls and Gal-
 lery, 1s extra.) Plus Tax.
 The Box Plans for the Season at The
 Bristol.

Maisie and Tom's only child Tess Meriel Lillie was born on 19 March 1919. Tess was the last of Edward and Lillie's five grandchildren. The only other grandchildren were born to May's eldest sister Violet and her husband Alex McBain. (Alex's name is still remembered in Lower Hutt through the annual McBain Shield Rugby match.)

Maisie's husband Tom seems not to have come to New Zealand with her and because of the 1918 influenza pandemic Maisie was prevented from returning to Australia. She was a New Zealander and was told to stay to have her child.

When the danger was over she and Tess did go back to Australia, but I can find no mention of her in Australian papers, either as Maisie Carte or Maisie Lloyd.



Maisie, Tess, Lillie, c. 1920

In any case her time there must have been brief (Tess later wrote “a year or two”), for in 1921 she accepted a major role in the New Zealand film *The Birth of New Zealand*, filmed by Frank Stewart and Edwin (Ted) Coubray, directed by Englishman Harrington Reynolds with his wife Australian actress Stella Southern (they were married in 1921), as leading lady. Ted and his brother Fred Coubray formed New Zealand Cinema Enterprises...

New Zealand Cinema Enterprises was registered, £10,000 capital was raised and a “great and glorious story”, *The birth of New Zealand*, filmed. Coubray was assistant cameraman (working under Frank Stewart), occasional extra and stills photographer. Released in 1922, the movie was admired for its historical accuracy and educational value and was popular as a *matinée* programme.³

Rudall Hayward, who would become one of NZ’s best known early film makers, came back from Australia to work on *The Birth of New Zealand* which was the most ambitious local film of its time. Production began in August 1921; an open air set at Cockle Bay in Howick was used for some of the filming and the crew stayed in a mansion on the cliffs above the bay.

The story covered different periods of colonisation—after Cook’s discovery, the annexation by Hobson, the sack of Kororareka, the Treaty of Waitangi, Auckland in 1842 and the gold rush at Gabriel’s Gully.

Maisie played Mrs Campbell, mother of the bridegroom; Stella Southern was the bride (so was also Mrs Campbell).

The premiere was screened at “Everybody’s” in Palmerston North on 4 February 1922. It showed in Wellington in March 1922.

The film is lost. Surviving fragments, discovered in 1981, can be seen at <https://web.archive.org/web/20130412063832/http://www.filmarchive.org.nz/tracking-shots/close-ups/BirthNZ.html>.

Maisie may be one of the dancers in these scenes. She is shown in a few film stills,



The wedding breakfast. Still from *The birth of New Zealand*: Maisie Carte Lloyd is the woman on the left, in the floral frock.



Maisie relaxing on the set of *The birth of New Zealand* (above) and as Mrs Angus Campbell (below) in the floral frock.





Maisie in the floral frock

**WANTED FOR MOVING PICTURES.
WANTED FOR MOVING PICTURES.**

"THE BIRTH OF NEW ZEALAND."

The Prologue of this Picture being completed, the Director would be glad to hear from New Zealand people for the following types:—

Dorothy Whittaker: A beautiful type of New Zealand girlhood, preferably fair; not over 22.

Tom Campbell: Sturdy, good-appearing young man, not over 25.

Septimus Carraway: An elderly type of early settler.

Con O'Hara: A young Irish immigrant, preferably with a shock of red hair and the blue eyes of a dreamer.

These parts will be paid at the rate of from £8 to £10 weekly, and a three to six months' engagement guaranteed.

Do not apply unless you are in earnest and can fill the bill.

Apply personally to

HARRINGTON REYNOLDS,

42, Security Buildings,

Queen Street, Auckland,

Only Between 2 and 4 Daily.

A Made In New Zealand Picture.

The capital for “The Birth of New Zealand” and other pictures has been subscribed, so that it may be said that New Zealand’s first big venture in the picture-producing field is now under way. Now that the prologue to the picture is completed, Mr Harrington Reynolds, the producer, has arranged to make all the exterior scenes at Howick, and for that purpose has taken a large 13-roomed house (capable of accommodating the selected company), which is ideally situated on the cliffs overlooking the sea. The big scenes depicting Auckland in 1842 will be built on the site known as Cockle Bay. Mr Reynolds, has not definitely decided upon a leading-lady to play the part of Dorothy Whittaker. Mr George Kingsley has been appointed to play as Septimus, Mr Robert Ramsay as Tom Campbell, and Mr Reynolds will play the part of Con, the Irishman. Miss Maisie Carte, an accomplished Auckland girl, who has acted for pictures in Australia, will play the part of Mrs Campbell. The company intends to exploit this and subsequent pictures entirely on its own initiative. Therefore “The Birth of New Zealand” will not be seen at regular theatres, but will be sent through New Zealand as a special attraction.⁴

The “accomplished Auckland girl” was now 41.

Despite the hype, in Dunedin the film was shown as a double feature with a comedy *Getting Mary Married*.

MR. MASSEY SAYS:—"In my opinion such a Picture, apart from its educational value, would undoubtedly be a splendid advertisement for the Dominion, especially abroad."

PARAMOUNT & ARTCRAFT

THE THEATRES OF BIG ATTRACTIONS.

COMMENCING FRIDAY NEXT, 24th MARCH.

THE COLOSSAL HISTORICAL FILM CLASSIC.

A PURE NEW ZEALAND PRODUCTION.

"THE BIRTH OF NEW ZEALAND."

3000 FEET OF SHEER WONDER AND AMAZEMENT.

A Truly Marvellous Depiction of the Trials, Tribulations, and Joys of the Pioneers who made New Zealand GOD'S OWN COUNTRY.

Faithfully reproduced from Authentic Historical Records. With Minute Attention to Details, and Regardless of Expense!

"THE BIRTH OF NEW ZEALAND."

The vivid pages of New Zealand's early history revealed on the screen in a series of fascinating and exquisite scenes. Astonishment, amazement, admiration, indignation, desperation, exultation, tears, laughter, cheers, sorrow, joy, and patriotism, all are inspired by the intense and WONDERFUL GRAPHIC REVELATIONS, depicting with remarkable fidelity the ENTERPRISE, FORTITUDE, and HEROISM OF THE EARLY SETTLERS OF NEW ZEALAND!

"THE BIRTH OF NEW ZEALAND."

IS AN ENTRANSCINGLY HISTORICAL STORY OF COURAGE, STAMINA, GRIT, AND DEVOTION TO THE EMPIRE THAT INSTANTANEOUSLY APPEALS TO OLD AND YOUNG.

YOU WILL SEE Captain Cook's discovery of New Zealand. His Greeting by the Maoris, and his subsequent death at Hawaii.

YOU WILL SEE Signing of Treaty of Waitangi. FIRST MAORI WAR. Hone Heke's declaration of war. Burning of Korotareka. Defeat of the Rebels.

YOU WILL SEE Annexation of the South Island. Government Ball to French Sailors. Indiscretion of French Officer.

YOU WILL SEE Captain Stanley's arrival at Akaroa. Hoisting of Union Jack, a few hours before arrival of the French.

YOU WILL SEE Gabriel's Gully Gold Rush. Feverish hunt for gold. Cobb and Co.'s Coach held up by Bushrangers.

YOU WILL SEE Auckland in 1842.

YOU WILL SEE A Nation in the making.

"THE BIRTH OF NEW ZEALAND."

IS REVEALED IN ALL ITS PERFECTION OF DETAIL, THE WHOLE GAMUT OF THE HUMAN EMOTIONS IS BROUGHT INTO ACTION.

On Same Programme:

MARION DAVIES

In

"GETTING MARY MARRIED."

From the story by John Emerson and Anita Louise.

An Allan Dwan Super Feature.

A most entertaining and amusing picture. Marion offers you her hand and heart—and her father's boot.

IN SPITE OF THE ENORMOUS COST OF FILM THERE WILL BE NO ADVANCE IN PRICES FOR THIS TREMENDOUS PROGRAMME, SO BOOK EARLY. BOX PLANS NOW OPEN.

FOR PARAMOUNT, AT UTILITY, OR TELEPHONE 21-842.
FOR ARTCRAFT, AT BRISTOL, OR TELEPHONE 3473.

Evening Post 20 March 1922.

"THE CLIFFS," HOWICK.

ONE OF THE LOVELIEST HOMES IN
NEW ZEALAND.

Chosen after long search by the promoters of "The Birth of New Zealand" for the production of their photoplay.

Picturesque beauty and accessibility unrivalled.

THE BEAUTY SPOT OF HOWICK, in
Auckland's Prettiest Marine Suburb.

BEAUTIFUL GROUNDS of 3 acres; spacious lawns; lovely terraced walks and nooks round the cliffs, with paths running down to the sea. Long sea frontage, secluded, sunny, and sheltered; riparian rights. Views unsurpassed from the whole property—a glorious panorama of sea, landscape, and islands of the Waitemata. Boating, bathing, fishing. One minute wharf.

HOUSE designed by architect — picked heart of kauri; 9 large rooms, 12.6 stud; 6 fireplaces, 5 French windows; hexagonal balcony, 105ft. long; bathroom, hot and cold shower, porcelain bath and hand basin; hot steam towel rack, p.w.c. Automatic windmill water supply. Also, 6-Roomed Annexe, etc.

AN IDEAL RESIDENCE, or could be converted into a private hotel by connecting with the annexe.

NO BETTER OPENING ANYWHERE TO BE FOUND. Good motor road; 12 miles Auckland.

ALSO, 6½ ACRES adjoining; four frontages; pretty grounds, running down to sea; 3-Roomed Cottage.

Further particulars from

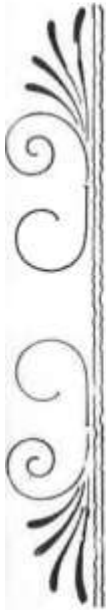
OWNER,

"THE CLIFFS," HOWICK.

Phone 16



“The Cliffs” today.



Maisie Carte Lloyd

Studio :

*11 Feist's Buildings,
Lower Hutt.*

Easy Steps in Elocution.

Instruction in

*The Art of Speaking, Gesture, and
Breathing.*

TINY TOT'S
SPECIAL CLASS

ON

Tuesdays and Saturdays,

from 2 p.m.

An Afternoon of

Delightful Instruction and

Entertainment for the

Little Ones

Studio Furnished for the Comfort

of Children

*Toys for their use during
Class Instruction*

*Matinee Demonstration by Pupils
at the Studio.*

Admission by Invitation

Term Commences in June.

Fees (strictly in advance)

Class 1, afternoons £1 1 0

Class 2, afternoons £1 10 0

Private Lessons from £2 2 0

Senior Dramatic Class on Tuesday

Evening

Elocution Made Easy by Simple

and Attractive Methods which

delight all little Girls and Boys.

*Studio Open from 7 to 9 on Tuesday
and Saturday evenings.*

Back at Muritai Maisie returned to the stage, appearing at a concert at the Crown Theatre, Eastbourne in June 1922.⁵

Tess wrote, “Staying on in NZ seemed inevitable, so we stayed near family and mother set up a studio in Feists Building, Lower Hutt, teaching Speech & Dramatic Art.” In early 1923 an advertisement read,

Maisie Carte Lloyd. Studio, 11 Feist’s Buildings, Lower Hutt. Tiny tots special class on Tuesdays and Saturdays from 2 pm. An afternoon of delightful instruction and entertainment for the little ones.

Tess wrote “It was really in this studio at Feists Buildings that the ‘stage’, if you pardon the pun, was set for our future life in NZ, as from then on we only made visits to Australia.”

In February 1923,

An interesting performance was given on Wednesday last at the Oddfellows’ Hall, Petone, in the form of an invitation matinee recital by the pupils of Miss Maisie Carte’s elocution and dramatic class. The stage was prettily decorated and the pupils in their dainty frocks completed a pleasing picture. Some of the small girls looked very quaint dressed as “real ladies.” Plays, dialogues, and recitations were presented. From an elocutionary standpoint the performance was excellent, the pupils speaking their lines in a clear and well trained manner, with good stage deportment.⁶

ELOCUTION AND DRAMATIC ART.

MISS MAISIE CARTE (late of J. C. Williamson, Ltd) has RESUMED TEACHING. Terms on application.

Studio: 11, FEIST’S BUILDINGS,
Lower Hutt.

Evening Post 10 February 1923

A Miss Lorna Chapman had been elected queen of the Lower Hutt Easter Gala and was officially crowned in the King George Theatre on 22 May.

A second coronation ceremony took place at the Lower Hutt, when Miss Lorna Chapman and her beautiful bevy of attendants were the subjects of much admiration from a crowded audience. The fine decorations, designed and carried out by Mr. Chapman, were also thoroughly appreciated. Miss Maisie Carte Lloyd was producer and stage manager for the second occasion.⁷

Maisie was repeatedly involved in entertainments, concerts and local events.

A very pleasant and successful “pupils’ afternoon” was given by Miss Maisie Carte Lloyd recently, her studio being charmingly decorated. The little ones performed remarkably well, giving character recitals, duologues, etc., at some of which animals, dolls and other properties played a part. Some blew bubbles, others cooked, and two very small ones took their parts from a tiny bed. The afternoon was a most enjoyable one.⁸

She is reputed to have played a role in the 1925 New Zealand film *Rewi’s Last Stand*, though her name is not mentioned in any surviving references.

Her father died in February 1926.





Lillie and May

-
- 1 *Dominion* 25 September 1918.
 - 2 *Evening Post* 25 September 1918.
 - 3 Diane Pivac. 'Coubray, Edwin', Dictionary of New Zealand Biography, first published in 2000, updated May, 2012. *Te Ara - the Encyclopedia of New Zealand*, <https://teara.govt.nz/en/biographies/5c38/coubray-edwin> (accessed 31 March 2020)
 - 4 *Waikato Times* 10 September 1921.
 - 5 *Evening Post* 21 June 1922.
 - 6 *Evening Post* 6 February 1923.
 - 7 *Evening Post* 28 May 1923.
 - 8 *Evening Post* 16 October 1924.

Chapter 8: Auckland; 1YA; Lilly lodge

Maisie Carte-Lloyd, who is taking up residence in Auckland, where she will open a studio for elocution, has had engagements with J. C. Williamson, Ltd., and other dramatic companies in Australia, covering a considerable period. Miss Carte will be remembered in Auckland for her good work in "Seven Little Australians," the play that also recalls Miss Cecil Haines, another Wellington girl. Miss Carte was also over here with Nellie Stewart, and her last engagement in Australia was with the Nellie Bramley Company. Recently she has been settled in Wellington, where she had a big list of pupils, with whom she has had conspicuous success in competitions. Gifted with a particular charm of speech and manner, Miss Maisie Carte-Lloyd has the faculty for reflecting it in her pupils.



MAISIE CARTE-LLOYD, Elocutionist, who has taken up her residence in Auckland.
Schmidt Studios, Auckland.

Maisie moved to Auckland in the mid 1920s, when she set up a Drama Studio. Tess wrote, "On taking up residence in Auckland Maisie Carte-Lloyd joined the Little Theatre when Kenneth Brampton was the producer and with the proven success of her (Wellington/Lower Hutt) pupils in dramatic work, soon was busy again in Auckland. She had a part in *The Old Lady Shows Her Medals* and there was a performance at the Avondale Mental Home where she was admonished when she hurried down the hallway. With her sense of humour she took it in good part and she considered it a wonderful tribute to her makeup." The *Evening Star* reported in September 1927,



A former J.C. Williamson actress, Mrs Maisie Carte-Lloyd, will make her first appearance with the Little Theatre Society on September 15 in "The Old Lady Shows Her Medals" (says the "Sun"). Mrs Carte-Lloyd has appeared under the direction of J. C. Williamson, Fred Niblo, Beaumont Smith, Margaret Wycherley, and with the famous Nellie Stewart as the Duchess of Portsmouth in "Sweet Nell of Old Drury." Later Mrs Carte-Lloyd took the part of Tiffin in the same production. Mrs Carte-Lloyd studied elocution and dramatic art at the Walter Bentley School of Acting in Sydney. During a performance of 'The School for Scandal' one of J. C. Williamson's managers was so impressed with Mrs Carte-Lloyd's performance of Lady Teazle that he offered her an engagement with the firm.

She has also appeared with success in many motion pictures which have been produced in Australia. Mrs Carte-Lloyd is a cousin the eminent scientist and Spiritualist Sir Oliver Lodge.¹

“Many” motion pictures? Well, one, certainly, produced in Australia.

She was also involved with various concert items and general entertaining—and from 1928 she produced monologues and plays for radio station 1YA.

Tess wrote, “For many years my mother produced radio plays for 1YA starting when the studio was in France St. Many promising pupils gained experience in front of that microphone. Later the station was moved to a lovely new building in Shortland St. During her time with 1YA Maisie Carte Lloyd became very popular as Tui in the children’s session.

The *Rodney & Otamatea Times*, 13 November 1928,

Miss Maisie Carte-Lloyd, one of Auckland’s foremost elocutionists, will be heard from Station 1YA on Thursday evening, Nov. 15th. The items which this young lady will be broadcasting are (by special request) “The Kitten of the Regiment” and “The Tramp”. At the children’s session on Saturday, Nov. 17th, Miss Maisie Carte Lloyd and a group of her tiny tots promise a delightful programme—story, song, dialogues and recitations. All little “listeners in” should have a treat—Aunty Maisie is going to speak to you.²

This “young lady” was now 48.

The Radio Programmes listing for 13 April 1929 had “Maisie Carte Lloyd (humorous elocutionary numbers);” that for 21 May 1929 “Recitation. Miss Maisie Carte-Lloyd: ‘Burglar

Bill’;” 25 June “Which shall it be;” “The silent wife;” 3 January 1930 “Love’s offering came too late.”

Her ad in the *Herald* said,

MAISIE CARTE LLOYD.—Speech Training, Grace, Naturalness, Character and Humorous Recitations. — Palmerston Bldgs., 47 Queen St.³

In 1932 she moved her studio to 30 Brunswick buildings in Queen St and then to 161 and 218 Jervois Rd, Herne Bay.



Tess wrote, “She also had the role of the uncouth Lynda in *The Constant Nymph* which was playing at His Majesty’s Theatre the night of the Auckland riots in 1933. I was in the audience and we were not aware of much of the noise that could be heard backstage, which I believe was quite unnerving. I remember coming out after the performance and finding the arcade with shop windows smashed and Queen St with glass all over the place.

“My mother taught drama, entertaining at various clubs with monologues, producing plays for radio, recitals at the Lewis Eady Hall and others, designing and making her own scenery or props. She also had caricatures published in *The New Zealand Picture News*.

“My mother and I were involved in the Auckland branch of the British Shakespeare Society....” Indeed, in November 1934, at the Auckland Branch of the British Empire Shakespeare Society, “a special prize (was) (presented by Mrs. Carte-Lloyd) for the best pronunciation of vowel sounds”.⁴

In July 1934 the Maisie Carte Lloyd Players (of whom Tess Carte Lloyd was one) competed in the Community Drama Festival at Lewis Eady Hall, with *Bedtime* (Parke) and *Peter pan* (Barrie).^{5,6} The Players performed *The Thief* on 1YA on 1 July 1935.⁷

On a royal visit in 1936 she recited at the Auckland Travel Club for the Tongan queen and was presented to Her Majesty.⁸

She attended and performed regularly at the Penwomen's Club—for instance in July 1936 “Maisie Carte Lloyd rendered *The Little Communist* and *Things I Did Not Do*;⁹ in December *The Inventor's Wife* and *The Story of a Baby*;¹⁰ in April 1937 *The Tui* and *The Cuckoo*.¹¹

Among Maisie's pupils was Yvonne Cartier who would become a Royal Ballet soloist and later a specialist in mime technique and a teacher of classical dance.¹²

In June 1937,

Yesterday afternoon the members were entertained by Mrs. Maisie Carte-Lloyd, who related some of her experiences when touring with theatrical companies. Mrs. Carte-Lloyd toured with the Fred Niblo Company in “Get Rich Quick Wallingford” and also with the Nellie Stewart and Muriel Starr companies. Speaking of Nellie Stewart, Mrs. Carte-Lloyd said she was a very sincere actress. Her performance never varied. She always used exactly the same inflexions and the same gestures. Mrs. Carte-Lloyd also related experiences of acting in silent films. This acting was trying, as the performers had very little space to act in and were “hustled” all the time.¹³

Tess wrote, “Her varied talent saw her acting parts from Queen Katherine to Sairey Gamp, and then the dignity of a statue of Minerva—this was driven down Queen Street in a parade.”





In July 1937,

1YA, Auckland.... 8: Concert programme. Two presentations dealing with the origin of famous compositions. The Maisie Carte-Lloyd Players present 'Robin Adair,' a radio scena by Gordon Ireland. Characters—Bonnie Prince Charlie, Ron Bowie; Colonel Kelly, Denver Calder; Lord Bristol, Jack Molloy; Denis Hempson (a harpist). Dan Flood; Carol O'Daly, Desmond Lock; Kavanagh (an Irish chieftain and Eileen's father), W. A. Cole; Eileen Arcon, Maisie Carte-Lloyd; a wayfarer, Edward Vivian; and wedding guests. Produced by Maisie Carte Lloyd.¹⁴



She was appointed an adjudicator to judge the elocution for the Whangarei Competition Festival in 1937.

Experienced Judges. The judges are all highly experienced in their particular field, and are competent to carry out their exacting duties. Mrs Maisie Carte Lloyd came to Auckland about two years ago from Sydney, where she was for some time with Messrs J. and C. Williamson. She is an experienced teacher of elocution and has produced a number of performances which have been broadcast.¹⁵

The adjudicator Mrs Masie Carte-Lloyd remarked that there had been good humour during the evening. The

object of the humourist, however, was to raise laughs, and in judging this must be the first consideration. Speaking of the Shakespearian recital. Mrs Carte-Lloyd said she had found it very disappointing and criticised performers in detail. When reading from sight she recommended that competitors hold the book comfortably with both hands. With the place marked by a finger it was possible for a reader to look up occasionally and this was most desirable. Of the afternoon performance, she said, there had not been enough “word painting.” “For the Fallen,” recitation for boys from 13 to 15, fell short of the adjudicator’s expectations, although she had thoroughly enjoyed the day’s judging. None of the competitors had finished very well, some verses had been missed out and there was a tendency to stress unimportant words.¹⁶

In November 1938 there was an announcement that IYA Auckland would broadcast *The Case of Lady Talond*. “There is a quality about this play that raises it above the level of most others of its type. The play is to be produced in the studio by Maisie Carte-Lloyd and Company”.

Maisie’s mother Lillie died at Muritai in September 1939. An ad in 1940 read,

CHILDREN’S RECITALS
Enrol Now
MAISIE CARTE LLOYD
 (“TUI”)
11 Shorts Bldgs 154 Queen St.¹⁷

She visited Tess in Sydney late 1939 to early 1940,¹⁸ and in October 1940 a letter addressed to Maisie from the Melbourne District of the Victorian Police advised that her husband Thomas William Lloyd had died at 17 Redan St, St Kilda on 9



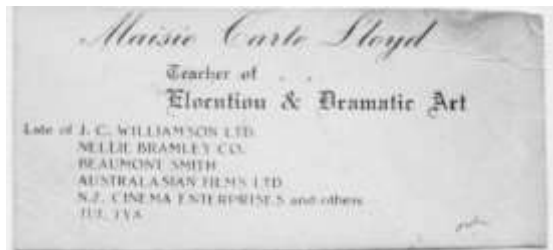
July 1937, from “Chronic nephritis, Cardiac Failure and Dropsy”. Her husband’s cousin had paid for the burial expenses.

Maisie and Tess had led a rather itinerant life until now. On a birthday outing to Devonport with

relatives Tess pointed out various places where she and her mother had rented rooms or boarded.

Probably Maisie inherited some money from her mother’s stepsister Mary Phillippa (Andrews) Oldham who died in 1935 in Ponsonby. Mrs Oldham and Maisie’s sister Daisy had helped Maisie and Tess financially.

Maisie wrote to Tess in 1942 saying she had bought a section with a tiny dwelling in a remote Auckland suburb. It had been owned by Frank Egerton, secretary of the Auckland Musicians’ Union (so almost certainly known to Maisie), who had died in 1940. She named it after her mother, “Lilly Lodge” and it must have reminded her of Muritai—and perhaps of the mansion above the Cockle Bay cliffs where she lived during the filming of *The Birth of New Zealand*.





Here she was known as “Madam Carte Lloyd,” never as “Mrs”. Maisie remained busy with painting and sketching local scenes and entertaining with monologues. When Tess first saw Beach Haven and the cottage she wrote lyrically about it,

BEACH HAVEN The First Time Ever I Saw This Place.

It was wartime and I had not long returned to New Zealand from Australia. After a few months I joined the Army and at the end of our training at Papakura, was stationed at North head. In the meantime my mother wrote telling me she had bought a section with a tiny dwelling, in a remote Auckland suburb... Beach Haven. Where? Never heard of it.

Of course, being my mother’s only “chick” she was anxious for me to see her little hide-away as soon as possible. It was her semi-retirement den away from the busy life of Auckland.

She enticed me to visit, telling me how pretty Beach Haven was, with plenty of fruit and a country store nearby.... What more could a city-slicker daughter from Sydney require?

Finally, my leave day from camp arrived and I was to travel up to see my mother.

Checking on transport to get me to this Pine and Strawberry Haven, I found that the bus from North Head would take me to Devonport, where I would catch the ferry to Auckland, walk to the next wharf to get the ferry to Birkenhead and from there a bus would take me to Beach Haven. Or alternatively, leaving from the steps further along the Auckland waterfront, a launch

would take me direct to the Beach Haven wharf. All very simple, until one found that the time-tables of each seemed to coincide, thereby missing either, meant missing both.

The day was beautiful and the harbour sparkled. Just the day to enjoy in a more country setting. Within an hour or so "mum" would be showing me round her new found Haven... I thought. But no... as the Devonport ferry sailed into Auckland I was but a captive passenger on board, witnessing the departure from the next wharf, of the ferry to Birkenhead. With slow duck-like dignity she floated from her berth, an audible hiss of "you've missed it, you've missed it" as the wake ruffled the blue water.

PANIC! (Remember there was no bridge in those days.) Ah, but there was still the Launch. So gathering strength and not waiting to be herded down the gangway I leapt, my only thought was to get to the launch before that, too, had the laugh on me.

I sprinted as never before and as I drew closer shouted "Wait on, wait on." Clutching my army hat and my haversack I landed safely at the captain's feet and expressed my gratitude. Getting my breath back I settled down to enjoy the scenery all the way to Beach Haven.

Calling at the attractive little bays was delightful... until... "When will I reach Beach Haven?" I enquired. My heart went into my boots when the reply came, "Oh, we've just left it." Yes, the vessel with me aboard was now speeding its way towards Hobsonville. By this time I had a lump in my throat. How would I get back? What could I do? Common sense prevailed and I said I would get off at Greenhithe and at least be on the right side of the harbour. The next call was Greenhithe and I was glad to step onto terra firma instead of zig-zagging around the upper harbour. A woman passenger also disembarked and went home but I stayed to try to work out what to do.

I sat on a seat and gazed forlornly into the distance, towards Beach Haven. What now? my predicament seemd to have no solution from where I sat... but... those things that happen in “Mysterious ways” come when we least expect it.... There, some way out in the water, was a figure in a dinghy. My hopes soared! Could I attract attention to my plight? “CooooEeeee, CoooEeeeeee” (in best Aussie fashion) “Ahoy, Ahoy, Oo Hoo”. The dot on the water became larger and clearer.

Larger and clearer still, until within hearing distance, when I related my misfortune. The rower had no objection to rowing me back to Beach Haven. He manoeuvred his boat alongside the steps and said, “Jump in.”



Tess in uniform:
who could refuse?

At last, I felt that I might see Beach Haven, at least in the not too distant future and was heading in the right direction. After rowing for some time we met up with the occupant of another

dinghy, who was fishing. We passed the time of day with him and I was presented with two fish. Some time passed and I think not a little hard rowing for my unknown benefactor, before reaching the wharf at Beach Haven. With a cheery word and accepting nothing for his kindness, the boatman rowed away into the warm sunlight, leaving in his wake the memory of a deed well done. I stood a moment or two on the wharf and took in the scene. So this is Beach Haven I thought. The little curved beach with erect young pines like sentinels standing over it and soft blue distant hills in another direction. Looking back toward where my journey had begun the harbour glistened in the sunlight. I knew how this scenery must have appealed to my mother's love of painting. Then walking on to find her cottage with my hat at a rakish angle, haversack slung over my shoulder, a fish dangling from each hand, shoes no longer shining with spit and polish, I ambled up a rough track between the pines and ti-tree. At the top I reached the roadway, crossed and just a little further on went down a few steps leading to a shell path, bordered by hydrangeas and rambler roses.

At last, I had reached my destination. Fish and all I was clasped to the bosom of a tearful parent, who, after all these hours, was quite sure her only "chick" had deserted her, or come to some awful harm.

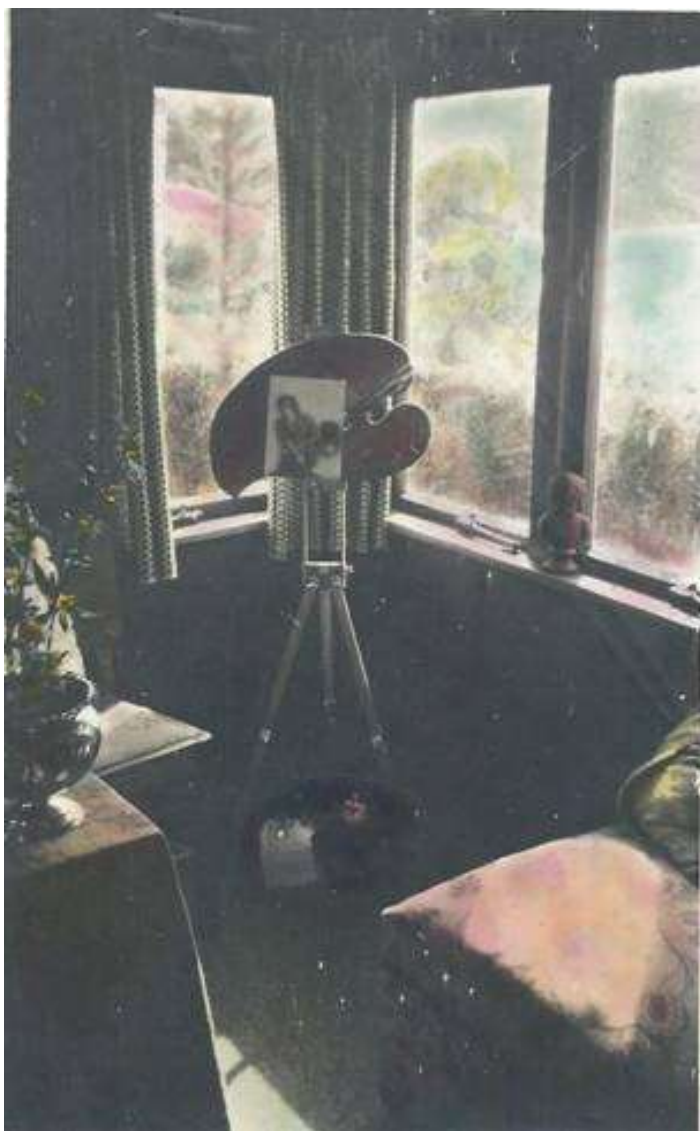
Of course, since that time my knowledge of the North Shore's geography has greatly improved... anyway, so that it couldn't happen again, they built a BRIDGE.



"The cottage with bignonia in blossom"



Lilly Lodge. Maisie wrote on the back, "Now you can see where I am living—Tree Tomatoes & Chinese Gooseberries & Grass in the foreground."



The view from Lilly Lodge, Maisie's easel and palette, along with the 1913 photograph used earlier in the Rexona ads.



A dramatic pose for photographer Rudolph Buchner, c. 1913.

MISS MAISIE CARTE,

(*MRS. LLOYD*)

(Late of J. C. Williamson's Dramatic Co.)

Qualified Teacher of Elocution.

Children's Plays Produced.

Pupils' Adult Dramatic Class.

FEES :

Class, £1 1s per Term.

Private Lessons, £2 2s per Term.

Drawing and Painting :

MISS MAISIE CARTE,

(*MRS. LLOYD*)

Qualified Teacher and Holder of South Kensington Certificates.

Art Classes at the Studio.

Outdoor Sketching.

Terms By Arrangement

In 1949 69 year old Maisie attended the talkie version of *Eureka Stockade* in Sydney,

THE NEW ZEALAND FILM ARCHIVE

Memories of the FIRST EUREKA FILM

One of the people most eager to see the talking film, *Eureka Stockade*, this year is Maisie Carte Lloyd, who starred in the original production more than 30 years ago.

WHEN Harry Watt's production of *Eureka Stockade*, made in Australia last year, took the public view very soon, it will probably be remembered by some eye-catching advertisements with dramatic headlines and big, bold pictures that they won't contain anything like the wealth of rich, light expressions which last year, on September 21, 1867, the first version of *Eureka Stockade*, a silent film made by Australasian Films under the title of *The Loyal Rebel*, and which opened its film front to "read the story in today's *Evening Times*, that see the picture at the Crystal Palace.

The producers advertisement kicked off with these stirring words: "A tale of a convict's love and a criss's fight on the outfields in the Roaring Days of '54, a story of courage in the melting cauldron of a village in Sydney's central domain. Australia was the world's Eldorado, and the world's cockpit."

After listing the cast—with the little pretense of "Mr." and "Miss"—the advertisement concluded with some more vivid words and the information that the film would be shown continuously from 11 am to 11 pm.

This intriguing message is one of many in the abbreviated, intriguing scrap-book belonging to Maisie Carte Lloyd, who, as Maisie Carte, was the leading lady of *The Loyal Rebel*, and has lots of interesting reminiscences about its production. Harry Watt chose Southgate in the Hunter River Valley for his location work, but the original *Eureka* was shot at Waudswell and in the country around Strathely.

Famous Actor-Manager

The James Bakery Mill scene was taken in a railway deviation not far from the city. Raynolds Bennett, a well-known actor-manager of the day, took the leading role, the part played by Chips Toohy today, and besides Maisie Carte, prominent members of the cast were Percy Weir, Charles Vickers and Leslie Viner.

Maisie Carte was a radiant, lovely young girl in her early twenties when she came from her homeland, New Zealand, to appear on the Australian stage. As well as the *Eureka* film, she played opposite Edward Hume in *The Man*, and in 1922 was born in New Zealand appearing in the first film ever made there, *The Bush of New Zealand*.

She recalls the early morning stars when the entire nervous staff of the railway station to go out on location, the embarrassing moments when small boys gathered to watch scenes being enacted and during how

well-known in New Zealanders, where she has done considerable studio work, was known as "The" in a popular children's section, and conducted her own School of Dramatic Art in Auckland.

If the young film fans of today find it amusing that the *Eureka* story was filmed here before 30 years ago, they will probably be quite staggered to hear of the Australian film industry even before the days of the "talkies" up to 1926, Australia had produced close on 100 films.

With a pretty smile she relates one incident during the filming of *The Loyal Rebel*: "I was wandering happily and carefree down a track through wild flowers towards a cliff overlooking the sea, thinking deeply of my lover and wanting a joyful expression. There was no sound save the cluck of the seagulls, when suddenly a snake wriggled its way across the path. I kept my serene expression," she recalls, "but gave a mighty shriek, calling to members of the cast that I had seen a snake and please someone kill it!"

The actress takes pride in the fact that when the scene was retold there was nothing to suggest her terror, her expression was calm and serene, although the snake was clearly visible on the film! The "silent" players had no dialogue to learn, of course, and the director explained the scene more or less as they went along.

Today, Miss Carte Lloyd, who is charming, with deep blue eyes, a fluff of light hair around her age, pretty face, lives quietly in Sydney, does a little radio and stage work. A good deal of her time is spent with her children and grandchildren, though she still has a few theatrical engagements.

During the days when she was a busy stage star, touring Australia



WOMAN, May 2, 1949

Photo by COLLEGIATE or permission. Source: THE NEW ZEALAND FILM ARCHIVE

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EUREKA ... A guest who could make comparisons at the gala premiere of Eureka Stockade was veteran movie actress, New Zealander Maisie Carte Lloyd, who played Jane Barrett's part in the silent version of Eureka Stockade.

In black velvet and scintillating silver sequin cape, Mrs. Carte Lloyd found something lacking in the drama of the talkie.

"I thought Jane Barrett was lovely, but she didn't have to contend with a villain who threw her across a bolting horse, and dragged her from a hut by the hair of her head, like I had to do. In fact, if there was any disappointment in the film for me it was because there were not as many dramatic sequences for the feminine lead," she said.¹⁹

The gala was followed by a lavish supper party at Ushers.

May/Maisie Carte-Lloyd is understood to have died at Beach Haven on Auckland's North Shore on 22 June 1956. Her death is recorded under the surname Lloyd. She was in her 76th year.





Maisie Carte Lloyd

Tess wrote on the back, "taken about a week before she took ill. She had just finished saying I'm an old wreck now"



Maisie Carte Lloyd.
National Library, Wellington PAColl-7991.

1 *Evening Star* 10 September 1927.

2 *Rodney & Otamatea Times* 13 November 1928.

3 *New Zealand Herald* 9 February 1929.

4 *Auckland Star* 26 November 1934

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- 5 *New Zealand Herald* 28 July 1934.
 - 6 Auckland Libraries NZ Ephemera: Theatre – British Drama League (NZ) 1933–1955.
 - 7 *Poverty Bay Herald* 1 July 1935.
 - 8 *New Zealand Herald* 3 October 1936.
 - 9 *Auckland Star* 25 July 1936.
 - 10 *Auckland Star* 12 December 1936.
 - 11 *Auckland Star* 10 April 1937.
 - 12 The life of Yvonne Cartier 1928–2014.
<http://www.augustevestris.fr/spip.php?article342>.
 - 13 *Auckland Star* 5 June 1937.
 - 14 *Evening Star* 19 July 1937.
 - 15 *Northern Advocate* 25 August 1937.
 - 16 *Northern Advocate* 26 August 1937.
 - 17 *Auckland Star* 20 April 1940.
 - 18 *Auckland Star* 3 February 1940
 - 19 *Sun* (Sydney) 8 May 1949.

Chapter 9: The Radio New Zealand tape

Archives New Zealand in Wellington has an audiotape, on which the first ten minutes is an account by Maisie Carte of some of her experiences in silent movies.¹ There is a duplicate in the Nga Taonga collections.^{2,3}

Here is a transcript.

Most of us have had at least a glimpse of our present-day, sound-proof talkie studios. The films and newsreels have sometimes shown us how producers, cameramen and actors work on interior sets, and so we should be able to form a very good idea of how these scenes are shot.

However, we haven't heard very much about the producing of the old silent films, an entirely different technique.

We actors when playing our parts, expressed emotion by facial expression and gesture alone. Gloria Swanson, the once famous star of the silent era, has said, "We didn't need dialogue. We had faces. There are no great faces any more."

We were given parts to learn, but the producers would take the lines from the titles, or subtitles and we would carefully shape these words, using exaggerated lip formations, so that they could be synchronised with the words flashed on the screen.

I acted in silent films in Australia in 1917. At the time I was playing in the stage production of *Get Rich Quick Wallingford*. Some of you may remember it, with Fred Niblo and Josephine Cohen in the leads. Being in a play didn't in any way interfere with my work on the screen, because I played my stage parts at night and worked in the films during the day. I then had about two years' professional stage work to my credit.

My first part was that of the heroine in a silent film called *The Loyal Rebel*. It was the story of the Eureka Stockade and was produced in Sydney by Australasian Films Limited. You've probably seen the talkie version with Chips Rafferty and Jane Barrett: I went to the gala premiere last year in Sydney. Lots of the scenes—the attack on the stockade, the gold mining camp, the famous fight for freedom on Bakery Hill were the same in both silent and talkie versions.

However, I did notice that the hero, Lalor, first played by Reynolds Denniston, a New Zealander, was clean shaven in the silent version, but heavily bearded in the talkie. Yes, Chips Rafferty grew a very heavy growth of beard for the occasion—and then one of the London critics accused him of wearing an obviously false beard.

The heroine, Jane Barrett—we played the same role—didn't have to contend with as many “melodramatic bits” as I had though. In our version I was thrown across a bolting horse and dragged along by the hair of my head on a dusty road for about twelve yards. It seemed like twelve miles.

I remember another amusing incident. It was during the shooting of the famous Bakery Hill scene and the attack on the stockade. One very timid member of the company was terribly startled when she caught sight of uniformed men wearing the burnished helmets of ninety years ago and armed to the teeth advancing on the camp. She raised the alarm—that the enemy was coming—and we'd better hide. You should have seen the rest of us girls gathering up our voluminous skirts and running for our lives! It was 1917 you see and we were very war minded.

Many notices and proclamations actually used at Bakery Hill in 1850 were introduced into the picture. This was by permission of the Trustees of the Mitchell Library. The screen title and subtitles were executed by a special staff of artists who had to study scenarios and know the exact wording of a title, and design appropriate backgrounds to the written narrative. These illustrated titles created an atmosphere and certainly added to the enjoyment of the film.

Here's an interesting contrast between the talkie and the silent picture. Today, when a scene is being shot, there must be absolute silence while the actors speak their lines: not even a whisper is allowed. But in the taking of silent pictures, it was just the reverse. There was no sound track and actors had to put up with all kinds of distractions. Producers would shout instructions while a scene was actually being shot.

Here's what I went through once. I had to kneel beside a grave and recite the description of a murder, which, by the way, had not yet been committed. The producer told me to register horror

and intense grief. Well, after a short rehearsal of the scene the camera began to turn, but before many seconds had passed the director shouted his orders to me, something like this,

“Come into the scene. Kneel down beside the grave. Hurry up. Ah... now cry. Oh, use your handkerchief. Wring your hands. Now rise... and begin to walk away from the grave. No no no no, not too far: come back, you’re out of the line of the camera. Now wring your hands again. Now, now, crumple up with grief. Now, now, sob. And keep sobbing, keep sobbing. Cry real tears. Oh, cut! Where’s the glycerine?”

During the shooting of scenes, actors of the old silent movies could—and did—talk about things which didn’t refer to the plot, or in any way correspond to the expression on their faces. For instance, in a scene where I was flung roughly across a horse by the villain, the producer said to him, “Although your words don’t appear on the screen, you’d better say something like this, through your teeth, you know, ‘I have you now, you little fool’ or um, ‘You think I’m going to let you go away? no, no, you’re mine, mine, body and soul, so and so’.”

Well, the villain’s face was dark and evil looking and he hissed to me, “Don’t be afraid. Its all right. I aint going to fall out onto you. You’ll be quite safe. Now don’t worry. I wont let you fall matey. You ready? all right then, here we go.” And he tossed me, face down, across the neck of the horse and galloped away with me.

You may remember how different the background music was, in the silent films. Piano only, and the pianist needed to be versatile. Without knowing very much of the plot of a film, they had to anticipate the story with appropriate music, and keep playing all through a full length picture, sometimes improvising, and cleverly changing from one tune to another. Those musicians certainly worked hard.

And another thing: the long, passionate embraces of those silent film days. Oh, the picture kiss. It often looked very exciting on the screen but as a matter of fact it was very embarrassing at times. It was different from a stage kiss—because, well, on the stage you seemed to be living in a little world of your own. But in a picture, well, you may be called upon to act a love scene in the main street. I remember a certain kiss, in a film, that seemed to take so long (they actually did last for minutes), that I murmured to my leading man, (muffled) “Isn’t this kiss finished yet?” “No,” he said in muffled tone, “keep still, there’s a minute and a half to go yet.” I did not enjoy that kiss. And the small boys who were looking on certainly did, and much to our embarrassment, kept calling out, “Why don’t you marry the girl?”

The silent picture audiences acted in different ways. There was the kind friend who would read the dialogue on the screen aloud to dear grandma. And if grandma were a trifle deaf the words would be repeated more loudly—very irritating for those sitting near. It was also most annoying when you were trying to read the words of a title as quickly as possible so as not to lose any of the plot, when, before you had time to finish reading, the title was off again. Then again some titles remained so long on the screen that you almost had time to memorise them.

In spite of all this the silent films had much to recommend them. They provided excellent entertainment and there were many outstanding productions.

Taken all round I think I did prefer stage work. And yet, when I think of the movie acting, out in the glorious Australian bush and using the stump of an old gum tree as a make-up table—hmm, I don’t know.

Anyway, I shall certainly never forget the days when I acted in silent films.

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- 1 Archives NZ Wellington R24349811 “Film in NZ” audiocassette. Radio NZ original. The interview referred to above as the “1YA tape” may be a longer version of this.
https://ndhadeliver.natlib.govt.nz/delivery/DeliveryManagerServlet?dps_pid=IE22357046.
 - 2 Ngataonga Sound Collection Reference number 147773.
https://www.ngataonga.org.nz/collections/catalogue/catalogue-item?record_id=156975.
 - 3 Ngataonga Sound Collection Reference number 22304 also has excerpts.

Chapter 10: Tess Carte-Lloyd

In an account of her mother’s life Tess wrote, “I was born a New Zealander due to my mother travelling here in the cast of a play called ‘The Thirteenth Chair’ a mystery thriller. Owing to the flu epidemic my mother was prevented from returning to Australia. She was a New Zealander and was told to remain here to have her child. When the danger of the flu was over we went back to Australia. The dressbasket was my cradle. Baby was always put to sleep in the dressbasket, the lid that is. It is made of woven cane and the lid fits over the base. They can be filled to any capacity and straps are used to hold them together. Within a year or two we were back in NZ as my mother had been asked to take a role in the silent film ‘The Birth of the Nation’ (*sic*).”



Maisie and Tess, c. 1925

Tess Meriel Lily Carte Lloyd was born on 19 March 1919 and died in 2017 in Glenfield, Auckland. Her father was Thomas William Lloyd.

Newspaper theatre columns mention Thomas Lloyd in a role in *Under Fire* at Melbourne's Theatre Royal and Sydney's Criterion in January 1916 (and later at other centres), *The Silver King* and *A Royal Divorce* at Sydney's Theatre Royal in June, later touring.

A photograph found among Tess's papers may be that of her father: it is inscribed on the back "To Maisie, Decidedly Yours, Tom". The photographers May & Moore were New Zealand born sisters who had a studio in Melbourne in 1913; they specialised in theatrical studies.



Is this Thomas William Lloyd?

A Thomas Lloyd is shown as one of the principals of Hugh D. McIntosh's New English Comedy "who open at the Tivoli theatre shortly in Bairnsfather's play, 'The better 'ole'."¹ It was another war play and toured major centres. Lloyd is second from left in the back row in the photograph.



Principals of Hugh D. McIntosh's New English Comedy Company :

WHO OPEN AT THE TIVOLI THEATRE SHORTLY IN BAIRDEN'S PLAY, 'THE BETTER GUY'

Standing—Messrs. McCosland, Stewart, Thomas Lloyd, Wilson Richards, P. Jones.

Sitting—Messrs. Percy Cass, James Bell, David Mathew, Jack Richards.

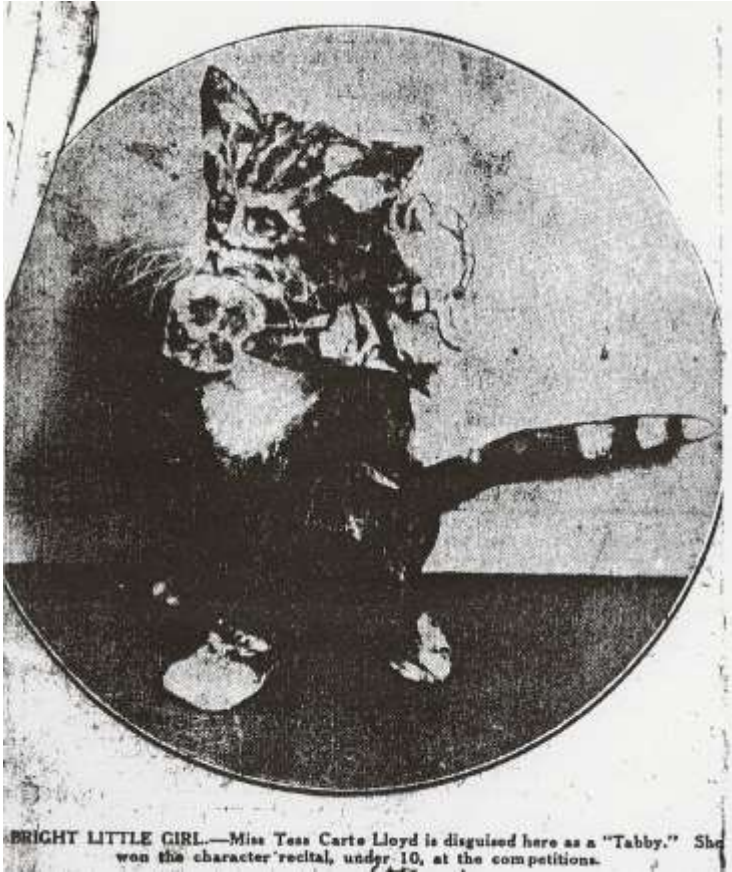
He was in *Lightnin'* in Melbourne in August 1919 and a few minor productions thereafter.

Tess attended her mother's classes and at a function in the Hutt in April 1924 when she was just 6 years old, "two tiny tots, Misses Tess Lloyd and Esme McIrvoy, delighted the large audience with their small duo, which was heartily received".² In May she performed at the Manawatu Competitions³ and in August the Competitions Festival in Wellington.⁴ In October 1926 she performed at the Auckland Competitions,⁵

A performance of exceptional merit was given by Tess Lloyd, a girl of six years, who appeared in "Pussy's Adventures."⁶



At age 8, newly in Auckland in 1927, Tess won the character recital, under 11, at the Competitions, with dog and cat impersonations.⁷ Her photograph was in the paper, wearing the same cat costume she had in Wellington the year before.



CHARACTER RECITAL	
(In Costume. Under 11.)	
Tess Carte-Lloyd, Herne Bay, "Pussy's Adventures,"	90 points
Rosalie Daniels, Mount Eden, "Little Lord Fauntleroy,"	76 points
Merle Jenkins, Epsom, "Puck,"	74 points
The winner, Miss Carte-Lloyd, gave outstanding performance. The appearance	

At a child's birthday party in November, "A delightful time was spent by the small people, who were amused by little Tess Carte Lloyd, who with a quaint sense of humour, gave a realistic idea of a cat, and what it says and does".⁸

Her mother marked Tess's tenth birthday with a party,

On Saturday afternoon a children's birthday party was given by Mrs. Carte-Lloyd at her studio for little Tess Carte-Lloyd. About 40 youthful guests were present and games, competitions and other forms of entertainment were much appreciated.⁹

In 1930, at a fancy dress party for pupils of North Shore schools, Tess Lloyd won the prize for "most comical girl".¹⁰

When "Mrs Carte-Lloyd and her pupils" performed at the weekly concert at the hospital in 1930, Tess was one of them.¹¹ In 1934 at age 15 she was one of the "Carte-Lloyd Players".¹² She gave character recitals and dialogues at various events, performed at the Penwomen's Club Drama Circle, did a one-act play with Maisie at the Auckland Welsh Society meeting¹³ and acted in another play for a Royal Empire Society dance in 1936.¹⁴

Tess won a book prize in the senior section of the Competitions in April 1936: "Tess Lloyd, 21, Wallace Street, Herne Bay, age 17".¹⁵

Jess Lloyd
aged 8.



Ladies College
Remuera Auckland



“Tess is sitting on the corner of my camphor box.”
Lilly lodge, with Lillie’s photograph on the wall.



Tess painted too: her watercolour of Evans Bay



Tess in school uniform, at 21 Wallace St Herne Bay where Maisie took elocution lessons.

She attended a presentation to aviator Jean Batten with the Cleveland House Old Girls' Association in 1937.¹⁶

Tess had attended Cleveland House, aka the "Ladies' College of Remuera," an exclusive finishing school for young women which closed in 1934.



Remuera Ladies' College official welcome to Jean Batten, 1934.

A third across from left is Tess, the only one whose hat slopes down L to R.
Auckland Museum Library collection.

She performed at meetings of the Philistines' Club, gave a "delightful performance" as Malvolio in *Twelfth Night* at the Penwomen's Club Shakespeare evening in 1939¹⁷ and gave a duologue with Maisie later in the year. She contributed to a musical programme at the Overseas League in 1941.¹⁸



Tess in the Army



Tess Carte- Lloyd

Tess married in 1944,

FRANKLIN—CARTE LLOYD.—On December 19, 1944, at Albessyon, Amaru Road, by the Rev. Bowler Black, Tess Merriel, daughter of the late Mr T. W. and Mrs Carte Lloyd, Auckland, to George Alfred, son of Mr and Mrs A. O. Franklin, Auckland.

New Zealand Herald 6 January 1945

Tess's marriage, like her mother's, seems to have been short. The men in the lives of these strong women make only brief appearances and seem to be almost incidental.

She lived and worked in London for a while, returning to Auckland before Maisie's death. She taught lip reading at the Hutt for a time. Tess died at 98 in Auckland on 13 September 2017.

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- 1 *Table Talk* (Melbourne) 30 January 1919.
 - 2 *Evening Post* 14 April 1924.
 - 3 *Manawatu Standard* 20 May 1924.
 - 4 *Evening Post* 29 August 1924.
 - 5 *Auckland Star* 19 October 1926.
 - 6 *Auckland Star* 25 October 1926.
 - 7 *Auckland Star* 30 August 1927.
 - 8 *Auckland Star* 15 November 1927.
 - 9 *New Zealand Herald* 26 March 1929.
 - 10 *Auckland Star* 15 April 1930.
 - 11 *Auckland Star* 4 July 1930.
 - 12 *Auckland Star* 6 August 1934.
 - 13 *Auckland Star* 31 July 1935.
 - 14 *Auckland Star* 25 June 1936.
 - 15 *Auckland Star* 22 April 1936.
 - 16 *New Zealand Herald* 18 January 1937.
 - 17 *Auckland Star* 13 July 1939.
 - 18 *New Zealand Herald* 30 August 1941.
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Acknowledgments

I am much indebted to Hazel Fletcher, great great niece of Maisie Carte's. Her research resulting in the unpublished typescript "Maisie Carte, actor and artist" has been my source for several passages above.

Hazel and Jim Fletcher and her mother Lynaire Choat and their friends Greg and Kate Smith supplied stories, memories, clippings, photographs, paintings and other memorabilia. Greg told me, "If I heard it once I probably heard a hundred times that Tess was always of the mind that her mother should have packed her bags in the 1920s, farmed Tess out with the relations and gone to Hollywood to try her luck. There always seems to have been a great regret that it did not happen. Somehow I can see Madam Carte-Lloyd up there with those other actresses of the period."

Julia Stuart, Eastbourne historian, helped me with contacts and supported the concept enthusiastically.

I am grateful to Ali Carew of the Eastbourne Historical Society for access to its files.

The National Library, its *Papers Past* and *Trove* provided many interesting discoveries.

Assembling these notes was a welcome distraction during the coronavirus pandemic lockdown in March and April 2020, when my wife Kristy and I were in our "bubble" at Admiral road, Gladstone, Wairarapa.