



**NADA CONRADE**

**NADA  
CONRADE  
1895–1966**

**NOTES ON A  
NEW ZEALAND  
MOVIE STAR**

by

**Ian St George**

Published online at 32 Hawkestone St Wellington in 2022  
ISBN 978-1-99-116458-2



Nada Conrade, Australian magazine publicity photograph by Grace Bros.  
Auckland Museum Library collection Ref PH-1996-26-19

## **CONTENTS**

**Chapter 1: Wellington**

**Chapter 2: Auckland**

**Chapter 3: Sydney**

**Chapter 4: Nada Conrad**

**Chapter 5: and in the end....**

Cover from *Lone Hand* 1 March 1917. Photo by Grace Bros.

## Chapter 1: Wellington

Flora Oliver Martin was born on 9 November 1895, at Wellington, the only daughter and younger child of Rosa Martin (whose mother was Flora Smith) and John David Martin (whose father was Aubrey), who married in 1892. Her older brother was Aubrey Clarence James Martin, born in 1893.

She was known as Flora or as Olive. Her mother was a music and dance teacher.

In 1912 when she was 16 she played a piano solo at a concert “given by Mrs Martin’s pupils”<sup>1</sup> at the Socialist Hall 80 Manners St. Mrs Martin sang popular contralto songs<sup>2</sup> and comedian Will Evans performed. The pupils performed national dances in costume and the singing class sang Gypsy and Japanese songs.<sup>3</sup>

Her father gave his religion as Jewish and his occupation as Tailor, working for Schniedermann Bros in Auckland, when he enlisted in 1916. He served as a private in the Samoan Relief Force, in the New Zealand Medical Corps.

The New Zealand Medical Corps (NZMC) was established in May 1908 to provide a reserve of medical personnel should that be required in the event of war. After the declaration of war in August 1914, the New Zealand government sent a battalion of infantry and a company of engineers to Samoa to capture the German radio station and a small contingent of medical staff went with them to take over the hospital at Apia. In December 1914, in consequence of the destruction of the German fleet in the Pacific, the garrison of Samoa was reduced, the original Force of Occupation returning to New Zealand. Later, a Relief Force of men over the age limit for active service was sent to replace them.<sup>4</sup>

John Martin was 48 and joined them in 1916.

Just what happened to him is not mentioned in his army record, but in January 1917 he was transferred from hospital in Rotorua to Featherston Military Hospital. There, on 5 June 1917 his disability was said to be “Deficient mentality” which was “due to causes existing prior to his enlistment;” those causes were not detailed; he was “Quite unfit to perform any form of duty,” his condition was “Stationary” and would be so “Indefinitely”. He was pronounced “Backward in speech & mental processes. Has not made good in any capacity and is obviously unfit for any duty.”<sup>5</sup>

He was discharged from camp on 5 June and died at home on 19 September 1917—clearly from a progressive neurological disorder, perhaps brain tumour, head injury or (tuberculous?) meningitis.

## DEATHS

MARTIN.—On September 19, at 16A, Day Street, John, the beloved husband of Rosa Martin, and late of New Zealand Medical Corps: aged 49 years.<sup>6</sup>

---

1 Evening Post 30 September 1912.

2 Evening Post 21 September 1912.

3 Evening Post 25 September 1912.

4 Carbery AD 1924. The New Zealand Medical Service in the Great War 1914-1918. Chapter II. Mobilisation and embarkation.

5 MARTIN, John - WW1 3/2400 – Army. NZ Archives Archway Item ID:R10929102. Archway Series Number:18805.

6 New Zealand Herald 21 September 1917.

## Chapter 2: Auckland

In April 1916 Flora Oliver Martin was 21 and using her stage name “Nada Conrade,”

Auckland will shortly possess a company of photo-players engaged in the first serious attempt yet made to produce picture dramas in this country. Auckland, with the magnificent scenery of the North about it, with the wonderland of Rotorua within a day’s journey, is a town where the moving picture production business should succeed. “The Test,” upon which the company has been engaged for several weeks, is a typical New Zealand story adapted from “The Ballad of Stuttering Jim,” by William Satchell, a well-known Aucklander, who has written the scenario and has from the first taken a keen interest in its enactment. Over 2000 feet of “The Test” were taken in the heart of the bush.

Of his company, Mr. Blandford, the producer, speaks in the highest terms of praise. In Nada Conrade, who plays lead in “The Test,” he has found a typical New Zealand girl. “The Test” is to be released in a week or two, and already the company is engaged upon its next production.<sup>1</sup>

William Satchell used his anagram pen name Sam Cliall White when he wrote *The ballad of stuttering Jim (illustrating the survival of the fittest)*.

The Southern Cross Photo Plays, an Auckland firm, has produced its first picture, which is called “The Test.” It is from a story written by Mr. Wm. Satchell, an Aucklander. The management of the King George Theatre has secured the film, and will show it for the first time on Monday. Jim Brent, a young farmer, falls in love with Grace Lester, the daughter of a neighbouring settler.

Miles Weston, a young man who has been turned out of his home on account of bad behaviour, one day happens to rescue Grace from the attack of a tramp. He thus obtains an introduction to the girl and her family. A picnic is arranged in his honour, and Jim Brent is invited. At the picnic Jim and Grace wander off. Grace's mother is anxious when they do not return after some time, but the father is confident that Jim is too good a bushman to get lost, and assures his wife that he has found another way out of the bush. The party accordingly set off for home. Weston, however, who is now also in love with Grace, waits behind, and, filling his pockets with the remains of the food, sets out to search the bush. He finds the couple, but in his efforts to retrace his steps leads them deeper into the jungle. The party finally recognise that they are hopelessly lost, and settle down to await the arrival of a rescue party. There is no food for them except that brought by Miles Weston. The last morsel is eaten, but not before Grace has discovered Miles's self-sacrifice in refraining from having any food himself. Accordingly her love for Jim is overshadowed by that for the other man. At this time Jim finds a packet of food which had been lost. With inherent selfishness he says nothing about this to the others, but satisfying his own hunger hides what food remains, secretly visiting the place when he is hungry. On the last of these visits he is discovered by Weston, whose suspicions had been aroused. Miles finally succumbs, and with his dying breath denounces Jim before the girl. She, with the dead man in her arms, adds her reproaches. When a rescue party finally arrives it finds that Jim is the only survivor of the party.<sup>2</sup>

“The Test” was produced by Rawdon Blandford, who also starred; the cameraman was Charles Newham. The principal scenes were shot in the Forty Mile Bush, Wairarapa.<sup>3</sup>



This is the first surviving mention of Flora Oliver Martin's stage name, Nada Conrade. She would later boast that she had acted in New Zealand's first movie, but although "The Test" was one of the first dozen, it was by no means the earliest. The *Observer's* "Lorgnette" didn't think much of it,

A private screening of "The Test," an absolutely New Zealand production founded on highly excellent verses written by Mr William Satchell, a local but too modest writer, was shown at the Lyric Theatre on Monday morning. It is perhaps unkind to be critical, but one may say that one hopes "The Test" may be the beginning of a long and illustrious line of pictures played by New Zealanders in New Zealand, a land which lends itself so admirably to the work. Mr Satchell's verses are admirably adapted to the English taste—they suggest the heroism of the English "ne'er do weel" and the caddishness of the fellow whose place of birth is not shown. The whole point is that the other fellow, being lost with the girl in the bush, eats all the available tucker. Both the girl and the imported ne'er do well die in the bush, and the "fittest survives." The drunken "fittest" tells the yarn to his mates before the bag entrance of a gumdigger's hut. You will see the splendid dramatic possibilities in this crude outline. One does not quite understand why New Zealand people should use the gesture of the imported melodramatist to express emotion in the "bush." One does not know, for instance, why an elderly actor should carry a tomahawk in the front of his belt—a thing no New Zealander would do, or why he should strike a dramatic pose when he is supposed to be emitting a loud "coo-ee." People don't pose in the bush. If these excellent people would gather the idea that no man ever posed while standing on water-washed boulders in a creek, it would be good. If all actors, whether New Zealand, Australian, American, or

English, would believe that the first thing the hero does when he “woodens out” the villain who holds the knife is to get the knife, the story would be more probable. I merely ask Mr Rawdon Blandford, who put up a rather good performance—without being at all natural—what he would really do if he were fortunate enough to overcome a man, who held a good, hefty butcher’s knife with three brass rivets through the handle. I sincerely believe that the excellent people who played Mr Satchell’s verses could do good, work IF THEY WOULD BE THEMSELVES and not caricatures of the toe draggers of the Victorian era. No bushman ever maunders over a camp table with his arms stretched out to get the eye of the audience on the tense muscles of the forearm. It is bad art. The people have only to find out what a bushman does—and do it. The elderly actor who led the search party through the bush was simply absurd, if he will permit me to say so. Mr Blandford was fair but overdid the agony. I would like to take him on a real tour of the bush after a man woodened out with a mere tree-limb. The leading lady was the best of all. She could, with training, be taught to act in pictures. The “pikaus” in the pictures are ridiculous. Why not the real thing? Who ever saw a man carry such an idiotic swag as the perfectly unnatural person who attacked the girl? Some of the photography was very good. An audience is the best critic. It cackled when it was intended to be suffering with pathos. The actors have a long way to go.<sup>4</sup>

“The leading lady was the best of all. She could, with training, be taught to act in pictures.” Faint, but at least some praise for Nada Conrade—whose name, however, did not appear in the advertising. The Auckland *Star* critic was kinder,

“The Test,” a four-reel feature drama, which was recently showing at some of the Auckland picture

theatres, is entirely a local production, and, as such, compares very favourably with imported pictures. Taking it all through “The Test” merits the popularity which it is undoubtedly achieving wherever shown. The theme is entirely unusual, and the climax to the story positively strikes a new note, there being nothing of the old, old “reconciliation” touch about it. Those parts of the picture which show the lost party struggling for very existence in the meshes of supplejack vine; and, later, the scenes in which the ne’er-do-well and the girl die from exhaustion, exposure and hunger, are weirdly realistic. The bush scenes were filmed in the Waitakere Ranges.<sup>5</sup>

Or was it the Forty Mile Bush?

An American film of the same name and starring Mary Pickford was shown around the country later in 1916, but the New Zealand film was not shown outside Auckland and is, perhaps mercifully, lost.

Nada Conrade next appeared in Sydney.

---

1 *Sun* (Christchurch) 1 April 1916.

2 *New Zealand Herald* 15 April 1916

3 *New Zealand Herald* 18 April 1916.

4 *Observer* 1 April 1916.

5 *Auckland Star* 29 April 1916.

## Amusements.

## KING GEORGE THEATRE

COMMENCING MONDAY NEXT,  
AND ALL THE WEEK.

A GREAT LOCAL PRODUCTION,  
Produced in Auckland by  
**RAWDON BLANDFORD.**

A THRILLING DRAMA OF THE  
N.Z. BUSH,  
IN FOUR ACTS.

## THE TEST,

Featuring RAWDON BLANDFORD, who  
plays the role of MILES WESTON, the  
English Ne'er-do-well.

A vividly realistic Picture-Drama of com-  
pelling interest and force, that grips and  
holds you from the first to the last scene.

Suggested by Wm. Satchell's poem, "THE  
BALLAD OF STUTTERING JIM."

Then Jim he told how he slunk from the  
swamp.

For he dreaded to die alone;  
And he came to the girl, where she sat by  
her dead,  
With her face set still as a stone.

AN EXCEPTIONALLY ORIGINAL STORY  
TOLD IN A MOST REMARKABLY  
REALISTIC MANNER.  
BEAUTIFUL SCENERY, CONVINCING  
ACTING.

TIMES PICTURES WILL COMMENCE  
SHOWING:—

## DAY SESSIONS:

BLACK BOX—11 a.m., 2 p.m., 5 p.m.

THE TEST—11.30 a.m., 2.30 p.m., 5.30 p.m.

MRS. PLUM'S PUDDING—12.30, 3.30, 6.30  
p.m.

EVENING SESSION, with Full Orchestra  
will commence:

BLACK BOX—7.45 p.m.

THE TEST—8.15 p.m.

MRS. PLUM'S PUDDING—9.15 p.m.

Owing to the great expense incurred in  
securing the EXCLUSIVE RIGHTS for  
THE TEST and MRS. PLUM'S PUDDING  
it is unavoidably necessary to make during  
the week this programme is showing

AN INCREASE IN PRICES:

STALLS, 6d; CIRCLE, 1s. Children, Half  
price.

### Chapter 3: Sydney

The first record of Nada Conrade in Australia is on 1 March 1917, in the *Lone Hand*, a monthly Sydney magazine of literature and poetry published between 1907 and 1928.

Miss Nada Conrade is a beautiful New Zealand girl who has recently come to Sydney. She is very ambitious to try her luck on the stage, and her lovely appearance alone should be a guarantee of success. She is studying singing, and working very hard. I believe people who have heard her consider her singing voice quite wonderful.<sup>1</sup>

There is a similar unreferenced clipping among her papers at the Auckland Museum Library,

Nada Conrade, a native of Wellington (N.Z.), and well known through her appearance in different Australasian-made pictures. Miss Conrade played the name-part in Alexander Wilson's drama, "Sybil." Another production in which she was featured was Rawdon Blandford's 5000ft. film, "The Test." Latterly she has been working with E.H. Longford, and will be seen as Hazel Burton in that producer's "The Church and the Woman"—taken in Sydney, and shortly to be released.<sup>2</sup>

Another clipping, relating to "The Church and the Woman," claims,

Miss Conrade has made seven other appearances on the screen, always playing leading roles, but this makes her first appearance in Australia, and we sincerely trust it will not be her last. Miss Conrade is blessed with a beautiful face and figure, and these are well backed up with a most striking personality and charming manner, as well as "common-sense," which quality well defends

her tender years. Her fine appearance alone must bring her immediately and favourably before the public eye, and she will meet with great success should she be ever so fortunate as to visit the land of dollars.<sup>3</sup>

Either she had made other movies in New Zealand (among them one called “Sybil” of which I can find no record), or this was show business hype. But which was it?

In July she was promoting the cosmetic “Ven-Yusa cream” in Melbourne newspapers and the advertisement mentioned her role in the movie, “The Church and the Woman,”

MISS NADA CONRADE, who so highly eulogises Ven-Yusa as the most perfect preparation for a sensitive skin, is the type of beauty that one reads about in books, where the heroine creates a sensation as she walks through the streets. As truth is stranger than fiction, Miss Conrade, wherever she goes, is followed by admiring glances and eager interrogations as to who she is. She is a New Zealand girl who came to Australia to act in pictures, and will shortly be seen in “The Church and the Woman,” a strongly cast photo play with Mr. Harry Roberts in the leading part. Miss Conrade, speaking of the superiority of Ven-Yusa Cream-de-Luxe for the preservation of a perfect complexion....<sup>4</sup>

The Sydney *Newsletter* announced on 7 July, ““The Church and the Woman,” a new film, constructed in Sydney by local celebrities (Mr. H. E. Roberts and Miss Conrad are the principals), is to be released next week.”

**BEAUTY'S FAVOURITE**

**VEN-YUSA CREAM PRESERVES THE  
BEAUTY NATURE HAS BESTOWED.**

**MISS NADA CONRADE**, who so highly esteems Ven-Yusa as the most perfect preparation for a sensitive skin, is the type of beauty that one feels about in books, where the heroine creates a sensation as she walks through the streets. As truth is stranger than fiction, Miss Conrade, whenever she goes, is followed by admiring glances and eager interrogations as to who she is. She is a New Zealand girl who has come to Australia to act in pictures, and will shortly be seen in "The Church and the Woman," a strongly real photo play with Mr. Harry Roberts in the leading part. Miss Conrade, speaking of the superiority of Ven-Yusa Cream de Luxe for the preservation of a perfect complexion, writes as follows:

Dear Sir,

"Ven-Yusa Cream is the most perfect preparation I have ever used. I shall recommend it whenever I can. My skin is very sensitive and I have to be very careful in choosing perfumes and creams to use for theatrical makeup. Ven-Yusa is the last essential of the perfect toilette."

Yours sincerely,  
*Nada Conrade*



**VEN-YUSA**  
*Cream de Luxe*

VEN-YUSA is a gentle, soothing, natural and refined skin cream and complexion preserver. Its gentle action results in a clear, fair skin, giving Ven-Yusa its wonderful beauty difference from ordinary toilet cream.

**DAINTY SAMPLE JAR.**  
SEND THIS COUPON and Two Stamps to the Manager, VEN-YUSA, 115, Market Street, Melbourne, or to the Manager, VEN-YUSA, 115, Market Street, Melbourne, or to the Manager, VEN-YUSA, 115, Market Street, Melbourne.

The Ven-Yusa is not to be given away, retained or resold, either at Wholesale or Retail prices. It is the property of the Ven-Yusa and Ven-Yusa, and is not to be used for any other purpose than that for which it is intended. Price per jar 1/6.

Argus (Melbourne) 8 June 1917

In fact the first showing was a private screening on 19 September. Sydney's *Sun* film critic nit-picked fussily,

"The Church and the Woman" is an original melodrama of present day life, the action of which

passes, save for a brief spell in a country town, in Sydney. It is not to be expected that (it) will set the harbour on fire. (Its) chief interest lies in the fact that (it is a) maiden effort in an art which once we begin to cultivate it seriously ought to flourish as well in Australia as it now does in America. But obviously the first step in the direction of placing the art of play-making on an indigenous footing should be the importation of a director or two accustomed to turning out films of the American standard. There are a hundred and one structural and technical faults in "The Church and the Woman," which such a producer would have obviated. Many are so strikingly apparent that the wonder is they should have passed unnoticed.

As for the story, the subject is one that lends itself readily to dramatic treatment. The sister of a young priest, fresh from a convent, meets Dr. Burton, who had been a playmate in earlier years, and the pair fall in love with each other. Burton being a Protestant, the girl's father will not consent to their marriage. He forbids Burton the house, and employs one Mike Feeney to spy on his daughter's movements. In a quarrel about payment Feeney kills the old man, and Burton is convicted of the murder and sentenced to death. Haunted by the spectre of the dead man, Feeney, in drunken fright, is knocked down by a motor car, and in hospital confesses his guilt to the priest. Recovering from his injuries, Feeney is content to let Burton hang, and holds the priest silent under his confessional vow. In this dilemma the priest saves Burton by denouncing himself as the murderer—a white lie, which gives Feeney time to take his courage in both hands, plunge a knife into his heart, and with his dying breath clear the priest, who forthwith makes amends for the evil wrought by his bigoted parent by uniting the parted lovers.



The first discrepancy that strikes the discriminating spectator, is that the presbytery, unlike the parsonage, is not customarily a home for the members of a priest's family as in this case, his father and sister. The second is that the Feeney type of character is altogether alien to Australian soil, if, indeed, it have a home anywhere. As a matter of fact, Feeney is not an original creation; the character is lifted bodily—silk hat and all—from those forgotten plays of Dion Boucicault's, in which the crawling, despicable, Fenian informer or process server figured. Mr. P. J. O'Neill plays the part so well as to give one the impression that it is by no means new to him. Indeed, the prominence given the character in the story suggests that the drama might be more appropriately entitled "The Church and the Man." Feeney is the pivot on which the plot turns. That the detectives should have overlooked his connection with the murder of Shannon is no credit to their intelligence, but, of course, such things can happen in real life, as in fiction. As regards production there are many openings for criticism. Pictorially the play is featureless, yet few of the world's cities are richer in scenic beauty than our own. The exteriors lack imagination and artistic value; they are restricted, and patchy. Some even suggest topographical liberties, as, for example, when a slice of the Botanic Gardens is borrowed to give decoration and spaciousness to the grounds of a suburban villa. In following the action the spectator gets no sense of location or direction. For all he knows the presbytery, Dr. Burton's, and Feeney's ivy-covered rock may lie in the same block, or widely separated.

The interiors, too, are Spartan in their simplicity. The whole action of the play so far as the presbytery is concerned, takes place at the foot of the hall stairs, of which only a few steps are visible. There is not a door or

a window to lend variety to the picture. The characters come and go from and into the void after the manner of spooks. Even the priest has to spend his night of "wild devotion" (as the bill words it) here, with the floor as prie dieu. Similarly at Dr. Burton's house, there is but one interior for all scenes—a still smaller hall space, also devoid of interest. The result is at times an uncomfortable sense of crowding. In the sub-titles, where colloquial language would seem the proper and natural thing, we read such stilted expressions as, "I will hasten to tell him," or, when the doctor voices his delight at the prospect of seeing an old playmate, "With your permission I will accompany you home and renew the pleasure of your brother's acquaintance." The Benediction service is a crudely-handled scene, and as it has no bearing whatever upon the plot it were wiser to cut it out. Indeed, the whole church scene is paltry, its only *raison d'être* is to show the priest's sister slipping out after the sermon to meet her lover, and a sub-title would suffice to state the fact.

If space permitted one might indicate other directions in which the services of an experienced director would have been invaluable in knitting the incidents of the play, and making them consistent and plausible. Nine heads, for instance, do not constitute a jury of 12, a marriage is generally celebrated in the presence of one or more witnesses, and the bridegroom ought not to be allowed to search his pockets for the wedding ring after the ceremony, and slip it on to the bride's linger as an after-thought. Questions of deportment are also involved. Should a quiet, elderly gentleman carry his crook walking stick wrong end up unless he wishes to be thought absent-minded or frivolous? Is it good manners for a convent girl to remain seated while a nun stands addressing her? Is it fear of catching cold that impels

detectives to keep their hats on in other peoples' houses? These, to be sure, are small matters, but one has to reckon with them in the general composition of a good picture. Mr. H. R. Roberts heads the cast of players, which includes Miss Lottie Lyall, Miss Nada Conrade, Messrs. Percy Walsh, Boyd Irwin, and J. P. O'Neil. On the whole the acting is very good.<sup>5</sup>

The film was released for public viewing in midoctober and the press releases were effusively standard,

Seldom has greater heroism and self-sacrifice been exemplified than that displayed by the Rev. Darcy Shannon a young Catholic priest. It appears that the priest's sister, Eileen Shannon, fell in love with a medical practitioner, Dr. Sydney Burton, a Protestant. The father of the girl, John Shannon, sen., a bitter opponent of mixed marriages, forbade his daughter from receiving the attentions of the doctor. Suspecting that he would endeavour to hold clandestine meetings with his daughter, the father employed an agent to secretly watch the couple. The girl appealed to her brother, the young priest, who, although he admired the doctor, could not possibly consent to a union outside their own faith. This love of a Catholic girl for a Protestant man resulted in a terrible tragedy, and the wonderful sacrifice that the Rev. Father Shannon made for his Protestant friend and his fidelity to his faith will be unfolded at the Wondergraph Theatre in "The Church and the Woman" on Wednesday next.<sup>6</sup>

Back in New Zealand the *Thames Star* informed its readers, "Nada Conrade and other well-known players are in the cast. Nada Conrade is a native of Wellington. She has been in several Australian Pictures, which have not been here yet."<sup>7</sup>



NASA CONRADE IN "THE CHURCH and THE WOMAN."

## HIPPODROME THEATRE

commencing

FRIDAY, JANUARY 11th, 1924

The Heart-to-Heart Photoplay:

# The Church and the Woman

Featuring **H. R. ROBERTS**

As REV. FATHER SHANNON

Supported by a Powerful Cast

Treating with the Questions

Should a Catholic Marry Outside His or Her Faith?

Do you believe in eternal punishment?

Has a Father a right to separate his Daughter from the man of his choice because he did not believe in eternal punishment?

Should a girl give up the man she loves because of his religion?

Would a Priest be punished if he were driven out of his faith?

Should a Priest reveal, in the interests of justice, the secrets entrusted to him in his sacred office?

What was the Priest's duty?

To tell a secret which came to him under the holy seal of confession, and cause the guilty man, to let the innocent man suffer?

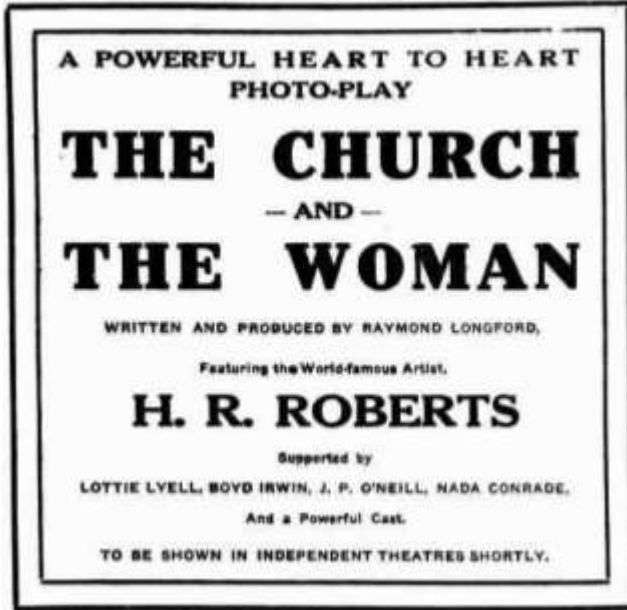
Was the innocent man put forward by Father Darcy's position?

As a Priest of the Catholic Church he would not speak the words that would absolve the guilty man, and so he would be cruel and allow an innocent man to die a bitter death, or die the agonizing death he made and might his wife suffer.

THESE QUESTIONS ARE ANSWERED IN

## The Church and the Woman





The Sun (Sydney) 2 September 1917.

Lawsuits dogged the film. The producer, Humbert Pugliese, was sued by the producer of “The Monk and the Woman,” the author of the novel *The Priest’s secret* sued Pugliese for adapting his work without permission, Pugliese sued a company for producing a film called “The Church and the Nun” and the cinematographer sued Pugliese for unpaid wages.

Nonetheless the film was a box office success. It is now lost. Nada Conrade continued advertising Ven-Yusa cream throughout 1917 and in 1918 began promoting Rexona soap in a number of newspapers in Australia and New Zealand.

“Miss Nada Conrade, one of the most beautiful and striking New Zealand girls who ever visited Australia, is a favourite on the moving-picture screens....”

**MISS NADA CONRADE is a Beautiful  
REXONA Girl.**



Miss Nada Conrade, one of the most beautiful and striking New Zealand girls who ever visited Australia, is a favorite on the moving-picture screens. This charming New Zealander is a true Rexona girl, and writes us the following letter:—

Dear Sirs,—  
May I become a member of your popular Rexona Beauty Club? I use nothing but Rexona. Rexona Soap I find invaluable for my hair, complexion and teeth, and I found Rexona Ointment as good as any doctor, when lately I severely cut my knee and shin in slipping on the rocks near our house. Please let me hear as soon as you can the good news of my election to Rexona Club.

I remain,  
Yours sincerely,  
(Sgt.) NADA CONRADE.

Miss  
NADA  
CONRADE  
(From a photo).

**GIVES NATURAL BEAUTY TO SKIN & HAIR.**

That natural beauty of skin and hair which cannot be imitated can be obtained by regular use of Rexona Skin and Facial Soap. Ordinary Toilet soaps do not exert this influence. Many of them contain free alkali, which tends to dry the skin and destroy its delicate texture. Even the best of such soaps can only cleanse; they cannot heal and protect the skin. Rexona Soap contains the same soothing, healing, antiseptic balsams as Rexona the Rapid Healer, the value of which in the treatment of skin affections is known throughout the world. Simply use Rexona Skin and Facial Soap regularly once or twice a day, and see if it does not quickly soothe and cleanse the pores, lessen the tendency to pimples, and leave the complexion clear, fresh and rosy. Price 1/- per tablet.

**Rexona**  
SKIN & FACIAL  
MEDICATED SOAP

Bulletin 28 Mar 1918.

In 1918 she was in the caste of JC Williamson's Royal Comic Opera Company which brought "Mr Manhattan" and Gladys Moncrieff to Wellington in April.<sup>8</sup> They went on to Auckland and Christchurch.

# DESERT GOLD

Most Delicious and Refreshing of all Teas. Buy it!

---

**GRAND OPERA HOUSE**

THE HOME OF BRIC. MUSICAL COMEDY.

Director \_\_\_\_\_  
 Business Manager \_\_\_\_\_  
 Training Manager \_\_\_\_\_  
 Treasurer \_\_\_\_\_

**WELLINGTON**

**J. C. WILLIAMSON LTD**  
 JOHN F. FERRER  
 CHARLES H. HARRIS  
 & HARRIS

Commencing **FRIDAY, APRIL 5th, 1918**, FOR SEASON OF THREE NIGHTS

**J. C. WILLIAMSON Ltd. present**

THE ROYAL COMIC OPERA COMPANY, including Florence Young, in

## "MR. MANHATTAN"

A MUSICAL PLAY IN TWO ACTS

Book by Paul Thompson and C. R. Boyd      Lyrics by E. H. North and Ralph Roberts  
 Music by Herbert Talbot      Additional Numbers by Steve Hill and Philip Arden

### CAST OF CHARACTERS:

<p><b>MR. MANHATTAN</b> _____ (Of New York)</p> <p><b>Mrs. Lewis Green</b> _____ (The Well-known Melodist)</p> <p><b>ORCHIE</b> _____ (The Melodist's Servant)</p> <p><b>EARL TALLEY</b> _____ (Of George Gordon Street)</p> <p><b>HUGHY WASHINGTON</b> _____ (Friend of Mr. Manhattan)</p> <p><b>BURKE</b> _____ (Of the French Hotel)</p> <p><b>A FALSHIFFE</b> _____ (Of the Yard)</p> <p><b>GEORGE SMITH</b> _____ (The Lewis's Footman)</p> <p><b>WELLY</b> _____ (A Friend of Thomas Gwynne)</p> <p><b>HUGH HANLON</b> _____ (Larkin's Maid)</p> <p><b>BLAIR</b> _____ (Companion of the Night Magistrate, Treasurer)</p> <p><b>MADAME GONNETTE</b> _____ (Of New York)</p> <p><b>LA BELLE HELENE</b> _____ (Of New York)</p> <p><b>LA BELLE FLORENCE</b> _____ (Of New York)</p> <p><b>LA BELLE YVETTE</b> _____ (Of New York)</p> <p><b>LA BELLE SONS</b> _____ (Of New York)</p> <p><b>MADAME GONNETTE</b> _____ (Of New York)</p> <p><b>MR. FORTMAN</b> _____ (Of New York)</p> <p><b>VI. BOURGNEILL</b> _____ (Of New York)</p> <p><b>Mrs. Mrs. THERESIE GAY</b> _____ (Of New York)</p> <p><b>ADOLFE</b> _____ (Of New York)</p>	<p><b>IRVING ROBERTS</b> _____</p> <p><b>JACK WALTON</b> _____</p> <p><b>PHIL SMITH</b> _____</p> <p><b>HUGHY FISHBONE</b> _____</p> <p><b>CYRIL RICHARD</b> _____</p> <p><b>ALFRED ANDREW</b> _____</p> <p><b>WELLY HOBBS</b> _____</p> <p><b>HARRY BULLIFFE</b> _____</p> <p><b>SYD WEBBER</b> _____</p> <p><b>BILLY BOWEN</b> _____</p> <p><b>WOLFE WOLFE</b> _____</p> <p><b>FLORENCE YOUNG</b> _____</p> <p><b>HENRIETTA DREW</b> _____</p> <p><b>WIFE BERRY</b> _____</p> <p><b>SADA COCHRAN</b> _____</p> <p><b>HILLEN LUTTREY</b> _____</p> <p><b>WYNDIE HARRIS</b> _____</p> <p><b>LEAH FISHBONE</b> _____</p> <p><b>BOBBIE EVANSON</b> _____</p> <p><b>LONNY AMBLE</b> _____</p> <p><b>GLADYS HUNGRIFT</b> _____</p>
--	--

#### MUSICAL PROGRAMME.

ACT I.

1. Opening Chorus—"We are the Gaiety"  
Cyril Richard and Chorus Ladies
2. Solo and Chorus—"Remember me, Elizabeth"  
Earl Talley, Billy Downes, Cyril Richard, and Chorus Ladies
3. Duet—"I Want My Honey"  
Hughy Roberts and Stanley Ogden
4. Song and Chorus—"Things I Must Not Do"  
Hughy Roberts and Chorus Ladies

#### MUSICAL PROGRAMME—Continued.

1. Head Song  
Gladys Hungrifi and Miss Penock
2. Trio—"Take My Hair Down, Please"  
Gladys Hungrifi, Violet Yorks, Paul Harris
3. Duet and Chorus—"Stand in for Ted with You"  
Billy Downes and Cyril Richard
3. Finale

ACT II.

1. Opening Chorus and Duet  
(a) "By the Drinking Water"  
(b) "Go, Solo Duet"  
(c) "We Stand a Day"  
Gladys—Natty Harry—Downes—Edith Coffey
2. Song and Chorus—"Paradise"  
Cyril Richard and Ballet

#### MUSICAL PROGRAMME—Continued.

3. Song—"What Would He Say to Me"  
Gladys Hungrifi
4. Solo Duet  
Nitty Downes
5. Song—"You Don't Sit without a Bit of Love"  
PHL SMITH
6. Duet—"The Street of the Church"  
Hughy Roberts and Stanley Ogden
7. Duet—"Love is Impassioned"  
Earl Talley and England Roberts
8. Quartet—"See, Your Man"  
Paul Harris, Oliver Thomas, Edith Address, Jack Harris, and Cyril Richard
9. Duet—"We Want Your Man"  
Hughy Roberts and Chorus Ladies
10. Song—"All Lamented up and Down in the"  
Hughy Roberts
11. Duet

#### SYNOPSIS OF ACTS.

ACT I.  
Mr. Manhattan's Day in London.

ACT II.  
Township, France.

**CHARLES & WYNNE**  
 Authors and Authors arranged by  
**HELEN EVERETT**  
**ADRIAN AMADIO**  
**ALFRED ANDREW**



She promoted Rexona soaps while she was in New Zealand.

**MISS NADA CONRADE a beautiful Member of the Rexona Club**

The Rexona Club of Rexona Girls is now many thousand, all Rexona Girls are beautiful as beauty and Rexona go together so

Why not be a Rexona Girl too? **REXONA and REXONA SOAP** ensure that clear, fresh skin and beautiful hair, which go so far to give any girl that natural charm and beauty which is her rightful heritage.

To shampoo or wash the hair with **REXONA SOAP** is an easy task, but the results are startling. It leaves the hair in such a beautiful condition, the scalp perfectly clean and wholesome. The hair becomes light and fluffy, waving about the face in abundance, as beautiful hair should always appear. **REXONA SOAP** leaves a delicate perfume, penetrating the roots of the hair, which prevents greyness. A few shampoos with **REXONA SOAP** effectively remove every trace of dandruff or loose and falling hair. Ladies who use it for the hair say that **REXONA SOAP** is far better than any of the so-called hair tonics.

Miss Nada Conrade, one of the most beautiful and exciting New Zealand girls who ever visited Australia, is a favorite on the moving picture screens. This charming New Zealander is a true Rexona Girl, and writes in the following letter:—

"Dear Sir—

"May I become a member of your popular Rexona Beauty Club? I am writing you because Rexona Soap I find invaluable for my hair, complexion, and teeth, and I found Rexona Ointment as good as any doctor when lately I severely cut my knee and skin in slipping on the stairs near our house. Please let me hear as soon as you can the good news of my election to Rexona Club.

"I remain, yours sincerely,

"(Sgd.) NADA CONRADE."

Miss Nada Conrade (from a photo.)

**Who uses REXONA?**

"I," says Father, "for my feet I use it, when they are sore and swollen, so that I cannot get my boots on; I use Rexona, and the soreness disappears, and I can run and catch my train as sprightly as my neighbor."

"I," says Mother, "when I burn my fingers cooking all your dishes, and I use it for the children any time they burn themselves. I always keep it handy."

"I," says his brother, "it drives away my pimples and keeps my face from breaking, so that I can play my sport."

"We," cry the children, "all use Rexona; we are trained by Mother to get it on our scratches, and it always heals our sores when we have been in swimming. We always use Rexona."

Rexona, the Rapid Healing Ointment, in its unique triangular pot, is so familiar to the average household that it need not be described. The real, pale green ointment is significant of the pure herbs, gums, and extracts of which it is composed, and its antiseptic, healing, and soothing, balm, soothes, soothes, and soothes, and is indicated as the same principle as *St. John's Wort*, the *Rapid Healer*, the value of which in the treatment of skin disease, is famous throughout the world. Regularly use Rexona Skin and Facial Soap regularly, and you will be delighted with the improvement. Care for yourself and others will care for you.




Otago Daily Times 15 September 1919.

In August 1919 she became the face of Craven-Burleigh cream and powder.

**TRY THIS**  
**SIMPLE HOME BEAUTY COURSE FREE**  
RESULTS AFTER THE FIRST TREATMENT WILL SURPRISE YOU.  
25,000 Dainty Samples and Illustrated Lessons in Beauty Culture Offered Free to "Sunday Times" Readers.

To every woman who takes pride in her appearance, her complexion, the condition of her hair, eyes, etc., this recommendation is of wonderful interest. I have found an illustrated lesson of Beauty Culture lessons, specially devised for a Beauty Course, which will be sent FREE to any address.

This offer of a complete "Course" of home beauty treatment, attended with a magnificent free gift, will enable every lady reader to gain, without cost, practically the same benefits as would be secured by a personal visit to an expensive beauty specialist. When it is stated that the free gift takes the form of a supply of the wonderful Craven-Burleigh Face Cream and Face Powder, that have attained so much recognition in the world of feminine beauty, every lady reader will naturally be eager to accept it, and find something without limit of value a treatment which will effect an astonishing improvement in every the worst of complexions and the roughest hands and arms.



**MISS NADA CONRADE (From a Photo)**  
Basseter House, Cravenagh, North St. Hill,  
John Craven-Burleigh.

Four 50-cent tins of each of your excellent Face Cream and Powder, and another four without cost, the same perfect skin care and. I should esteem it a great honor if you can have in the best possible way to the precise recommendations of your suggestions.

Yours faithfully,  
**NADA CONRADE.**

**BEAUTY**  
**For the Asking**

It should be clearly understood that you place yourself under no obligation in accepting this offer. It is simply offered to estimate the extraordinary success of this wonderful achievement in beauty culture.

The newly-discovered and almost magical Craven-Burleigh Preparation, the substance of which are so generally admired by the public, is indeed a revolution in the art of Beauty Culture—a revolution that every woman will hail with delight—one that will turn the unlovely into beauty more rapidly in the course of the year.

Definitely capable to see an every condition, they are guaranteed to show results, and are perfectly suitable for every skin, no matter what the present state of the complexion, etc. When treatment is so readily available in the shape of a course of instruction, it is brought into existence with almost the free application of Craven-Burleigh Face Cream, and Face Powder, when the skin appears dull, faded, and even "tight," and which bring back all the natural complexion and softness.

When you have proved for yourself the remarkable results of Craven-Burleigh Face Cream and Face Powder, you can surely appreciate through your friends or direct, or FREE, about from the Proprietors:

Put the coupon below on white paper some and address as a postcard, or letter, and send this, together with 50 to some part of postage and packing, etc., and you will receive direct samples of Craven-Burleigh Face Cream and Face Powder by return post to your home.

(Address) JOHN CRAVEN-BURLEIGH,  
DEPT. 50, 30 RIVE STREET, SYDNEY.

<p><b>25,000 SAMPLES FREE</b></p> <p>I have arranged to distribute 25,000 Dainty Samples of JOHN CRAVEN-BURLEIGH'S Face Cream and Face Powder by return postcard. These readers of the exceptional merit of these Preparations. Individual will be sent free for at least 100,000 worth of treatment. When you have satisfied yourself as to their value, further samples, together with any other and other things, can be had from all chemists and druggists, or direct from JOHN CRAVEN-BURLEIGH (Dept. 50, 30 RIVE STREET SYDNEY).</p>	<p><b>Free Trial Coupon</b></p> <p>NAME <input type="text"/></p> <p>ADDRESS <input type="text"/></p> <p>CITY <input type="text"/></p> <p>STATE <input type="text"/></p> <p>POST OFFICE <input type="text"/></p>
---	---

Sunday Times (Sydney) 10 August 1919.

Perhaps these were lean times for Nada Conrade, but in late 1919 the Tivoli Theatre advertised,

**TIVOLI THEATRE**  
**WANTED—FOR—AS YOU WERE**  
 A musical Play to be Staged at the  
 Tivoli, Xmas,  
**The Six Most Beautiful Girls in Australia.**  
**Salary, £10 per week each.**  
 With a Contract for a Six-months' Engagement,  
**STAGE EXPERIENCE UNNECESSARY.**  
**BEAUTY, and BEAUTY ALONE, COUNTS.**  
 Each Lady Selected will be Trained for a  
 Stage Career.  
 Applications, accompanied by photograph and  
 description of applicant, stating when personal  
 interview can be granted, must be sent to the  
 Secretary, Harry Richards' Tivoli Theatre, Ltd.,  
 Sydney.

### BEAUTIFUL GIRLS' OPPORTUNITY.

The management of the Tivoli are being besieged this week. They are offering salaries of ten pounds a week, with a contract for six months, to the six most beautiful girls in Australia, for the production of *As You Were*, a musical comedy success to be staged as a Christmas attraction. It is their intention to find the six most perfect types of Australian beauties and place them on the stage. A girl need not boast of previous stage experience to qualify for a position. Her stage training will be in the hands of the Tivoli, who will see to it that she is thoroughly prepared for the stage. Applications are invited to be sent to the Secretary, Sydney Tivoli, accompanied by personal description and photograph.<sup>9</sup>

On 30 November came the announcement of the winners,

The Tivoli's search for beautiful girls is at an end, six ladies having been selected out of the 5000 applicants from all parts of Australia. Among the chosen few were three ladies who had previous stage experience, Lala de Beare, Nada Conrade, and Irene Aster. The newcomers to the Tivoli ranks will be given an opportunity of wearing gorgeous gowns and make their debut in "As You Were," the musical play, to be staged on December 13.<sup>10</sup>



**MISS NADA CONRAD,**  
one of the six beautiful girls to appear in "As You Were," at the Tivoli Theatre, Sydney.

The *World's News* (Sydney) 6 December 1919

Sydney's *Daily Telegraph* delightfully cynical report was picked up by the *Stratford Evening Post* in New Zealand,

**Beauty Spots in Town.**  
**£10 A WEEK FOR LOOKS.**  
**A PROBLEM OF THE STAGE.**

It seems that at least five thousand girls in Sydney, who were either born beautiful, had beauty thrust upon them, or had acquired beauty, were prepared to accept £10 a week and be starred and featured into the bargain!

Many were called, but only six were chosen, with an emergency six in case of need. And the job of getting down to that six has been causing a lot of trouble at the Tivoli lately. Photographs by post settled many fates: personal visits blighted the hopes of hundreds, and countless tears were shed. Till out of the thousand only 47 were left.

Somewhere about here (states the Sydney Daily Telegraph) the Tivoli authorities gave the affair best and called in artists Sass, Julius, and Carter to find the six. And after a three hours' struggle they found them.

The judging was carried out from the middle of the Tivoli stalls, and Beauty, in forty-seven pulsating bundles of alluring femininity—cold, coy, and shy; loving, bold, and demure; from classical to so-so; from the fairest of the fair to the darkest of the dark with dashes of red in between—took the stage with faltering steps.

Beauty takes a lot of coaxing, especially into borrowed frocks, and the first batch tripped before the footlights—plenty of amber; Mr Claude Flemming, Master of Ceremonies for the dangerous afternoon, insisted on that—posed, smiled, swayed, and floated off again. Batch succeeded batch, and then thirty remained.

More weeding narrowed the thirty down to eighteen, and the exhibition officially started. For the eighteen had discarded the borrowed frocks, and the scene lost its kaleidoscopic appearance. They arrived in charming blushes, filmy camisoles, silken bloomers, and faery stockings.

The only additional barricades the artists put up were large cigars, and they retired behind the smoke and their pads and reduced these things of beauty and joys for ever to so many cold pencilled figures.

As the girls grew tired and more used to themselves, they began to look really pretty, and unsuspected attractions were revealed. And the prettier they looked the harder the artists figured.

It was getting exciting. They went up to the front row of the stalls; they marched the wearied girls up and down; sent them, out for a rest; brought them back again; walked them about in pairs; singly; up and down till the stage resolved itself into a hopeless, glorious tangle of bewitching legs and dimpled arms—then out of the ruins rose the pretty winsome Six—I. Astor, H. Griffith, N. Conrade, A. Barbour, S. Quist; all local girls. And an alluring six they were—you wondered where they came from; how the artists found them; but there they were, and they were worth the beholding.

Then the emergency six were selected from the disappointed remainder, and the artists sat back and sighed—contentment over a task done well.

Slowly the maidens marched off the stage; sadly and gladly they picked up their clothes, and were lost, in .. the gloom at the back; like the Arabs, they had folded their tents, and as silently stolen-away... And all was peace.

The selected six will appear in the Tivoli production, "As You Were," in December as show girls. Their engagement is for six months.<sup>11</sup>



"THE SIX TIVOLI BEAUTIES APPEARING IN AS YOU WERE, PHOTOGRAPHED AT COOGEE"  
*Sunday Times* (Sydney) 21 December 1919.





In early 1920 Nada was promoting cosmetics in many Australian newspapers. In February “As You Were” went to the Tivoli Theatre in Melbourne and *Table Talk* devoted a whole page to the “Six beauty girls appearing in ‘As You Were’ at the Tivoli”.



*Six Beauty Girls Appearing in "As You Were" at the Tivoli*

*Table Talk* (Melbourne) 1 April 1920. Nada at lower left.

In the Auckland Museum collection there is a much-creased portrait of Nada, taken in Sydney on 20 June 1920, on which she wrote, "With tons of Luck & Love Always, From Your Sister Olive". Aubrey must have kept it folded in his wallet.



Auckland Museum PH-1996-26-19

*Table Talk* went on to Perth in September 1920. In March 1921 she was singing at Fuller's Theatre in Sydney; the *Sydney Sun* noted,

An exceptionally strong bill was introduced at Fullers' Theatre yesterday, when five vaudeville items and a revue were offered. Heading the vaudeville acts was Billy Elliott, the American blackface star, whose work found great favor with audiences at both afternoon and evening shows. Another star attraction was that of Helen Charles society entertainer and child mimic. She is playing a farewell season here prior to leaving for America. Other vaudeville turns were supplied by Ray De Viere, Lloyd and Raymond, and Marshall and Graham. Fullers' American Revue Company, with Ward and Sherman in command, presented a one-act musical melange entitled, "The Isle of Perpetual Youth". Briefly, the story is of a yachting party, who land on an island somewhere in the Pacific, whence flows the spring of perpetual youth and where the coinage takes the shape of a bongoola egg. The show gives capital opportunity for Ward and Sherman to work off brilliant comedy, and they are ably supported by Harry Burgess, Les Warton, Billy De Wilfred, Kathleen Shearer, Nada Conrade and Curly Sherwood. The musical numbers are produced by Dorothea Tointon, and while the company can stage revues of the same standard they are likely to pack the theatre....

Miss Nada Conrade, the mezzo-soprano with the New American Revue Company at Fuller's Theatre, is a New Zealander by birth. She has appeared in several film productions, and was a member of J. C. Williamson's Royal Comic Opera Company. She is the possessor of a delightful voice, and will be heard in some exceptionally fine numbers during the revue season.<sup>12</sup>

In May 1921 Nada Conrade was chosen for a principal part in a new film,

Barrett's Australian Films are now working solidly on their second local production, which is an adaptation of a widely-read novel by an Australian authoress. The principal roles will be portrayed by Nada Conrade, Vera James, Roland Conway, Gerald Harcourt, and others according to present plans. W. Franklyn Barrett, producer and cinematographer, will look after the production end. The first effort, *A Girl of the Bush*, has proven an instantaneous success, and is at present screening simultaneously at a number of city and suburban theatres.<sup>13</sup>

Probably the biggest set ever used in an Australian film was photographed in a scene for the second of the Barrett's Australian productions being staged at the Rushcutter's Bay studio by W. Franklyn Barrett. It comprised three elaborate rooms in a mansion, and will last exactly three minutes when flashed upon the screen. The stars of this piece, which will probably be released under the title of *Know Thy Child*, are Nada Conrade, Vera James and Roland Conway.<sup>14</sup>

There was a private screening at the Tivoli in Sydney in early September,

## **Know Thy Child**

### **Australian Film Production**

The Governor and Dame Margaret Davidson were among those present at the Tivoli Theatre to-day on the occasion of the private screening of the Australian film, "Know Thy Child." This is the second production presented by Barrett's Australian films, and is acted entirely by Australian performers in an Australian setting.

The photography is capital, and if the story is daring and rather improbable, the picture is well presented, with a capable cast and beautifully mounted. An appropriate musical programme was supplied for the screening by the Tivoli Orchestra.

“Know Thy Child” deals with the old social problem of the unwanted child from a new aspect. It is the story of a young commercial man, Ray Stanford, who while on a visit to the Willingbar branch of McGibb, Henton, and Company, betrays one of the village inhabitants, Sadie McClure. Returning to Sydney, he forgets all about her, marries Dorothy Graham, daughter of the managing director of the firm, and in later years becomes head of the concern himself. By a strange trick of fate, his own illegitimate daughter becomes his confidential clerk, and some unpleasing complications naturally follow. His own marriage has been childless, and his wife, a great social worker, has been endeavoring to influence the Government to declare as bigamous all marriages contracted by persons, who at the time, were morally pledged to others. The problem is straightened out by the death of the girl clerk’s mother, and the girl enters the home of Mr. and Mrs. Stanford.

Roland Conway as Ray Stanford acted a difficult part with credit, and Miss Nada Conrade as Dorothy, Miss Vera James as Sadie, Miss Lotus Thompson as Aileen, the girl clerk, and Harold Harcourt as Geoffrey Dexter were well placed in their respective roles.<sup>15</sup>

Vera James, who had also starred in Franklyn Barrett’s “Girl of the Bush,” recalled the making of the film in recorded interviews in the 1970s.<sup>16</sup> Her brother Fred James said, “Obviously Roland Conway and Nada Conrade and Vera James got equal billing on the thing. When the billboards came out Vera wasn’t on the billboards. It was Nada Conrade with ospreys in her hair and Roland Conway in evening dress.”



The Sun (Sydney) 8 October 1921.

The Sun’s film critic fussed again,

Periodically the cry is raised—Why not give us Australian pictures? The echo of the last outburst has scarcely yet died down. Parliament recently increased the duty on imported pictures solely for the purpose of encouraging local producers to create a standard in screen plays that would reflect the life and atmosphere of this sparsely-settled continent; that would inspire our youth with love and reverence for the early pioneers—men and women—who by their courageous and indefatigable labor won this fair land for civilisation; that would, in short, help to foster the growth of a healthy Australian sentiment in our young people.

Curiously enough, this national and praiseworthy outlook, shared alike by politicians and the public, makes little or no appeal to the producers of Australian pictures. With few exceptions, the local producer prefers to handle an age-old story of the sex or “problem” kind, just the sort of picture, in fact, which moralists complain

about, and which the Commonwealth censors are doing their best to keep out of the country. And, as the Commonwealth censors have no jurisdiction over pictures produced in Australia, the local producer gains an advantage over his American competitor in the same line of pictures.

A case in point is Franklyn Barrett's "Know Thy Child," showing this week at the Lyceum. The scenes are laid in Australia, but the theme belongs to no age or country. The story, written by Elsie M. Cummins, centres about a young storekeeper, who, having seduced a country girl, forgets his promises, returns to the city, marries the daughter of his employer, and years later attempts the seduction of his natural daughter, who by a devious chain of circumstances, has become his confidential secretary.

The plot, in its main lines, is feasible enough, and it differs from endless plays of the kind only in the repellent twist which brings the father into juxtaposition with his daughter, with no suspicion on either side of their relationship. There is a good deal of padding in the picture, which has its dull moments owing to the footage wasted on unimportant details. Technically, the production measures up to the average for local products. The titles are brightly written, and the acting is creditable all round. The leading roles are in the hands of Roland Conway, Vera James, Nada Conrade, and Lotus Thompson. But is it worth-while?

The *Sunday Times* liked it.

## **KNOW THY CHILD**

### **Fine Australian Photoplay**

Showing at the Lyceum this week is a picture of which all good Australians may well be proud. Know Thy Child, with Vera James, Nada Conrade, Gerald Harcourt, and Louis Thompson in principal roles, made a strong impression at the initial screening yesterday.

The drama is cleverly told and shows no lack of technique. The plot centres on the well-known sentiment, "To err is human; to forgive, divine."

The film cannot be accused of any lack of humanity. It tells of a girl who loved unwisely. It tells, too, of the handsome lover who smiled, and passed on, and forgot. Then there is a wife who blighted her own life by effecting a divorce from a man she loved; and, lastly, there is the dainty, nameless girl who proved that every father should know and love, and do justice to, his child.

This is a film with a purpose, and it holds through its human appeal and entertainment value.

Some fine glimpses of local scenery are introduced, and we can easily recognise that Narrabeen has been chosen for one of the locations.

Would it be possible, do you think, for any man to fall in love with his own daughter? And, knowing the girl of his heart to be such, what would a real man do? Ray Stanford, in Know Thy Child, answers both questions satisfactorily.

The Lyceum Orchestra, under Mr. Emanuel Aarons, renders delightful incidental music. This conductor fits the music to the mood; his selections never grate. They are attuned to the action and help to create atmosphere.<sup>17</sup>





Her third film must have been made at about the same time. Beaumont Smith's "The Gentleman Bushranger" was shown at Bowral, where it was made, at the end of 1921 and generally released in March 1922.<sup>18</sup> Nada's part was minor, and though the film was shown in Wellington, Auckland, Christchurch, Dunedin and Hokitika during 1922, her name was never published in association with advertisements or reviews.

**" 30,000 OUNCES OF GOLD STOLEN ! "**

The whole of Australasia was amazed at the daring hold-up of the Gold Escort and the shooting of four policemen.

"Who did it?" was the excited question.

"Why, **THE GENTLEMAN BUSHRANGER**, of course!" was the answer of the wise ones.

But, somehow, we don't think he did, **BECAUSE—**

There are 1001 Thrills, Sensations, Touches of Real Heart Interest, Flashes of Comedy, and Moments of Scenic Grandeur in

**BEAUMONT SMITH'S Out-of-the-Ordinary Australian Photoplay Romance,**

**" THE GENTLEMAN  
BUSHRANGER. "**

Played by a Powerful Cast, Headed by Australia's Champion Horsewoman,  
**DASHING DOT M'CONVILLE.**

She gallops like a demon, rides like a cowboy, jumps like a kangaroo, fights like a wild cat, and though she's just a slip of a girl, she loves like a grown-up woman.

**THE GENTLEMAN BUSHRANGER** was a Thief, and Stole—a Woman's Heart.

**£1000 REWARD FOR HIS CAPTURE, TOGETHER WITH HIS GANG,**  
Consisting of

A White Boy (aged 12), Known as **TUFFY**,  
A Black Boy, Known as **JIMMIE PANNIKIN**,  
A Yellow Dog, Known as **JACK**.

Four Outlaws Who Would Steal Anything from Bullion to Bones.

*Evening Post* 20 January 1922.

The press releases were of course effusive: this in Wellington's *Evening Post*,

**"THE GENTLEMAN BUSHRANGER."**

At the Paramount and Artcraft Theatres, commencing next Friday, Mr. Beaumont Smith will present his latest Australian production, "The Gentleman Bushranger." This fine feature, it is claimed, can take its place amidst the world's best films. The story is well carried out and

holds up to the end, the interest never flagging for a second. The photography is excellent, and magnificent scenery is embodied in the film, taken amidst the mountainous country of Australia. It is quite evident some beautiful scenes are depicted. All the best of Australia's screen talent are seen in congenial roles, and Miss Dot McConville, Australia's champion horse-woman, will make her first appearance in New Zealand. The story of the film has been taken from Roderic Owen's "A Stripe for Trooper Casey."<sup>19</sup>

Two and a half weeks were spent on location in Bowral and Berrima and the *Southern Mail* (Bowral) loved it,

## **The Gentleman Bushranger**

### THE LOCAL PICTURE

The photoplay, *The Gentleman Bushranger* attracted large audiences at Mittagong and Bowral at the beginning of last week, more especially at Bowral, where on Monday night the large accommodation of the Empire Theatre was taxed to its utmost. The reason was that the photo-play was principally made in the Berrima District. The able general in the moving picture world, Mr Beaumont-Smith, recognised the beautiful scenery with which this district abounds and utilised it for his production with advantage. Included is a very fine view of the Fitzroy Falls, into which the photographer has worked coloring, adding somewhat to its magnificence.

The plot is well laid. Richard Lavender and Kitty Anson (the hero and heroine) are passengers on board a sailing ship bound for Sydney harbor. The vessel is manned by a crew of roughs. Lavender protects the ship's boy (Billy) from the infuriated captain, and in a fight up aloft the latter falls to the deck mortally wounded. Lavender is told by the mate that he will hang for it when the ship gets to port, but on reaching the

harbor he makes his escape, taking Billy with him, and they seek the solitude of the bush. Joined by a black boy, they search for gold. Kitty has taken up her home on a selection and, being born in the saddle, makes many tours of the bush. In one of them, she comes across her friend working his mine, just about the time that he has discovered gold. In the meantime the mate of the ship, who has become the landlord of a country inn and employs a gang of bushrangers, ascertains the whereabouts of Lavender, and puts the police on his track. There is £500 reward offered for his capture. Kitty beats the mate in an exciting race over fences to take out a miner's right, and afterwards works the mine, assisted by Billy and the black boy. Lavender is hunted by the police, and numerous "stick-ups" and the robbery of gold from the mail coach are credited to him. He is even accused of stealing the bones of the Chinaman's grandfather. In the end, The Gentleman Bushranger recovers the stolen gold, unmasks the mate and his gang, and justifies his own actions in the eyes of the law.

Many sensational incidents are introduced. One of them is when Lavender, riding across the rocks at the top of the Fitzroy Falls, with a fine view of the surrounding country notices the wounded black boy's smoke signal for help, and races to the rescue of Kitty and Billy entombed in the mine. There are also numerous amusing incidents, and generally The Gentleman Bushranger has provided Mr Beaumont Smith with his best production – if not the best Australian production.

The caste is an excellent one. Of the principals, Mr Ernest Hearne capably takes the part of Richard Lavender, while as Kitty Anson, Miss Dot McConville—the young Australian horsewomen—proves herself a queen in the saddle and also shows much ability as an actress.

Local interest was centred in Mr Claude Terry, who takes the part of the Superintendent of Police with the dignity becoming such a high official, and in Mr Fred Read, who handles the ribbons of the mail coach like an old veteran.<sup>20</sup>

The *Sun*'s film critic considered...

... it suffered from careless dressing and unemotional acting. The bobbed-hair and short skirt period requires very careful mixing with the emigrant sailing ship era; while the incongruity of the latest patterns in Sydney caps and uniforms seen in pursuit of bushrangers is liable to distract the audience's attention from the realism of the play....<sup>21</sup>

The film is presumed lost.

In May 1922 Nada attended a charity "Cretonne dance" at the Wentworth Café as "The Girl of 1940" and won the prize for the best costume.<sup>22</sup>

So many beauties floated, billowed or swashbuckled at the Cretonne dinner-dance at the Wentworth in aid of St. Margaret's Hospital the other night that a really plain girl of the pre-war period would have been positively eye-soothing.... Nada Conrade, a Tivoli *charmeuse*, showed a total disregard for the scientific statement that the earth is growing colder every year, and as "a.d. 1940" wore an arrangement in black and white that looked like an advanced fashion note of the Ostend bathing season. It was an affair of long black stockings, knee breeches, some top-hamper that ended about the armpits, a short bat-shaped cape from shoulder-blade to shoulder-blade, and a hat that looked like a newly-hatched aeroplane.<sup>23</sup>

Miss Nada Conrade, the Tivoli beauty girl, dipped into the future, and evolved a vision of the girl of 1940. She

rightly won the prize for most original costume. The dress consisted of wide knickerbockers, flyaway cape, windmill hat, and cane, and was made of black cretonne, striped with white, with scarlet flowers.<sup>24</sup>



**MISS NADA CONRADE**

At the recent "Cretonne Dance" held in the interests of St. Margaret's Hospital, Miss Conrade won the prize for the "most original" costume. She represented "A Girl of 1940."

(Photo: Leighton Studios.)

*Sydney Mail* 14 June 1922.



"A GIRL OF NINETEEN FORTY"  
Auckland Museum PH-1996-26-19.





A week later, in Rockhampton, Queensland, she would judge the competitions at another cretonne ball, as a member of the O'Connor Opera Company,<sup>25</sup> which opened in Queensland in July.

Then she was back in Sydney in September with "The Arrivals of 1922"—performers of "Vaudeville and Review: A Joyous Jamboree of Jazz, Jinks and Joviality".<sup>26</sup> The reviewers wrote that she provided "good work" and "looked very well in Spanish costume". The advertisement said it was "100 percent faster, funnier, brighter, girlier, and more tuneful than any other show in Sydney".

### **THE ARRIVALS OF 1922**

"The Arrivals of 1922" is said to possess a completeness of vaudeville production hitherto unknown in Sydney, and the forty artists that compose the combination, and will be responsible for the 150 minutes of unceasing fun, must of necessity be of more than ordinary merit.

The aim of the director (Mr. Reg. Wykeham) is to offer an entertainment that will afford a plenitude of laughter in an atmosphere of delightful and haunting melodies and novel terpsichorean features. For some weeks past Mr. Spencer Barry, the producer, has been busy putting the finishing touches to the production of the opening revue, "All Ashore" and the vaudeville programme that is to follow. A complete change of bill is announced weekly. A large orchestra of picked instrumentalists under the baton of Mr. Bert Rasche will give adequate musical support. The opening of the "Arrivals of 1922" at the Hippodrome on Saturday evening promises to be followed by success.



*“Nada Conrade, to appear with  
‘The Arrivals of 1922’ at the  
Hippodrome next Saturday.*

The Sun (Sydney) 3 September 1922.

With the “Arrivals” Nada performed in the revusicals “All Ashore” at the Hippodrome in Sydney 9–15 September 1922, “Ship Ahoy” 16–22 September, “Cheerio” 23–29 September, “Odds On” 30 September–13 October, “Step This Way” 14–20 October and “Say When” 21–28 October.



*Nada Conrade, who will play  
the Fairy Queen in “Cinderella.”*

Reproduced in the *Sun* (Sydney) 10 December 1922.

She was cast as the fairy godmother in the JC Williamson and Humphrey Bishop Christmas pantomime “Cinderella” at the New Royal theatre from 23 December 1922.<sup>27</sup> “As the beautiful fairy queen, Nada Conrade is a discovery”.<sup>28</sup> They put on a special children’s carnival at the showgrounds.

### FAIRY QUEEN IN A NEW SPHERE



Nada Conrade at the "Cinderella" Carnival this afternoon.

The Sun (Sydney) 16 January 1923.

A photograph in the Auckland Museum Library collection (Ref. PH-1996-26-19) shows Nada Conrade, in Fairy Queen gear, with Marie La Varre, an English actor who had starred in Barrett’s 1920 film “The Breaking of the Drought” and played opposite Nada in “Cinderella”. The *Sydney Morning Herald* critic wrote,

Marie Le Varre captured the audience as the principal boy, magnificent in dress and in the opulence of her good looks. The actress acted up to the idea of a dazzling Fairy prince with aplomb, danced neatly, and her occasionally “virile” contralto tones as a singer were true to her boyish role.<sup>29</sup>



“Marie La Varre & self.”  
Auckland Museum Ref. PH-1926-26-19.

In her scrapbook (Auckland Museum PH-1996-26-19) are clippings of advertorials from this period, with some surprising revelations about her life—eg,

# Miss Nada Conrade

## A VERSATILE ARTISTE

BY "PHLOX"



TALL, with a superb figure, a faultless complexion, and a wonderful wealth of hair, Nada Conrade has been gifted by nature with an “appearance” which is an asset in any walk of life. Her physical gifts are backed up by intellect and energy, so she is bound to succeed. She’s a girl of many parts, for before she finally decided that the stage was the life for her, she had been variously engaged in journalism and dentistry.<sup>i</sup> Born in New Zealand, she began her professional life in Australia,<sup>ii</sup> and is the first member of her family to go on the stage. Her mother, she says, has somewhat old-

fashioned ideas. When she mentioned in a letter to her the other day that she had had a cocktail with a friend, her mother asked in her next letter what a cocktail was.

“What did you tell her?” I inquired.

“I told her that a cocktail was a dash of this, that and the other, and that there were forty varieties of cocktails, ranging from “Royal Smile” to “Brain Storm.”

---

i *Dentistry?* The School Dental Service was founded later, in 1921. She may have assisted a dentist.

ii Elsewhere she claimed to have made seven films in New Zealand.

Miss Conrade studied singing under Charles Smythe,<sup>iii</sup> and has a full mezzo-soprano voice of wide range. When I visited her in her dainty flat, she sang excerpts from Italian opera very sweetly and effectively. Six years ago she made her debut with the J. C. Williamson company in the Royal Comic Opera when she took small parts and understudied principals. Since then she has been in revue, drama and pictures. During her recent Queensland tour with D. B. O'Connor in "The Arcadians," she played the dual parts of Chrysea and Miss Kavanagh, Leonie in the "Lilac Domino," and Annabelle in "His Little Widows." She was also much complimented when she took the leading part in the movie, "Know Thy Child." Sydney has been fortunate in hearing her sing popular ballads at the Union Theatres; also in revue with Fuller's, and more recently at the Hippodrome. She is now back with J. C. Williamson and is the Fairy Queen of the "Cinderella" pantomime. The role undoubtedly suits her wonderfully, allowing a wide scope, of which she takes full advantage. A Fairy Queen is expected to be something out of the ordinary, and Miss Conrade admirably answers to this demand.<sup>iv</sup>

This versatile lady is nothing if not progressive, and has the faculty of intelligently anticipating events. At the recent cretonne ball she took a prize for her impersonation of a girl of 1940, in an ultra-modern costume that one could easily imagine would be worn by the young person of 1940.<sup>v</sup> Owing to her sound judgement and knowledge of things sartorial, she is often asked to judge fancy costumes at functions.

---

iii Charles Smythe was a celebrated bass singer who took private pupils during the 1910s.

iv The *Sydney Morning Sun* reviewer mentioned every player *except* Nada in glowing terms.

v Not with the benefit of hindsight!



To her other varied accomplishments she adds that of being an adept in the milliner's art, and builds all the smart model hats that she wears.

"You can tell a woman's character more by the hats she wears than by anything else," she remarked.

"There are," she went on, "hats for good women, and hats that openly proclaim their wickedness in every line."

"So you believe in the psychology of clothes?"

"Rather! Moreover, I think that it ought to be introduced as a subject into all schools. Then we would not see so many atrocities perpetrated under the name of millinery."

"To change the subject, I must compliment you on the appointments of your flat."



“Thank you! Perhaps you would be interested to know that I papered the bathroom, blackened the living room floor in order to show up the grey and rose carpet, and white enamelled the kitchen.”

“Then you are quite handywoman.”

“Yes, and I love doing things about my flat. By the way how do you like those cakes? I made them.”

“Delicious! You seem to be an all-round housekeeper and the man who marries you will be lucky.”

“But I don’t intend to marry, unless I find my soul-mate. When you look around to-day, and see so many people who marry, de-marry, and re-marry, you don’t feel like rushing into matrimony. You hear of folks having a smart wedding, and the next thing you hear about them is that they are in the divorce court getting unmarried.”<sup>vi</sup>

“Of course you have your admirers.”

“Yes, I have my little queue of gallery girl admirers who write me the quaintest letters. I sometimes get funny letters from men too. The other day I got a letter from a gallery girl which began: ‘Pardon my taking the liberty of appearing audacious.’ And in the same post, I had one from a man who wanted to meet me and described himself as ‘a fine, upstanding young fellow with a bold appearance.’ Unlike the girl, he considered audacity desirable. The different points of view you get in such letters is very interesting sometimes, too: the letters are scented, and I can tell the kind of person the writer is by the perfume.”

“Talking of perfume. The scent you are using is subtly sweet and something—like orange blossom.”

“It is the scent from the powder I use—barri-agar— I think that it is just of the loveliest powder!”<sup>vii</sup>

---

vi Her brother Aubrey was married in 1915 for a time to the divorcee Ethel Harriet Te Tumanako Barclay, but they soon divorced.

vii Celebrity endorsement begins to seem the main reason for this ditsy interview.

“Do you know,” she continued, “that different perfumes have different effects on me. Some make me bilious, some make me depressed, and others like orange blossom make me feel happy and delightfully clean. I think that toilet accessories are quite as necessary to a woman of refinement as dainty clothes, and I hold that it is a woman’s bounden duty to make the best of herself. There’s one thing that I think no woman who values her appearance can afford to be without— and that is Dearborn’s Mercolised Wax, the face cream of the century.”<sup>viii</sup>

“Is it to mercolised wax that you owe your perfect complexion?”

“It is, and I think it just as necessary as one’s bath. Used last thing at night and first thing in the morning, it ensures the complexion being kept in the pink of perfection. I call mercolised wax my face preserver, for it enables me to defy sun and wind, and I always associate it with that passage in which Shakespeare makes Othello refer to the sleeping Desdemona:

‘That whiter skin of hers than snow,  
and smooth as monumental alabaster.’

“I feel sure Desdemona must have used something similar to mercolised wax;<sup>ix</sup> for even if nature has gifted one with a beautiful skin, it won’t stay beautiful very long unless it is cared for.”

“Do you believe in people making-up for the street?”

“Well, it all depends upon what you call ‘make-up.’ You can hardly call a little bit of added colour ‘make-up,’ especially if you use colliandum. No one hates rouge more than I do, but colliandum is different; for it gives a natural, delicate tint to the face.

---

viii Right. Celebrity endorsement. Fake news.

ix *Really?!*

“You will excuse me, if I start to dress my hair, because I have an appointment in ten minutes.”

As soon as you meet Miss Conrade you realise that she has a beautiful head of hair, but when she released it from its coils, and it fell like a thick mantle around her, I was surprised at its luxuriance and radiant brown hue.

“I can see,” she remarked, “that you are surprised at my hair—everyone is, and I have the simplest of shampoos—stallax (which I think ought to be written in capital letters) to thank for it. Whenever I see anyone with poor hair, it annoys me, because I think there is no need for it. Regular shampoos with stallax will keep any head of hair fresh, healthy, and beautiful.

“But I must be off, as otherwise, I shall be late for my appointment!”




---

1 *Lone Hand*. New Series 1 March 1917.

2 Auckland Museum PH-1996-26-19. I can find no record of Alexander Wilson or “Sybil”.

3 *ibid*.

4 *Argus* (Melbourne) 8 June 1917.

5 *Sun* (Sydney) 23 September 1917.

6 *Journal* (Adelaide) 20 October 1917.

7 *Thames Star* 14 September 1917.

8 *New Zealand Times* 5 April 1918.

9 *Referee* (Sydney) 5 November 1919.

- 
- 10 *Sun* (Sydney) 30 November 1919.  
11 *Stratford Evening Post* 8 December 1919.  
12 *Sun* (Sydney) 13 March 1921.  
13 *Sunday Times* (Sydney) 22 May 1921.  
14 *Sunday Times* (Sydney) 26 June 1921.  
15 *Evening News* (Sydney) 5 September 1921.  
16  
<http://colsearch.nfsa.gov.au/nfsa/search/display/display.w3p;page=0;query=%22vera%20james%22%20Class%3A%22Oral%20history%22;rec=4;resCount=10>.  
<http://colsearch.nfsa.gov.au/nfsa/search/display/display.w3p;page=0;query=%22fred%20james%22%20Class%3A%22Oral%20history%22;rec=1;resCount=10>  
17 *Sunday Times* (Sydney) 9 October 1921.  
18 <https://www.ausstage.edu.au/pages/contributor/240231>  
19 *Evening Post* 17 January 1922.  
20 *Southern Mail* (Bowral) 3 January 1922.  
21 *Sun* (Sydney) 5 March 1922  
22 *Daily Telegraph* (Sydney) 1 June 1922.  
23 A WOMAN'S LETTER. *The Bulletin* 6 August 1922.  
24 *Newcastle Morning Herald and Miners' Advocate* 9 June 1922.  
25 *Morning Bulletin* (Rockhampton) 15 June 1922.  
26 *Sydney Morning Herald* 6 September 1922.  
27 *Daily Telegraph* (Sydney) 16 December 1922.  
28 *Truth* (Sydney) 24 December 1922.  
29 *Sydney Morning Herald* 26 December 1922.

## Chapter 4: Nada Conrad

She dropped the “e” from Conrade after “Cinderella”. In September 1924 she “pleased everybody with her excellent vocal solos” at the Bathurst Caledonian Society’s function.<sup>1</sup>

For the next few years Nada Conrad was involved in comic opera in Australia. In 1930 the JC Williamson company staged a revival of “The Belle of New York” at Her Majesty’s Theatre, Sydney on 15 March 1930; it went on to the Theatre Royal, Melbourne, 31 May 1930; Theatre Royal, Adelaide, 9 May 1931; Crystal Theatre, Broken Hill, 28 May 1931. Nada had a minor role.<sup>2</sup>

At  
8.

**HER MAJESTYS** At  
8.

Meet Ichabod from Far Cakes; the beautiful Salvation Army lass, the polite lunatic, Blinky Bill and his little sister, Kissie, Corn Angelique and her pa, Doc Snifkins, Kenneth Mugg and Mr. Twiddlee, Mamma Clancy and the Portuguese Twins, Fido, Friot, and her 'Arry Bronson,

**THE BELLE OF NEW YORK**

THE SUBJECT OF ALL THE TOWN TALK:  
PRICES TO-NIGHT: 2/-, 3/4, 4/4, 7/6. Children Half at Matinees. Plus tax.  
Plan at Pallage's. MATINEES THIS AFTERNOON AND SAT. AT 2.

In August 1931 Nada again played a minor part in “Kissing Time” at His Majesty’s in Brisbane<sup>3</sup> and in March 1932 performed in “The Follies of 1932” at the Theatre Royal in Sydney,<sup>4</sup> (where she “sang agreeably”). The *Sun* wrote, “Nada Conrad twitters prettily and dances with grace in several sketches”.<sup>5</sup>

In June 1933 she played Do-Do in “The Merry Widow” at Toowoomba,<sup>6</sup> Rockhampton and Cairns. In September she was in Perth with the JC Williamson comic opera “Floradora”<sup>7</sup> and

in October in Adelaide with a revival of “The Arcadians”.<sup>8</sup> In December she played in “Collit’s Inn” on the new revolving stage at the Princess Theatre in Melbourne.<sup>9</sup>

“The Beloved Vagabond” with Gladys Moncrieff opened on that revolving stage on 21 April 1934 and went on to the Tivoli Theatre Sydney on 24 August 1934. Nada Conrad is said to have been in the cast but is not named in the advertising.<sup>10</sup>

In November 1934 she had another small part, in “Jolly Roger” (Gladys Moncrieff again starring) at the Princess.<sup>11</sup>

In January 1936 she left Melbourne for New Zealand:

MISS NADA CONRAD, a radio artist from Australia, who arrived in Auckland by the Mariposa to spend a holiday prior to taking up her picture contract in Australia. It is of interest to Aucklanders to know that Miss Conrad played the leading role in the first picture ever made in New Zealand some years ago. She has since played leading roles in several Australian pictures. During the past few months Miss Conrad has been attached to the “Herald” staff, Melbourne, and is the author of many short stories and articles.

She gave her age on the passenger list as 33: she was 41.

While she was here she entertained on 2YA: “Miss Nada Conrad, popular Australian radio entertainer, in “Film Star and Child Impersonations”.<sup>12</sup>



Miss Nada Conrad  
*Manawatu Standard* 17 January 1936

The *Evening Post* interviewed her in Wellington, printing her show-biz spruik,

### **VERSATILE VISITOR NEW ZEALAND ARTIST**

Miss Nada Conrad, a versatile New Zealander who has lived for some years in Australia, and who was described by the Australian Press as “the most beautiful New Zealander who has ever set foot in this country” when she went there to live, has returned for a holiday tour of New Zealand, and is at present in Wellington.

Miss Conrad won numerous beauty competitions in Australia, including one for Queensland’s most beautiful business girl which carried a prize of £200,<sup>13</sup> but apart

from her good looks (she is tall and blonde) she is a lady of many qualities. She is associated with several of the large Melbourne newspapers, writing humorous articles and short stories for the "Sporting Globe," the "Weekly Times," and the "Herald,"<sup>14</sup> and has played in comic opera, revue, and moving pictures, including "The Test," the first picture made in New Zealand.<sup>15</sup> She is also a radio artist and impersonator of famous actresses.

Tonight Miss Conrad will broadcast her original impersonations, entitled "Scandal Among the Film Stars," from 2YA.

Asked whether reports were true regarding the hatless vogue in Australia Miss Conrad, who, incidentally, was wearing a very smart hat of quilted taffeta, said that Australian girls had always gone about a lot without hats, and she had not noticed their doing it much more than usual. Quite often people went out to luncheon without hats, and a rather handy fashion which kept the hair in place was the wearing of three bows of ribbon pinned in the most convenient places in the hair, but which were generally placed in a straight line at one side of the head from front to back. She added that she did not imagine that the hatless vogue was likely to become popular in Wellington, nor the capes either which were so fashionable elsewhere.

Miss Conrad will return to Australia early in February, to fulfil a motion-picture contract.<sup>16</sup>





*Evening Post* 31 January 1936.

She had arrived on the *Mariposa* on 11 January 1936<sup>17</sup> and was a passenger on the *Monowai* for Sydney on 6 March.<sup>18</sup>

In June 1936 she sang on radio for the ABC's "Music on Parade," along with the Pierrots.<sup>19</sup>

In August 1936, this...

## **CONTINENTAL BEAUTY SPECIALIST Advises Queensland Women**

“Women age more quickly in warm climates such as Queensland, but with the right methods, which should not be expensive, there is no reason why youthful beauty should not be preserved” says Mademoiselle Nada Conrad, Continental beauty expert, who brings the latest beauty aids from overseas to Queensland women.

Mlle. Conrad, who will be in charge of Finney’s cocktail powder bar, has studied the manufacture of cosmetics in Continental laboratories, and thoroughly understands the needs of the different types of skins.

Contrary to most beauty experts Mlle. condemns the use of creams on the face.

“Massaging in creams only tends to wrinkle the skin and cause the muscles to flag,” she said yesterday. “Only three kinds of lotions—a tonic for the tissues, an astringent, and a powder base—should be used.”

Mlle. herself never uses anything but lotions on her face, and her clear, fresh complexion bears out the success of her treatment.

Mlle. brings to Brisbane the colouroscope—the latest aid to- beauty. This amazing little machine ascertains the colour of the skin and enables her to give accurate advice as to the shades of powder needed.

The latest shades in powder are green, which is ideal for evening use, apricot, which is a magical shade for the blonde, and mauve, which gives a soft moonlight to the complexion of brunettes. Mlle. has visited Brisbane several times previously, and she says she is very attached to this friendly city.<sup>20</sup>

Mademoiselle had become Madame by February 1938 in Newcastle and Taree and Madam in Nambucca and Bellinger in March.

The House of Quality

# FINNEYS



PAUL DUVAL  
POWDER \*  
COCKTAIL  
BAR

## A New Service to Brisbane Women The Coloroscope

Finneys have installed the Paul Duval Continental "Coloroscope," the very latest aid to Beauty. This amazing machine registers the true colour of your skin—the infallible guide to the exact shade of powder you should use. Come and have your very own individual colouring blended and electrically mixed while you wait.



Mademoiselle  
**NADA  
CONRAD**

Paul Duval's new-  
ly-invented Coloroscope  
is a revolutionary device  
which will give you  
precise and electrically  
mixed powder while you wait—  
the kind of face pow-  
der you want.

while you wait—  
the kind of face pow-  
der you want.

**Price 3/6 box**

That every skin is different in texture and colour is a fact well known to modern women. What is NOT so widely known is that every skin requires a specially blended powder shade.

Even a slight variation in colour can make a startling difference in your appearance, while the wrong shade you usually make you look years older!

A further service at the Powder Cocktail Bar is that your powder prescription—made by the Coloroscope—is combined and recorded for reference. Thus, when you need more powder, it is very necessary to write the number on the bottom of the box you ordered.

## Powder Cocktail Bar

Paul Duval Powder is available in Brisbane, and may be obtained in the Pharmacy Department, general store.



*All this week at Scott's!*

**FREE MAKE-UPS AND  
BEAUTY DEMONSTRATIONS BY  
Madame Nada Conrad**

*Le Charme Beauty Expert*

"Le Charme" has made thousands of women  
with their own hands. It has given new youth and  
beauty to hundreds of British beauties, and has  
been the cause of many beautiful marriages in  
TEASDALE and throughout the world. THIS IS THE  
LAST time being advertised.

**COMPARE THESE PRICES**

*They Tell Their Own Story of Economy!*

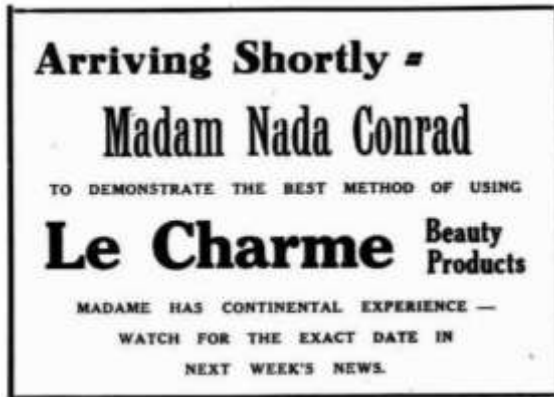
CUCUMBER CREAM .....	3 6
FOUNDATION CREAMS .....	2 6
PURPLE AND FRECKLE CREAM .....	2 6
WRINKLE CREAM .....	3 6

*Have a Free Beauty Treatment  
To-day—*

Madame Conrad will advise you as to the best treatment for  
your complexion. The "Le Charme" treatment  
is free, complimentary, and does not cost you a cent to use  
it—anytime.

**TO-DAY, AND ALL THIS WEEK,  
IN THE COSMETIC SECTION AT**

**SCOTT'S**



*Nambucca and Bellinger News 11 March 1938.*

Between times, in November 1936, this...

SYDNEY'S SUNDAY NIGHT CONCERT CRUISES. THIS WEEK'S FEATURES: Charles Lawrence (Entertainer), Gwynneth Lascelles (Soprano), The Forster Brothers (Instrumentalists). New Attraction: Nada Conrad (Sparkling Comedienne). This Sunday's entertainment on the ever-popular concert cruises offers a programme of music, happiness, and humour, with variety to meet every taste and every age.

If you enjoy good entertainment, be at No. 5 Jetty, Circular Quay, this Sunday night in time for one of the Concert Showboats. Showboats return 10.15 p.m.

SS. KOOMPARTOO leaves 7.45 p.m. Artists: Charles Lawrence (Leader), Gwynneth Lascelles (Soprano), Forster Brothers (Instrumentalists) Roy Olasheen (Tenor), Ettie Finn (Violinist), Carlton Fay and Pat Flanagan (Pianists).

SS. KUTTABUL leaves 7.50 p.m. Artists: Vernon Sellars (Leader), Nada Conrad (Vivacious Comedienne), Maggie Foster (Violinist), Bert Harrow (Entertainer), Peggy Ford and her Piano Accordion, George Brown and Lin Smith (Pianists).

Concert Parties Change Showboats at Interval.  
TICKETS 1/-. RESERVATIONS 6d EXTRA.<sup>21</sup>

- 
- 1 *National Advocate* (Bathurst) 12 September 1924.
  - 2 <https://www.ausstage.edu.au/pages/contributor/240231>
  - 3 *Telegraph* (Brisbane) 17 August 1931.
  - 4 *Sun* (Sydney) 11 March 1932.
  - 5 *Sun* (Sydney) 12 March 1932.
  - 6 *Toowoomba Chronicle and Darling Downs Gazette* 5 June 1933.
  - 7 *Daily News* (Perth) 23 September 1933.
  - 8 *Advertiser* (Adelaide) 30 October 1933.
  - 9 *Herald* (Melbourne) 9 December 1933.
  - 10 <https://www.ausstage.edu.au/pages/contributor/240231>
  - 11 *Herald* (Melbourne) 3 November 1934.
  - 12 *Evening Post* 31 January 1936.
  - 13 The "Queensland's most beautiful business girl" competition was run in 1925 by the Brisbane *Daily Mail*. Miss Conrade was not mentioned and certainly did not win.
  - 14 No humour articles by Conrad or Conrade are listed by *Trove* for Melbourne publications.
  - 15 About the eighth actually.
  - 16 *Evening Post* 31 January 1936. There is no record her appearing in a film at that time.
  - 17 *New Zealand Herald* 13 January 1936.
  - 18 *Auckland Star* 6 March 1936.
  - 19 *Labor Daily* (Sydney) 8 June 1936.
  - 20 *Courier-Mail* (Brisbane) 19 August 1936.
  - 21 *Sydney Morning Herald* 14 November 1936.

## Chapter 5: and in the end....

Nada Conrad(e) disappears from show business records thereafter.

Her brother Aubrey Clarence James Martin was a retired engineer when he died in 1978. He seems, however, to have led a varied and colourful life as herbalist and naturopath, married in 1915 for a time to the divorcee Ethel Harriet Te Tumanako Barclay, using the names Aubrey Clarence James Beauclere-Martin (perhaps “Beauclere” demonstrated a similar penchant for the French to his sister’s “Conrade”?). Ethel later married one Albert Knapp.

Aubrey is buried in Waikumete Cemetery, Auckland.<sup>1</sup> According to the same website, his sister, “(Flora) Olive Martin,” died c.1962, aged 51. Flora Oliver Martin would, however, have been 67 in 1962.

Flora Oliver Martin is not traceable via Ancestry or similar websites. Furthermore there were too many Flora and Olive Martins in NSW to be sure which, if any, she was.

It seems certain she was the “Oliver Flora Martin” who owned land near the Fitzroy Falls: in 1961,

**NOTIFICATION OF RESUMPTION OF LAND  
UNDER  
THE PUBLIC WORKS ACT, 1912**

It is hereby notified and declared by His Excellency the Governor, with the advice of the Executive Council that the land hereunder described has been resumed under the Public Works Act, 1912, for the following public purpose, namely, for the establishment of a public Recreation Ground near Fitzroy Falls, and is vested in the Minister for Lands as Constructing Authority on behalf of Her Majesty....

... all that piece or parcel of land containing by measurement 33 perches, be the same more or less, situate as aforesaid, being part of portion 312, being also lot 8 in deposited plan 24,454, and being also the whole of the land comprised within Certificate of Title, volume 688, folio 127, and said to be in possession of Oliver Flora Martin.<sup>2</sup>

Oliver Flora Martin (father John David, mother Rosa) died on 5 August 1966 at Moss Vale, New South Wales.<sup>3</sup> She was 71.

Nada Conrade donated a scrapbook of photographs and newspaper and magazine clippings, as well as a number of photographic prints, to the Auckland Museum Library.<sup>4</sup> Most have no dates or captions.

There is a note: “This address found in an old book: Miss Nada Conrad, ‘Oakleigh’, No.10 Killett Ave, Darlinghurst, Sydney.” 10 Kellett St, Kings Cross, is now a barber shop.

There is something secretive and mysterious about her—too many loose ends, too few personal details. Was she gay at a time when she had to hide it?

Some photographs from this collection have been reproduced above, when the dates and people are clear. A selection of reproductions of others follows.

---

1 [https://www.findagrave.com/memorial/209333502/aubrey-clarence\\_james-martin](https://www.findagrave.com/memorial/209333502/aubrey-clarence_james-martin)

2 Government Gazette of the State of New South Wales (Sydney) 27 October 1961.

3 <https://familyhistory.bdm.nsw.gov.au/lifelink/familyhistory/search/result?22>

4 PH-996-26-19 Nada Conrade Scrapbook. PH-996-26-1 *et seq.* photographs.





Auckland Museum PH-1996-26-19



Hmm, would look better longer, I think....  
Auckland Museum PH-1996-26-19.



Auckland Museum PH-1996-26-3



Auckland Museum PH-1996-26-19



Auckland Museum PH-1996-26-16



Auckland Museum PH-1996-26-17



Auckland Museum PH-1996-26-11



Auckland Museum PH-1996-26-12:  
"Jan 1941 Sydney Theatre Royal."



Auckland Museum PH-1996-26-14





Auckland Museum PH-1996-26-15



Auckland Museum PH-1996-26-7



Auckland Museum PH-1996-26



Auckland Museum PH-1996-26-26



Auckland Museum PH-1996-26-2



Auckland Museum PH-1996-26-19.  
Nada Conrade: photo by Monte Luke.



Auckland Museum PH-1996-26-19