

TUI LORRAINE BOW



**TUI
LORRAINE
BOW
1905–1993**

NOTES ON A
NEW ZEALAND
MOVIE STAR

by

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"For dear Schreckie, a regular girl and a good pal.
Best always, Tui Lorraine."

CONTENTS

Chapter 1: 1993: Tui's Tinseltown memories

Chapter 2: 1907: family

Chapter 3: 1913: Queensland Harry

Chapter 4: 1924: Hollywood

Chapter 5: 1926: Clara Bow

Chapter 6: 1933: return to New Zealand

Chapter 7: 1941: Australia

Chapter 8: addenda

Acknowledgments

Cover photograph of Tui Lorraine Bow by Melbourne Spurr.

Melbourne Spurr, born in Decorah, Iowa, arrived in Hollywood around 1917. Despite almost total deafness, he gained employment with the noted photographer Fred Hartsook, taking portraits of early film stars.

Chapter 1: 1993: Tui's Tinseltown memories

(By Graham Bicknell, *Woman's Day* 31 May 1993 page 114).

New Zealander Tui Bow was there, more than 60 years ago, during the golden age of Hollywood.

Gary Cooper would walk into Tui Bow's house at any time of the day or night, Clark Gable often refused to pay for lunch and it was best for a young girl to keep out of Charlie Chaplin's way. At 85, Tui Bow remembers it all.

They were the great days of Hollywood, when it was a dusty town a few kilometers from Los Angeles and the stars – Gable, Greta Garbo, Clara Bow, Joan Crawford, and a diminutive New Zealander named Tui Lorraine – were all members of the clan.

Few people alive today remember how it was, says Tui, who lives in a tiny cottage in suburban Brisbane. Surrounded by hundreds of photographs, Tui said "Woman's Day" had caught up with her just in time.

"The memory's fading, dear," she said, but there is plenty of life in the veteran actress. Tui still catches the bus to town most days to have lunch – and even a heavy fall recently hasn't slowed her much.

Schooled in show-business in New Zealand by her mother, Tui was an accomplished actress, tightrope-walker, singer and acrobat when she arrived in America alone in 1924 while still in her teens.

And she walked straight into the greatest Hollywood era, when stars were truly treated as idols. It still amazes her.

"I walked into San Francisco and took the train down to Los Angeles and nothing even remotely looked like happening to me. I went to a casting place in Hollywood and, because I could do all those things, they said I'd be

good for serials and westerns, so they sent me out to Universal Studios.

“They signed me up on the spot for 12 months on a fairly good salary. Mind you, I had to work like a woman possessed. But I never looked back.

“I was in serials and there’d be 18 episodes of each one, so it took nearly a damned year. I made several westerns; I can’t remember what they were – it has been more than 50 years.”

But she remembers her friends the stars, particularly Clara Bow, the “It” girl and one of the first glamor girls of Hollywood. The two were like sisters and shared a house in Beverly Hills, although relationship changed when Tui married Clara’s father, at the star’s insistence.

“Clara was a beautiful girl, but she had a tragic life. I think the world was fascinated by her. She was a great actress who spoke like a ditch-digger and came from Brooklyn.

“Clara’s mother was insane and had tried to kill Clara several times when she was a child. Clara had a bed half the size of her room and she would ask me to sleep with her because she’d often have nightmares. Clara liked me because I came from a different place and had such a different background. Then her father took a liking at me.

“In those days the world really did make idols of movie stars and Clara was one. Her fan mail, frankly, used to disgust me. In the end, living with Clara was a bit like being a babysitter.

“I even married her father at her request. He was more like the father I’d never had but in the end I got sick of the Bows. Then Clara drifted off and married a two-bit cowboy actor, Rex Bell. He married her because of her name, but that sort of thing was prevalent then; there was nothing unusual about it.”

Tui looked aghast when asked if she was thrilled to have Gary Cooper constantly at the house while he was having a wild affair with Clara.

“No, of course not! Gary and I worked for the same studio and Clara had a big crush on him, but to have him come around was nothing out of the ordinary for me.”

It was Tui’s natural honesty and perhaps her innocence which made her so popular with the big names. Greta Garbo used to call her “my little vawn”.

“Did I know Garbo?” she asked incredulously. “Look at those photographs,” she says. You’ll never see anything like those anywhere else in Australia.

“Greta gave them to me, and that was pretty unusual. She wouldn’t give anything to anyone – she was the meanest woman. She never liked anyone in America, or America itself for that matter, but she liked me because, as she said, she came from near the North Pole and I was from near the South Pole.

Whenever she saw me, she’d take me into her arms and hug me. I was always a little worried about that – Momma had warned me about people who took a fancy to me.”

Tui liked Clark Gable, but she was never overly impressed with the ‘Gone With The Wind’ star.

“Gable came along a while after me. He was mean, too. It was a joke around the studio that you didn’t go to lunch with Gable unless you had plenty of money. He always wanted you to pay for a meal.”

Tui spoke more glowingly of Jean Harlow.

“She was magnificent and loved by everyone who knew her. She was kind and generous and gentle, nothing like the myths that were built around her.”

Charlie Chaplin cast his eyes over the young Tui on many occasions, but she much preferred his brother Syd.

“Syd was a lovely man, nothing at all like Charlie. Anything over 12 was regarded as fair game by Charlie.”

Before the legendary team of Stan Laurel and Oliver Hardy as formed, Tui was Laurel’s leading woman in several minor Hollywood films. She was very fond of him.

“I knew John Gilbert... that rat. He was only 40 when he died (in 1936) and I knew him well, but I couldn’t stand him. He was a bastard. Clara used to drag me along to his house when he invited her so she wouldn’t get raped.”

Tui says they were all part of a tight little Hollywood clan. “But it’s all gone now. Hollywood reached its zenith then and it has never been the same since. I wouldn’t like to see it now. It has been ruined.”

This was published on 31 May 1993; Tui Lorraine Bow died on 25 March 1993, so did not see her interview in print.

She did write autobiographical notes and gave a copy to Clara Bow’s biographer, David Stenn. She called it “The Mourning After: Memories of a Star-Crossed Spirit”. A copy of the 234 page manuscript is in the Special Collections of the Academy of Motion Picture Arts and Sciences in Los Angeles.

“Star-crossed” may suggest star-struck or even star-studded but properly refers to lovers whose bond is destined by fate but is thwarted by other people.¹

Tui’s title suggests ennui, the nostalgia of melancholy, sadness, regret and a sense of injustice.

¹ Shakespeare, *Romeo and Juliet*. Prologue:

“From forth the fatal loins of these two foes,
A pair of star-cross'd lovers take their life”.

Chapter 2: 1907: family

The Rangitikei Advocate and Manawatu Argus, 18 October 1907,

A SENSATIONAL CASE.

Alleged Wounding of an Infant

At Wellington on Wednesday, before Mr W. G. Riddell, S.M., Edward Murtagh, jockey, was charged that on October 11th, at Wellington, he did wound one Mary Lorraine Tui Leigh, with intent to do grievous bodily harm. Chief-detective McGrath prosecuted, and Mr Herdman appeared for accused.

Frances Helen Leigh stated that for about four years she had been living apart from her husband, Harry Leigh, who is also a jockey. For nearly three years, off and on, she had been living with accused. Accused was the father of her child, Tui, now under two years of age. On October 6th she went to live at No. 5 Macdonald crescent. Murtagh had been living at the house before she went there. They occupied separate rooms. Between October 6th and 11th she had conversation with Murtagh every evening. Latterly accused had not been paying her any money for the maintenance of the child. On Thursday, October 10th, she was sitting in her room when accused came in. She asked him for her money, referring to £15 he had taken from one of her boxes some time before. He said he would see her in the morning about it, and it would be all right. She was afraid that he would clear out, and that evening, during his absence, she removed his clothes to another room, as she thought she would thus have warning when he was going. The next morning, about 11 o'clock, accused asked her to

return his clothes, and she took them back to his room, accompanied by the child. When she returned the clothes she asked him what he intended doing about the money, as he had none to give her. Witness then said, if he would return her the £15 she would leave him and not come back. Thereupon Murtagh threatened to murder her if she did not go and stay away. Witness asked him then what he was going to do about the child. "Give her away, or put her in a home," replied accused. Witness told him she would do neither, and accused threw her on his bed and punched and kicked her so that she still bore marks of the assault. Witness cried, and this caused the child to cry, too. Upon this Murtagh caught hold of the child, lifted its dress, and cut its leg with a razor. Witness did not realise what he had done until accused put the razor, which she had not seen in his hand before, on the chest of drawers. Then she saw blood on the child. Accused said, "That's what I think of the both of you. Now perhaps you have had enough. Attend to your kid," and walked to the door. Witness picked up the infant, but Murtagh came back and pulled it away from her, saying, "Tell those people nothing. Say she did it herself." Witness went out of the room crying, met the landlady's daughter, Miss Graves, in the passage, and told her that Murtagh had cut Tui. Accused then came out of the room with the child in his arms, and said he was going to take it to a doctor to have the wound stitched. Miss West, a nurse, who was in the house at the time, carried the little girl downstairs to one of the front rooms. Witness went out to summon a doctor, but was called back to get her hat and coat, and while she was putting these on accused passed her. She passed Murtagh around the corner of the street, and he then remarked, "I suppose you are going for the police," but she did not answer. Accused followed her to the residences of several doctors, who, however,

were out. At last she found Dr. Agnes Bennett, who went to Macdonald crescent, and bound up the wound to prevent hemorrhage until Dr. Pigeon could arrive to stitch it up. Accused followed her to Dr. Bennett's, and then returned to Macdonald crescent. Witness returned to the house and knelt down by the child. Murtagh stood by its head and said "Never mind, Tui, soon be better. I wonder how she got hold of it." There were several others in the room then. Accused had left the house when she went for the police. When she returned with a constable Dr. Pigeon was attending the child. She went to accused's room with the constable, but could not see the razor there. That evening accused returned to the house, but did not inquire about the child.

In cross-examination by Mr Herdman, witness stated that on the Thursday evening accused had not told her that he was going to be married. She had never seen accused take the £15 referred to, but she had received a note from him admitting that he had taken it. This note was destroyed, and now she had no evidence against him.

Dr H. W. Pigeon deposed that he was called to No. 5 Macdonald crescent about 2 p.m. on Friday, October 11th, by Dr. Agnes Bennett. He examined the child, Tui Leigh, and found a wound about three inches long and an inch deep on the child's left leg, just above the knee, at the back and side of the limb. It would be difficult to say exactly what position the child was in when it received the wound. He did not think it had been self-inflicted. The wound, which must have been done with some very sharp instrument, was in a dangerous position. The child was now out of danger. No arteries had been cut.

At this stage, the doctor, having concluded his evidence, the further hearing of the case was adjourned

until Friday, on account of the sudden illness of the Magistrate. Accused was allowed bail as before, self in £100, and two sureties of £50 each. These were forthcoming.

The *NZ Truth* of 26 October continued the story,

MURTAGH'S MISERY.

A BABY, A JOCKEY, AND A RAZOR.

Accused Reserves His Defence.

And is Committed for Trial.

The case against the jockey Edward Murtagh, charged with wounding his illegitimate offspring, Mary Lorraine Tui Leigh, on October 11, by slashing its leg with a razor, was brought to semi-finality in the Magistrate's Court, Wellington, on Wednesday, when further evidence for the prosecution was given. It will be recollected that Mrs Leigh, the grass widow of Harry Leigh, charged Murtagh with doing the injury mentioned to their mutual offspring.

Rose Annie Greaves, daughter of the landlady of No. 5 McDonald crescent, said she was in the kitchen when she heard sounds of a scuffle in the room above her, and when she ascended the stairs, Mrs Leigh complained to her that Murtagh had injured the child with a razor.

Alice Maud West, a nurse living in the house, said that subsequent to the occurrence, Murtagh said, "It was an accident, she did it herself." He did not explain whom he meant by "she." She had a conversation with Murtagh after he had been let out on bail. Murtagh wanted her to give evidence on some point which the nurse had forgotten. Miss West said to him, it would have been better for him had he pleaded guilty; if he were convicted

he might get three years. Murtagh replied, "I want to prove to the world

THAT I AM INNOCENT,
and what a treacherous woman she is." During one of her conversations with Murtagh after the arrest he had said, "It was Mrs Leigh who cut the child."

Detective Cassells, who arrested Murtagh, said he had questioned Murtagh respecting the occurrence, and the accused had denied mutilating the child. He said, "It was done by a b — — fiend." Cassells asked, "Who is the fiend?" He replied, "Mrs Leigh." Cassells questioned further, and the following conversation followed, "How did she do it?" "With a razor." "Did you see her do it?" "No." "How do you know she did it?" "I went out into the passage for a moment, and when I came back she had the razor in her hand." Subsequently Murtagh remarked, "I have been trying to get away from her. I would do twelve months to get rid of her." Cassells took charge of the razor, which had the name of Murtagh inscribed on it.

Murtagh reserved his defence and was committed for trial. On the application of Mr Herdman bail was allowed in the sum of £100, or two sureties of £50 each. It is anticipated that there will be unusual developments when the defence is disclosed in the Supreme Court.

Edward Joseph Murtagh was born in 1885, the son of well-to-do veterinary surgeon Philip John Murtagh and his wife Mary; he had been educated in Feilding and Hawera schools. His jockey licence was granted in 1905.¹

He was found guilty in the Supreme Court in Wellington and,

His Honor said the case had given him a great deal of anxiety. Certain it was that the child had been wounded, and the jury had found the prisoner guilty of the crime. It could not be said that there was no evidence upon

which the verdict could be founded. It was a question purely for the jury as to whether they should believe the woman or the man, and they had accepted the evidence of the prosecutrix and the surrounding circumstances as corroborative of it. It was, of course, quite clear that either the woman or the man had wounded the child, and the jury had fastened the guilt upon the prisoner. The question of what sentence should be passed upon the prisoner had, his Honor said, caused him much anxious consideration. Murtagh was a young man on the threshold of life, and had hitherto been of good character, so far, at any rate, as honesty was concerned, but there remained the serious fact that he had wounded a child of which he was the putative father, and infants must be protected. His Honor said he would not impose a vindictive sentence, but the prisoner must be sent to gaol. In such a case the maximum penalty was imprisonment for life and the minimum anything the judge might choose to inflict. He could not help feeling sorry for the position the prisoner was in, but it was his duty to endeavour to protect helpless children from outrage. But he intended to temper justice with mercy, and taking all the circumstances into consideration – the youth of the prisoner, his previous good character, and the fact that he had probably committed the act in a moment of anger and passion – he would be sentenced to eighteen months' imprisonment with hard labour.²

The *NZ Truth* “was for many years one of the country’s most colourful, controversial and popular newspapers”. Its “mix of radical politics and muck-raking proved very popular”.³ The *Truth* campaigned on Murtagh’s behalf in a series of articles headlined MURTAGH’S MISERY.⁴ The last of these will suffice,

MURTAGH'S MISERY.

MORE ABOUT MRS. LEIGH.

Some Serious Statements Signed.

An Immediate Re-hearing Imperative.

Owing to the Christmas holidays "Truth" presumes, the Minister of Justice has been obliged to postpone any consideration of the case of the young jockey Edward Murtagh, at present incarcerated in the Terrace Gaol serving a sentence of 18 months' imprisonment on a charge of wounding his alleged illegitimate daughter, a child of two or three years of age. Why the fact of Christmas intervening should prevent a responsible Minister of the Crown promptly proceeding to investigate what looks to be a serious miscarriage of Justice is really inexplicable. Still the matter seems to have been temporarily pigeon-holed, nevertheless; young Murtagh is all the time eating his heart out in durance vile. Now, this paper submits that it has already made out a very good case why there should be an immediate re-hearing of the case. Certain it is that now that a little more light has been shed on Mrs Leigh's rather sensational past life, facts, unfortunately, withheld from the jury that tried the young jockey, there would be little hesitation on any fair-minded man's part in declaring that this young woman was

TOTALLY UNWORTHY OF CREDENCE.

Now it seems that when the young woman Leigh said in the box in the Supreme Court that the handwriting on Tui Leigh's birth registration paper was not unlike her own, having been emphatic, in the lower Court that Murtagh wrote out the details, she acted on certain advice. Anyhow, the perjury proceedings have been dropped, though if Murtagh is released, it would not be asking too much in having this atrocious young female called on to give a further account of herself. Young Murtagh was

sent to gaol on the uncorroborated oath of a worse than prostitute. Statements have been made and published which brand this young woman as an infamous liar. Those statements show that Mrs Leigh declared that the child was accidentally cut by the razor. Other statements show the woman in a very different light to the poor unfortunate, wronged girl that she was made out to be. Right on top of these statements now before the Minister of Justice comes a signed statement from a Mrs M. Goodwin, of Willis-street, who declares that shortly after the alleged razor slashing incident, which was about October 11, Mrs Leigh rushed into her shop asking for the use of the telephone declaring that her little girl had cut her leg.

Now this paper has dealt as fully as it possibly could with Mrs Leigh's past life. When it is more fully told how this young woman dealt with her child, Violet, Velett (*sic*, actually Valette), as witnessed to by her husband, Harry Leigh, and a woman named Jones, it might very well be asked if the Department of Justice are going to stand still and do absolutely nothing. Leigh says that on one occasion his wife, while in a rage, caught the child by the legs

AND BANGED ITS HEAD

on the window sill. How the child lived is a mystery. When a doctor examined the child, Mrs Leigh, according to her husband, told the medical man that Mrs Jones let the child fall. After Leigh had got into trouble Mrs Leigh accused her husband of having hit the child with a bottle.

Mrs Jones, who now resides at Petone, and who, in 1903-4, lived at Stratford and kept the Trocadero boarding-house, gives a sad and shocking account of Mrs Leigh's treatment of the child Violet or Velett, or whatever its name is. The baby was sadly neglected. It was covered in filthy rags. It was bruised about the body.

On one occasion the child was in convulsions and Mrs Jones took it from her and noticed a huge swelling on the side of its head. Mrs Leigh said the child had slipped from her hands and had struck its head on the window. This poor woman was afraid that the helpless infant would be killed and Dr. Carberry was sent for, and to the doctor, accounting for the injury to the child, Mrs Leigh declared that Mrs Jones' daughter had dropped the child and that it had struck its head on the bed-post.

The statement signed by Mrs Jones is a truly serious one. It shows, if the statement is true, that this young woman Leigh, is a cruelhearted wretch,

AND A FEARFUL LIAR.

Her past life is miserable, her conduct to her unfortunate children has been such that "Truth" has little hesitation in declaring that she could be guilty of any cruelty. Yet, it is on the evidence of such a woman that a youth like Murtagh is hurled into prison to consort with the vilest of the vile. The Minister of Justice cannot turn a deaf ear to the assertions that have been made against this young vixen, and it is really scandalous that so much time should be absolutely wasted. Young Murtagh is in gaol now, Mrs Leigh is free to go on as she has done in the past. Far be it from "Truth" helping to hound down any unfortunate woman, but Mrs Leigh seems to be dangerous, and it is just as well that the whole truth should be known about her.⁵

The case eventually went before Cabinet in January 1908: Cabinet decided to allow the sentence of the Court to take its course.⁶

The baby, Mary Lorraine Tui Leigh, would become the movie actor Tui Lorraine.

Tui was born in Hawera on 19 October 1905. Her birth certificate cites Harry Leigh as her father. But Tui's father

probably was indeed Edward Joseph Murtagh – her surname Leigh was her mother’s married name, but she and Harry had separated in 1903. Exjockey Harry Leigh, guilty of several fraud charges, would spend most of 1905 in prison in Invercargill.

The *Truth* contended Frances had worked as a prostitute at times and possibly Tui’s father was another man altogether.

Tui’s mother Frances Helen Espagne was born on 28 January 1882 in Hawera, the third daughter of French settler and later publican Theodore James Espagne and Irishwoman Bridget Gorman (Gorman, O’Gorman), who had married in 1873 in Wanganui.

Theodore Espagne built the first Hawera Hotel, licensed in March 1874. Later he bought the Stratford hotel; in 1880 he was advertising his stallion at stud. Theodore Espagne died in July 1904 and was remembered by early travellers as a generous, kindly host with large interests in Hawera.⁷

According to J Foley in *Queensland Harry*, Frances Espagne was educated in Wellington where she took piano and singing lessons from Spencer Lorraine, brother of one Captain Lorraine, a balloonist with Fullers Vaudeville Circus and Rodeo. By age 18 (ie, in 1900), she had joined Fullers as a pianist, singer, actor and juggler. She showed small animals and was renowned for her dogs, which performed to the crowds. The dogs were billed as the Ki Yia Troupe and she as Madame Leno.⁸

Contemporary reports suggest a different story. She was at St Joseph’s School in Hawera in 1893⁹ and she (violin) and her older sister (piano) provided the music for the Foresters’ Social in Hawera in May 1897.¹⁰ She played “The Cuckoo Solo” on violin at the Okaiawa Town Hall in 1899 (her sisters sang a duet, “The Laughing Valse”)¹¹ and rendered musical items at a football club social in the Hawera Opera House in 1900.¹² The

Misses Espagne (piano and violin) provided excellent music (which “left nothing to be desired”) at the Hawera Football Club dance in 1902.¹³ In June 1903 she advertised in Hawera,

WANTED KNOWN — That Miss F. Espagne can
supply music for Dances, Assemblies, Balls, &c.¹⁴

Fullers Vaudeville and Waxworks Company toured NZ 1898–1939 with various acts.

The Ki-Yia Dog Trio (“A wonderful dog act) toured in the 1920s with “Mr Jackeroo” and the St Leon’s Circus.¹⁵ (At Opunake in 1925 they seemed to possess almost human intelligence and kept the audience in roars of laughter throughout their performance).¹⁶

Spencer Lorraine’s first visit to New Zealand was in 1907 when Frances was 25 and in court with Edward Murtagh. Certainly Lorraine took pupils over the next few years. Foley asserts her regard for the Lorraine brothers led to Tui’s adopting the surname—but it was one of her Christian names.

Madame Leno was “the Great American Palmist, Physiognomist, and Phrenologist” who toured various NZ towns, advertising 1900–1906. She didn’t have dogs.

Frances married jockey Harry Leigh in New Plymouth on 21 December 1903. Twenty-three days later her first child, Valette Frances Leigh, was born on 12 January 1904 in Hawera. Six months later Frances’s father died.

Tui (19 October 1905) was born next, then Edward Leigh (7 January 1908, Hawera) and William Owen Leigh (21 November 1911).

Frances married for the second time on 1 July 1919, in Christchurch: she gave her name as “Glory Frances Helen Leigh” aged 28 (actually 37), “Previously married but not heard of husband for ten years past”, profession “musician”. The

groom was “Harry Cahill, commonly known as Queensland Harry”.

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- 1 *Taranaki Daily News* 26 August 1905.
 - 2 *New Zealand Times* 25 November 1907.
 - 3 *Papers Past*.
 - 4 *NZ Truth* 26 October; 30 November; 7 & 14 December 1907; 4 January 1908.
 - 5 *NZ Truth* 4 January 1908.
 - 6 *Evening Post* 30 January 1908.
 - 7 <http://winsomegriffin.com/Newsham/HaweraHotel.html>
 - 8 Foley J 2005. *Queensland Harry*. p137.
 - 9 *Hawera & Normanby Star* 20 December 1893.
 - 10 *Hawera & Normanby Star* 28 May 1897.
 - 11 *Hawera & Normanby Star* 1 February 1899.
 - 12 *Hawera & Normanby Star* 29 May 1900.
 - 13 *Hawera & Normanby Star* 21 August 1902.
 - 14 *Hawera & Normanby Star* 20 June 1903.
 - 15 *Evening Star* 15 September 1921, for example.
 - 16 *Opunake Times* 3 March 1925.

Chapter 3: 1913: Queensland Harry

Newspaper reports from Tui’s years in Hollywood may or may not be just Hollywood hype: they tell us, for instance, “Her stage career, begun at the age of five years, has taken her into many lands and over many seas”,¹ “She has visited many countries”² and “Making her stage debut at an early age as a dancer, she later joined a circus as a tight rope walker”.³ The *Stratford Evening Post* informed its readers in 1928,

Tui has visited practically every country on the face of the globe. Her wandering as a tight rope walker with a circus brought her finally to Hollywood.⁴

The Australian Barton Brothers' Circus came to perform at the Christchurch Exhibition in 1906, according to Queensland Harry's biographer, John Foley: the troupe landed at Bluff with Harry Cahill who competed in Invercargill before they travelled north.⁵

The circus first performed in Auckland in December 1910.⁶ With them this time was the buckjumper rider "Black Albert",

... a New South Wales native, who was the star mule and bullock rider with the Australian Buckjumpers, Ltd. Black Albert will give exhibitions nightly on Barney, the bucking mule, and Sandfly, the notorious outlaw.⁷

Issues arose,

There are restrictions on the landing of Australian natives in New Zealand, if they happen to be black, as was discovered by Barton Bros., circus proprietors, yesterday, when they applied for permission to bring in an Australian aboriginal, who is the buckjump rider attached to their staff. The boy, "Black" Albert, was eventually allowed to be brought ashore upon the deposit of the usual £100 bond demanded in these cases.⁸

When they reached Hamilton on 12 January 1911 Albert was no longer "Black" but "the Australian wild man, Mulga Albert".⁹ In Te Aroha a few days later,

One of the chief attractions is "Black Albert," aged 20, an Australian aboriginal from North Queensland, belonging to the notorious Scotcher tribe, now nearly extinct, but in former times renowned for its vindictive and relentless savagery. To land "Black Albert" in the Dominion the company was required to enter into a bond

with the Customs for £100, which will be forfeited in the event of his death. “Black Albert” is a marvellous rough-rider and boomerang thrower.¹⁰

The colonial racism only got worse,

An amusing incident occurred at Messrs Barton Bros’ circus in Hamilton on Saturday night. When it came for the time for Mulga Albert, the woolly-headed black, to ride the Waikato man-eaters, a broad smile illumined the tent as the outlaw was led into the ring by Mr J. H. McMahon, the local undertaker, and there were not a few who were uncharitable enough to suggest that he was combining business with pleasure, and that there was a mutual desire on the part of the horse and owner to increase the aboriginal death rate, and to send Albert back to Queensland in a polished rimu casket instead of in the band waggon. The horse did his best to carry out his part of the contract, and duly landed Albert on the ground, hut he is still sound in wind and limb, and, judging by appearances will be able to take part in many a good corroboree yet.¹¹

Barton Brothers Circus continued touring New Zealand provincial towns, albeit with a changing staff (“All New Acts”, “Entirely Reorganised for this Tour”), getting bigger and bigger (“47 Star Artists”, “The Show is too big to Particularise”). While Barney the kicking mule was mentioned from time to time, the names of many of the 47 performers were not advertised and Albert seems to have disappeared.

Then, in August 1913, Barton Bros announced their fourth New Zealand tour, the press notice ending with the spruik,

Note Special Engagement of QUEENSLAND HARRY, the famous Australian Rough Rider and Conqueror of all other Buckjumper Riders. A hero of over 50 Rough-riding Competitions.¹²

They didn't mention Harry was an aboriginal. They arrived on the s.s. *Maunganui*, this time in Christchurch,

BUCKJUMPING BOOM!
 BUCKJUMPING BOOM!
 BUCKJUMPING BOOM!
 BUCKJUMPING BOOM!
 BUCKJUMPING BOOM!

Come and see the Greatest Australian
 Roughrider, Queensland Harry.
 Buckjumping has taken Christchurch by
 Storm!¹³

The rough riding item of Queensland Harry, the Australian rough rider, is one of the notable features of the show. He is the hero of over fifty rough-riding competitions in Queensland. Harry will ride celebrated outlaws at each performance and will stake £25 to ride any outlaw or buckjumper in an English hunting saddle. A challenge of £50 is extended to all other riders. All outlaws will be ridden free, and the management will purchase all good buckjumpers.¹⁴

Harry was born in Queensland, fostered by his mother's employer, Mrs Cahill and baptised Adam Cahill. He got into showbiz at age 17, riding in Skuthorpe's circus.¹⁵

THE GREAT CARNIVAL ATTRACTION,
arriving by S.S. MAUNGANUI.

BARTON BROS. CIRCUS.
ARTON BROS. CIRCUS.
ARTON BROS. CIRCUS.

and WILD AUSTRALIA.
OPENING FOURTH NEW ZEALAND
TOUR, commencing
CHRISTCHURCH MONDAY, AUG. 11th.
Location—Corner Colombo and St. Asaph
streets

THREE SHOWS IN ONE.
THREE SHOWS IN ONE.
CIRCUS, VAUDEVILLE, AND WILD
AUSTRALIA.

Emphatically the Largest Circus now Tour-
ing in Australasia.

30 Star Performers, 30. 60 Horses, Ponies,
Donkeys, and Mules, 60. The show that al-
ways stands supreme. Positively the big-
gest, brightest, best, and cheapest show in
New Zealand. The most powerful, artistic,
and versatile combination ever introduced
into New Zealand. The show you have heard
about, including the following Star Artists:
—Special engagement of and direct from
America, the Celebrated ASHTON COM-
PANY, comprising six perfect Lady Acrobats
and Gymnasts. THE WALHALLA BROS.
(direct from the Leading English Halls),
English Comedy Acrobats, Musicians, and
Hat Spinners. The Celebrated WALDROP
TROUPE, eight in number, of Pyramid Per-
formers (direct from Filis's Circus, South
Africa). A bevy of Beautiful Lady Gym-
nasts, who perform a most beautiful
Tableau of White Statuary. MISS ETHEL
ASHTON, the Sensational Flying Trapeze-
ist. FRANCIS RAY BARTON, the Premier
Bareback Rider. MISS ADA LORNE, the
Female Grimaldi. JACK TYBELL, King of
Horse Trainers. MISS RUBY LOMOND,
the Human Serpent. Funny HAPPY
JACKLES, the Great English Clown and his
Performing Animals. MISS GLADYS ST.
CLAIR, the Lady Sword Walker. The
WISLANG BROS., three in number, Elite
Acrobats, Tumblers, Gymnasts, and Height
Leapers. MASTER LINDSAY, the Phen-
omenal Hand-balancer and Dummy Clown.
MISS VERA, Fascinating Young Lady
Equestrienne. MISS STELLA, the Dashing
Hurdle Rider. Note Special Engagement of
QUEENSLAND HARRY, the famous Aus-
tralian Rough Rider and Conqueror of all
other Buckjumper Riders. A hero of over
50 Rough-riding Competitions. Remember!
This Big Show for ONE WEEK ONLY.
Popular Prices: 3s, 2s, and 1s. Children
Half-price. A. O. WISLANG, Touring Re-
presentative.

The Press (Christchurch) 8 August 1913.



Queensland Harry Cahill

The last Barton Bros Circus advertisement to mention Harry was that of 2 December 1915. On 18 December he was riding for the War effort at the Methven Carnival, when,

An interesting feature of the sports was some buckjumping by a horse given by Mr G. Gillespie, and ridden by Queensland Harry, which was afterwards sold for the benefit of the Wounded Soldier's Fund.¹⁶

In March 1916, at the Ashburton A. and P. Association's autumn show,

The buck-jumping exhibition given by "Queensland Harry" proved to be the most exciting event of the day. The Australian first mounted a wild black steed, and, without saddle or bridle, managed to retain his seat, in spite of the vigorous protests of the horse. The animal reared and bucked round the ring, and finally made a dash through an opening, in and out amongst the motor-cars, and finally into a clump of trees; the rider did not get off till the horse came to a standstill. He next rode a bay horse which could buck even better than the previous one, but it was ridden to a point of exhaustion, and the rider was loudly cheered for his splendid display of horsemanship.¹⁷

A week later, in Methven,

A Pleasant Interlude.

Some diversion was caused for Methven residents at the termination of the stock sale yesterday. A notorious buckjumper which no one in the district could ride, had been sent over from Mayfield for "Queensland Harry" to tame. All business was suspended in the township so that shop assistants and all hands could foregather to see the fun. The horse was led out on the road between the two hotels, and "Queensland Harry" mounted him bare-back. The animal proved to be a first-class buck, and an excellent performance was in progress when the horse collided with a post at the railway yard and fell. "Queensland Harry" came down with his mount. The

horse was then taken to a neighbouring yard, and when the crowd had once more assembled and a collection had been taken up, the second instalment of the performance commenced. The horse bucked well, but failed to unseat the rider, who was warmly cheered.¹⁸

How Harry Cahill and Frances Helen Leigh met is not known; they did not marry until 1919, but clearly they had been living together – at 183 St Asaph St in 1914, she “married”, he a horse trainer.¹⁹

Harry and Glory Frances Helen Cahill and her children were living together as the Cahill family in Methven by 1916.

In 1919 they were living at Hororata, Harry a farmhand, Glory in domestic duties.²⁰

Tui later claimed she was schooled in show business in New Zealand by her mother and was an accomplished actress, tightrope-walker, singer and acrobat when she arrived in America in 1924.²¹

The earliest public record of her performing is that of a “Miss Cahill”, probably Tui, who “rendered a vocal item” at the Methven Methodist Church in July 1916 when two soldiers were leaving the district with the Sixteenth Reinforcements for the Front.²²

Tui Cahill sang *Ora Pro Nobis* at an event to celebrate St Patrick’s Day in March 1917,

The Feast of the great Apostle of Ireland was celebrated (in anticipation) on Friday evening, March 16, in the Methven Town Hall by a National concert, the programme of which was mainly contributed to by the Convent School pupils as follows: – Opening chorus, “The Dear Little Shamrock”; prologue, Bernard Maguire; action song, “Eight Little Mothers,” junior girls; orchestral selection, “Irish Airs,” Misses E. and

Thecla Cullen (violins), Paul Cullen ('cello), Mr. Clarkson (clarionet), Miss Dorothy Cullen (piano); song, "Ora Pro Nobis," Tui Cahill;...²³

In May Mrs Glory Cahill provided the music for a dance in the Methven Hall when the Methven Soldiers' Farewell and Reception Committee tendered a farewell to Dr McKee who would join the New Zealand Medical Corps overseas.²⁴ This is the first reference to Frances Helen's adopting the name "Glory" which she used for the rest of her life.

In November 1917 Tui Cahill, a pupil of the Sisters of Mercy, Methven, passed her Trinity College practical music examinations.²⁵ She was 12 years old. The Sisters began teaching children from the Methven area (near today's Mount Hutt skifield) in Our Lady of the Snows School in 1913. Their new convent housed the Sisters and included two classrooms.²⁶



In March 1919 Tui and her mother entertained at the Hororata Tennis Club's social,

The Hororata Tennis Club held a most enjoyable social in the hall, which was tastefully decorated with greenery,

toitoti, and corn, with blue and gold paper (the club's colours), and tennis racquets and balls. The supper tables, too, were arranged with blue and gold flowers. The music for the dances was supplied by Misses Nelson, O. F. Cain, and Mrs Cahill. Songs were given by Miss Tui Cahill and Mr Reg. Felton. Mr Felton acted as M.C.²⁷

In February 1919 the Cahill family moved into the Lodge at Terrace Station, Harry to work as teamster for Mr Godfrey Hall. A later visitor to the station recalled, "Mrs Queensland Harry played the piano at the silent movies at Methven. I understand she was a French woman...."²⁸

Glory and Harry married in Christchurch on 1 July 1919.

In 1920 the Empire Theatre in Sydenham, Christchurch, presented "the Australian child artist, Tui Lorraine Cahill, who will sing the latest Australian success, 'Good-night, Mr Kangaroo,' and 'The Daughter of Mother Machree'."

SYDENHAM PICTURES.

SPECIAL HOLIDAY ATTRACTIONS.

In Addition to our Two-Star Picture Programme we have engaged

The AUSTRALIAN CHILD ARTIST,
AUSTRALIAN CHILD ARTIST,
TUI LORRAINE CAHILL,
TUI LORRAINE CAHILL,

Fresh from her Australian Conquests,
Who will Sing the Latest Australian Success,
"GOOD-NIGHT, MR KANGAROO"
And "The Daughter of Mother Machree."

The Pictures: "THE MAN WHO WON,"
Featuring Maurice Costello and Harry Morey,
and "THE VALLEY OF FEAR,"

A Sherlock Holmes Story by
CONAN DOYLE.

Holiday Prices. Commencing at 7.

NOTE.—Owing to unforeseen circumstances, Little Gladys Vincent, advertised to play To-night, will NOT appear.

Little Gladys Vincent, the “accomplished child violinist” had been engaged but must have become suddenly unavailable and 15 year old Tui deputised. Perhaps the references to a career in Australia were just showbiz hype, for I can find no reference to Tui as a child performer there.

In March 1921 Queensland Harry was directing riders and handling the buckjumpers for Ridgway’s Circus and Buckjumping Show in a large tent at the corner of Manchester and St Asaph streets in Christchurch.³⁰

In April 1921 Tui Cahill of Sydenham, Christchurch, “also competed” in the Christchurch Literary and Musical Competitions in the “Recitation, Girls, 12 years and under 16. ‘Break, Break, Break’ (Tennyson)”.³¹ She also “also competed” in the “SONG FOR GIRLS, under 16. Own Selection”.³²

In June 1921 Glory was assaulted at their home in Hazeldean road,

THE COOLER FOR KIRK.

Albert Kirk, a West Coast collier, who has been hanging loose round Christchurch for some time, got into trouble through his fondness for liquid joy, and was brought before S.M. McCarthy, on a charge of having assaulted a married woman named Glory Cahill, by striking her with his fists. According to the story of the woman, corroborated by her daughter and husband, accused knocked at her door and asked for a Mrs. Smith, and was told she did not live there. Kirk would not take this answer, and struck Mrs. Cahill with his fists. After this her husband came out and retaliated on Kirk, who was arrested soon after. Kirk declared that the lady had thrown cold water on him, and denied striking her, but the Bench said his version of the incident was not worth the breath it was uttered with. It must not go out to the world that a drunken man could go into a house and

assault a woman, and no notice be taken of it: Kirk was sent to hard labor for a month.³³

Harry was to have competed in a buck-jumping championship at a Wild West Carnival in Christchurch in December, when he was referred to as “a citizen of Christchurch,”³⁴

Challenge Ride Australia v. America

TWO STYLES – BARE BACK and FLAT SADDLE

“QUEENSLAND HARRY,” Australia, on Captain Greenhall’s
“Dynamite.”

FRED ROGERS, U.S.A., on Queensland Harry’s “Bolong.”³⁵

Things did not go well, the debacle that ensued being widely reported around the country.

WILD WEST CARNIVAL

BROKEN UP BY CROWD.

TROUBLE AT CHRISTCHURCH.

Captain Greenhall’s Wild West Carnival, which made its appearance at the Christchurch Show Grounds yesterday afternoon, turned out to be a good deal wilder than its promoters anticipated, says the “Lyttelton Times.” There was a very large crowd, numbering in the neighbourhood of 10,000. There was dissatisfaction at the outset, on account, it is said, of the prices being higher than expected, and this, coupled with subsequent happenings, resulted in the crowd giving the “wild” portion of the performance and causing the cowboys to seek police protection.

The first item on the programme was the handling and riding of unbroken colts, but the spectators did not appear to be as thrilled as they might have been. Several like exhibitions were given, and one of merit was that of “Queensland Harry,” an Australian horseman. By this time the crowd had become impatient. A number of men

broke over the fence at the far end of the ground and swarmed into the arena just at the time a rider was cantering after a herd of cattle, and was making a great noise with his stockwhip. The crowd did not approve of his mode of driving, and closed in upon him. Unfortunately he hit a man in the crowd with the whip, and before he knew where he was, he had been dragged off his saddle and the crowd handled him badly for a time. He was finally thrown over the fence, and rescued by the police. The man who had been struck with the whip seized the horse, and was careering up and down the arena, cheered uproariously by the multitude.

Having disposed of one cowboy; a search was made for others. Only one, however, was found, and he was bailed up in a corner and surrounded by people who demanded a return of their money, but he pointed out that the matter was one with which he had nothing to do. A number of the cattle had broken loose by this time and were charging over the grounds, and some, driven by terror, rushed at the fences, causing the crowds to retreat precipitately. Ladies screamed, and the hardier gentlemen gave creditable exhibitions of amateur steer-riding, their efforts being greeted by general applause and cheering. A big colt which had been loose all the afternoon came rushing down the field and knocked down a boy named Michael Joseph Philpott, 13 years of age, who resides at 164 Lincoln Road. The boy was later removed to the Christchurch Hospital, suffering from internal injuries, the full extent of which were not ascertainable last night. Two mounted police then rode into the arena and rescued the remaining cowboy from the mob. As he rode away in triumph they exhorted him to "hold his head up and look cheerful."

A section of the crowd made a demonstration for the return of their money, and one orator appealed

dramatically to the people in the stand to “pop round and get your dollars back,” but the stand inhabitants were not worked up to the same state of excitement as those who had tasted blood in the arena, and they remained spectators of the scenes below.

The crowd then broke away round into stables at the back of the stand, and here they demonstrated for some time. It was a miracle that people were not killed, for in the confined space horses and other beasts, were almost out of control. One man received a severe kick on the leg from a powerful horse, but no other damage was done. When the excitement waned it became obvious that the show was ended, and slowly the spectators went away home; most of them feeling that they had had a good afternoon’s “wild” entertainment.

The cattle-drafting championship of New Zealand and the buck-jumping championship of New Zealand, events which were supposed to be decided during the afternoon, were abandoned.³⁶

Undeterred, Harry formed his own troupe (“a big combination of wire-walkers, tumblers, a lady sharpshooter, roughriders, buck-jumpers and bucking bullocks”). The travelling show had two big trucks, a tent and a car; they did well financially.³⁷

A month later they were in Levin,³⁸

SHOW GROUNDS — SHOW DAY
 SHOW GROUNDS — SHOW DAY

QUEENSLAND HARRY'S WILD WEST
 QUEENSLAND HARRY'S WILD WEST
 QUEENSLAND HARRY'S WILD WEST
 QUEENSLAND HARRY'S WILD WEST

AUSTRALIA'S GREATEST
 HORSEMAN,

With his Team of
 Wild Outlaw Horses, Bucking Bullocks
 and
 Troupe of Wild West Performers,
 Cowboys, Sharpshooters, Tumblers
 and Wirewalkers.

£10 will be paid to any person
 who can bring along a
 horse that can throw Queensland
 Harry.

A Gold Medal will be given for the
 Best Local Rider.

The Greatest Show of its kind ever
 presented. A Show that will please all.
Don't Miss Seeing it! Popular Prices!

The troupe performed in Hamilton in March ("No risk to spectators. Stock-yard perfectly safe. Ladies cordially invited"³⁹) and Hawera in November, when Tui Lorraine and her younger brother Owen were, for the first time, advertised as performers.⁴⁰

QUEENSLAND HARRY'S WILD AUSTRALIA

Will be on your SHOW GROUNDS on
SHOW DAY.

Don't fail to see Australia's Champion Buck-jump Rider and his team of Outlaws; also Bucking Bulls, Wire-walkers, Contortionists. The two Midget Boxers. See JERRY the Clown in his "Spanish Bull Fight"; also KEN GARMONSWAY, the young champion New Zealand rider.

See QUEENSLAND HARRY ride bare-back the Australian outlaw "Queensland." £10 will be given to any person bringing an outlaw to throw Queensland Harry.

See TUI LORRAINE and OWEN in the Honolulu Hula Whaka, the latest from the South Sea Islands.

See the Exhibition of BOOMERANG throwing.

Popular Prices.

The potential audience for the performances in Hamilton and Auckland was exhorted to "See Tui Lorraine and Owen in their Latest Dance from the South Sea Islands, 'The Hula Whaka'", and to "See the Two Midget Boxers, Little Owen, the Champion 9 year old Boxer".⁴¹ Owen was eleven.

At Levin in January 1923,

QUEENSLAND HARRY'S World Entertainers will be showing on Saturday night, opposite Levin Hotel. Come and see the world's greatest buck-jump rider riding bare-back the Australian outlaw, "Queensland." £10 given to anyone bringing an outlaw to throw Queensland Harry.

See Tui Lorraine, wire-walker, contortionist, song and dance artist. See the Honolulu entertainers. See the little Spanish bull fight Jerry the clown. Queensland Harry will buy all suitable outlaws. Refined show for ladies. Popular prices.⁴²

Wire-walker, contortionist, song and dance artist as well as Honolulu entertainer. Clearly Tui was versatile. Tiny, though: she was 5ft tall as an adult.

In the early months of 1923 the troupe performed in the towns of the North Island heartland: Levin (25 January), Hamilton (6 March), Tauranga (4 April),⁴³ Waihi (13 April),⁴⁴ Thames (19 April),⁴⁵ Dannevirke. At Opunake in July, "By request, a dance will be held after the performance, the visitors providing the latest and best music".⁴⁶

In Waihi in April 1923 Tui and Owen were joined by "Leo" ("Owen and Leo, the Australian midget boxers") but it is not clear who he was. Owen was 15: "Midget boxers"? perhaps they were, like Tui, short of stature.

Back in her birthplace, Hawera in November 1923 Tui took top billing: "QUEENSLAND HARRY will be on your Show Grounds on show days. THE BIG SHOW. CIRCUS, BUCKJUMPING, VAUDEVILLE, headed by that Clever Young Artist, MISS TUI LORRAINE, Wire Walker, Contortionist, Song and Dance Artist and Hawaiian Entertainer".⁴⁷

In February 1924 "Queensland Harry's Circus, Vaudeville and Buck-jumping" troupe performed at the annual Agricultural and Pastoral Show in Masterton.⁴⁸

"QUEENSLAND HARRY"

"QUEENSLAND HARRY"

Will be Showing on

SATURDAY NIGHT

For One Night Only at

CORNER OF MUELLER & KENNY
STREETS

This great Australian horseman is recognised to-day as the world's greatest rider. This will be your last opportunity to see him ride before his departure to the British Exhibition to ride before the King and Queen. "Queensland Harry" will ride bareback the Australian outlaw, Queensland.

He also has a troupe of clever performers, headed by the clever young artist,
TUI LORRAINE!

Wire Walker, Contortionist, Song and
Dance Artist.

OWEN AND LEO

The Australian Midget Boxers.

TUI AND OWEN

In their Hawaiian entertainment, introducing the latest dance from the South Sea Island, "The Honolulu Hula Whaka."

Also

Jerry the Clown, in his Spanish bull fight; Mexican Pedro, in his death ride; the Hawaiian Two, Ukulele and Steel Guitar; Jerry and Koko, the two funny clowns.

Prizes will be given for the best local riders, also bull riders.

Popular Prices,

Tui's last recorded performance in New Zealand would be at the Waikato Show in Hamilton in March 1924.⁴⁹

This then was the life of Tui Lorraine: born to a sexually indiscriminate but musically well educated Irish Catholic mother, physically abused as an infant, settling into a circus family with a drunken, violent but highly talented Australian, and, along with her brothers, learning to sing, dance, play the guitar, walk the tight wire and perform as a contortionist. It was often a life on the road, in tents, trucks and caravans, but with settled spells of domesticity on sheep stations or in the city. They were well off: Harry was a much admired showman and made good money. Glory managed the takings and was able to provide £1000 to set up their circus. She was a performer, an entertainer, a competitor.

In April 1924 Tui Lorraine would sail for California to be a Hollywood movie star.

Into her ecological niche on the 1925–1928 NZ show circuit slipped one “Baby Olar, the World’s Wonder Child, 12 Years of Age, The Wonder of the Silver Wire, Jazzing, Skipping and Dancing in Mid-air, the Marvel of the Flying Trapeze, Featuring the Slide for Life, the World’s Greatest Contortionist, the Only Artist of her Age Performing these Dangerous Feats, And her Troupe of 12 Performing Dogs.... Passing through, on her way back to Hollywood, and sister of Tui Lorraine, famous Universal Film Star.”⁵⁰

To be Tui’s sister she would have to have been a Cahill, born about 1915; no such birth record exists. Perhaps “sister” simply signified “similar”.

Entertainments.

Q	QUEENSLAND	H	HARRY
Q	QUEENSLAND	H	HARRY
Q	QUEENSLAND	H	HARRY
Q	QUEENSLAND	H	HARRY

QUEENSLAND HARRY'S CIRCUS,
VAUDEVILLE AND BUCK-
JUMPING.

THE BIG SHOW will be on your
Showgrounds Show Days, headed by
that clever and versatile young artist,

MISS TUI LORRAINE,

Wire Walker, Contortionist, Song and
Dance Artist and Hawaiian Enter-
tainer.

Also a troupe of first-class perform-
ers. Queensland Harry is recognised
to-day as the World's Champion Rider.

This Circus has patronised by Lady
Jellicoe and Party, which speaks for
itself.

Bucking Horses, Ponies, Bulls, Don-
keys; and a troupe of performing Dogs.
Besides our own outlaws four local out-
laws are coming in for Queensland
Harry to ride.

Prizes given for best Boy Donkey
Rider, and best Local Rider.

POPULAR PRICES.

Meanwhile all had not been well in the home tent: in 1923,

QUEENSLAND HARRY IN COURT.

BOUND OVER TO KEEP THE PEACE

A sitting of the Levin Police Court was held this morning before Messrs. P. W. Goldsmith and D. W. Matheson J.P.'s, when Harry Cahill, known as "Queensland Harry," was charged on the information of his wife, Glory Helen Cahill, with threatening to do her bodily harm. She asked that defendant be bound over to keep the peace.

Evidence was given by complainant that on Thursday defendant had threatened to "rip her up," and she was afraid of her life. Drink was the cause of the trouble. Defendant had "played up" at Taihape on a previous occasion.

Defendant admitted that at different times they had family quarrels, but he was quite willing to go and leave her to it. They had separated before and had come together again. Mr Harper, who appeared for defendant, submitted it was not a case for sureties, complainant's proper procedure being to go for a separation and maintenance order.

The Bench held there were grounds for sureties, and defendant was bound over in two sureties of £10, and himself in a similar amount, the term to be for six months.

Richard F. Cameron and Harold Faulkner, employees of "Queensland Harry," also applied that defendant be bound over. They alleged the defendant had threatened them and they were afraid of their lives.

The Bench, in dismissing the charges, said if complainants were afraid of their lives they could get employment elsewhere. They were not compelled to remain in defendant's employ.⁵¹

MATRIMONIAL WOES.

LIFE ON THE SHOW CIRCUIT.

HUSBANDS ILL-TREAT WIVES.

The matrimonial woes of people associated with travelling shows were unfolded at the Magistrate's Court at Hamilton yesterday before Mr Wyvern Wilson. S.M.

....

Glory Helen Cahill, wife of Harry Cahill, known as "Queensland Harry," brought a claim for separation on the grounds of persistent cruelty to her and her children, and that he was an habitual inebriate. The wife claimed maintenance for herself.

It was shown that the complainant was the proprietress of a small circus which travelled round the country. It was alleged that defendant had taken excessive liquor on occasions, although prohibited, and these were the periods on which it was alleged that the cruelty took place. The climax was reached at Morrinsville Show, when "Queensland Harry" became inebriated and handled his wife cruelly, so the witness who saw the occurrence related.

Complainant said that she had £1000 when she married "Queensland Harry" in Christchurch in 1918. which went towards the purchase of the circus equipment. For the defence it was maintained that if complainant put her husband out of the circus, in which it was maintained by counsel he was the principal attraction, he would have no opportunity of providing maintenance. It was not denied that the disagreements had taken place. It was asserted by some of the witnesses for the defence, that complainant had had drinks with her husband.

The latter attested that his wife was drunk at Morrinsville. In asserting that he was not getting a fair deal out of the "house-takings," defendant said he should

be one of the wealthiest showmen about, but was not in that happy position. He alleged that complainant had been placing drink in his way.

The Magistrate, in granting the application for separation and maintenance, said that there was no doubt from the evidence that defendant was an habitual inebriate. He believed also that complainant had been drunk on occasions, but that did not deprive her from protection against her husband's cruelty and inebriate habits. The sum of £1 a week was fixed as the maintenance payment, while £2 2s costs were allowed.⁵²

In June 1928, a theatrical party including Glory, Owen and Clyde Cahill performed at Thames; the manager of the company was Roger Ginders.⁵³

In 1931 Harry was living with a woman named Alice in Foxton; they had twin daughters of whom one, Kathleen (Baiteary) survived.⁵⁴ Glory was divorced from Harry Cahill on 25 August 1933 in Christchurch⁵⁵ and married Roger Percy Ginders, a show man who managed the electrical sound systems, in December in Invercargill; he was 39, she gave her occupation as vaudeville artist and age as 45 but she was then 51.

In Pukekohe the next year,

VEHICLE OVERLADEN TRAVELLING VAUDEVILLE

Stated to be the proprietors of a travelling vaudeville show, Roger P. Ginders and his wife, Glory Ginders, were charged in the Pukekohe Magistrate's Court to-day with exceeding the heavy traffic licence for their vehicle, and with having no classification plates affixed to it. The charges were brought by the traffic inspector for the Main Highways Board, T. C. Clissold, who also prosecuted the driver, Owen Lorraine, for driving without a licence.⁵⁶

Glory was fined £2 with 7/6 costs for overloading and Roger £1 with 7/6 costs for having no plates on his vehicle.⁵⁷ Owen was fined £1/15/- but appears to have absconded; his fine was eventually paid in November.

PUKEKOHE.—11th instant, on **warrant** of commitment to Auckland Prison for seven days in default of paying £1 15s. fine and costs for driving a motor-vehicle without a license, **Owen Lorraine**, age about twenty-seven, height 5 ft. 6 in., trapeze artist, medium build, dark complexion and hair, brown eyes; usually well dressed. He may be with a travelling show known as the "Flying Lorraines."

NZ Police Gazette 24 October 1934.

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- 1 Southern Cross (Adelaide) 12 November 1926.
 - 2 Table Talk (Melbourne) 13 October 1927.
 - 3 Waikato Times 30 November 1927.
 - 4 Stratford Evening Post 13 January 1928.
 - 5 Foley J 2005. *Queensland Harry*, p56.
 - 6 New Zealand Herald 17 December 1910.
 - 7 Auckland Star 20 December 1910.
 - 8 New Zealand Herald 20 December 1910.
 - 9 Waikato Argus 13 January 1911.
 - 10 Te Aroha News 14 January 1911.
 - 11 Waikato Argus 16 January 1911.
 - 12 Press (Christchurch) 8 August 1913.
 - 13 Lyttelton Times 14 August 1913.
 - 14 Greymouth Evening Star 6 September 1913.
 - 15 Timaru Herald 27 November 2007.
 - 16 Press 18 December 1915.
 - 17 Ashburton Guardian 17 March 1916.
 - 18 Ashburton Guardian 24 March 1916.
 - 19 New Zealand Electoral Roll 1914, Christchurch South.
 - 20 New Zealand Electoral Roll 1919, Ellesmere.
 - 21 Graham Bicknell, *Woman's Day* 31 May 1993.
 - 22 Ashburton Guardian 24 July 1916.
 - 23 New Zealand Tablet 29 March 1917.

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- 24 Ashburton Guardian 24 May 1917.
 - 25 Ashburton Guardian 12 November 1917.
 - 26 https://mercyschools.org.nz/featured_item/our-lady-of-the-snows-school-methven/
 - 27 Press 14 March 1919.
 - 28 <http://www.terracestation.org.nz/queensland-harry.html>.
 - 29 Lyttelton Times 25 October 1920.
 - 30 Press 26 March 1921.
 - 31 Press 9 April 1921.
 - 32 Press 12 April 1921.
 - 33 NZ Truth 9 July 1921.
 - 34 Press 22 December 1921.
 - 35 Press 24 December 1921.
 - 36 Ashburton Guardian 28 December 1921.
 - 37 Timary Herald 27 November 2007.
 - 38 Horowhenua Chronicle 17 January 1922.
 - 39 Waikato Independent 15 July 1922.
 - 40 Hawera & Normanby Star 11 November 1922.
 - 41 Auckland Star 30 November 1922.
 - 42 Horowhenua Chronicle 25 January 1923.
 - 43 Bay of Plenty Times 4 April 1923.
 - 44 Waihi Daily Telegraph 13 April 1923.
 - 45 Thames Star 19 April 1923.
 - 46 Opunake Times 20 July 1923.
 - 47 Hawera & Normanby Star 12 November 1923.
 - 48 Wairarapa Daily Times 18 February 1924.
 - 49 Waikato Independent 4 March 1924.
 - 50 Auckland Star 8 June 1927.
 - 51 Horowhenua Chronicle 3 February 1923.
 - 52 Waikato Times 20 March 1926.
 - 53 Thames Star 14 June 1928.
 - 54 Foley J 2005. Queensland Harry. p136.
 - 55 Press 25 August 1933.
 - 56 New Zealand Herald 20 September 1934.
 - 57 Franklin Times 21 September 1934.

Chapter 4: 1924: Hollywood

Tui sailed in the *Maunganui* from Wellington to San Francisco on 1 April 1924, age “22” (actually 18), occupation student, Irish, next of kin Mrs G. Cahill, Hamilton.¹



She docked on 20 April and her immigration card states Tui was born in Motueka, was 6ft tall (she was five!) with fair complexion, dark hair, brown eyes and no distinguishing marks (not even a scar on her leg). She showed she had \$550 with her. Her local contact was “W. Gollan (fr) 909 Adelaide St Oakland California”.²

Tui was said to be an accomplished actress, tightrope-walker, singer and acrobat when she arrived in America; she told *Woman's Day* in 1993,

“I walked into San Francisco and took the train down to Los Angeles and nothing even remotely looked like happening to me. I went to a casting place in Hollywood and, because I could do all those things, they said I'd be

good for serials and westerns, so they sent me out to Universal Studios.

“They signed me up on the spot for 12 months on a fairly good salary. Mind you, I had to work like a woman possessed. But I never looked back.

“I was in serials and there’d be 18 episodes of each one, so it took nearly a damned year. I made several westerns; I can’t remember what they were – it has been more than 50 years.”

Tui Lorraine’s name first appeared in the Californian newspapers on 12 February 1925 when she was among those attending a meeting of the Catholic Motion Picture Actors’ Guild in Hollywood. Jackie Coogan’s father presided and told the audience about his and Jackie’s audience with the Pope on a recent trip to Rome.³

She was in the news again on 21 July 1925, when her \$300 diamond ring was stolen,

Property Man Charged With Diamond Theft

A diamond ring worth \$300, the property of Miss Tui Lorraine, a motion-picture actress, was found yesterday in the pocket of Fred F. Summers, a property man, and he was arrested on suspicion of grand larceny, according to a report by the Hollywood police.

Miss Lorraine said she went Friday from her home at 5826 Hollywood Boulevard to a bungalow at 1948 Holly Drive, where she changed into a bathing suit and went with friends to the beach, leaving her ring in the house. When she returned it was gone.

Miss Lorraine, Detective Lieutenants Van Aken and Trospen said, gave them a list of those who had been in and near the bungalow Friday, Summers among them.



They found Summers at a Hollywood hotel and arrested him, they said, after discovery of the ring.⁴

Tui was already declared to be “a motion-picture actress”, but she still sang and played the guitar. The *Los Angeles Evening Express* wrote,

To do one thing well is an asset, but to be able to be really expert in two things is a faculty that is not given to everyone. Tui Lorraine, singer and steel-guitar player, is one of those experts, as she demonstrated on the Wampas Club program sponsored by the Paul G.

Hoffman Studebaker Company over KNX last Tuesday evening.

Miss Lorraine has an excellent voice and plays the guitar with a deft touch that proves very entertaining.⁵

Later, at the time of her divorce, she would be referred to as an “actress and radio singer”.

And she still walked the tight wire, under an umbrella and over some maneaters...



Watch your step, Tui.⁶

In March 1927 Tui was injured at work,

***INJURY OF
STUNT GIRL
DISCLOSED***

***Victim of Wild Horses at
Universal City Ordered
Taken to Hospital***

Suffering a sudden turn for the worse yesterday after convalescing at home for a week following a mysterious mishap that was not reported to officials at Universal City, Miss Tui Lorraine, actress and stunt woman, yesterday was moved to Hollywood Hospital on orders of her physician Dr Delmar Davis.

She was reported at the hospital to be under treatment for spinal injuries, bruised arms and legs and severe nervous shock, sustained on the Universal studio grounds when a team of wild horses dragged her for several hundred feet during the filming of “Great Shootin’,” a western picture directed by Ray Taylor.

Miss Lorraine, an actress of considerable promise and a slack-wire performer of merit, was not thought at the time of the accident to have been hurt badly and she was taken home in a studio automobile. However, when her condition became worse, a report of the mishap was made to the organization officials and last night it was announced that “everything possible” was being done to restore her health.⁷

In 1927 prolific director Ray Taylor made a ten part serial for Universal Pictures, now lost, called “Whispering Smith Rides”; none of the parts was called “Great Shootin’” but the name may have been changed before release.

Tui’s first known role was in 1924 in “The Great Circus Mystery”. She was featured in “Half a Man” with Stan Laurel in 1925 and after that she played in two episodes of the twelve part serial “Fearless the Police Dog Detective”. (She was not, as the Amazon website suggests, with Laurel in the 1923 “Kill or Cure”).⁸

The Great Circus Mystery (1924–25). A Universal Pictures circus drama in 15 chapters directed by Jay Marchant. Tui’s name is misspelt “Tul Lorraine” in several online references. The studio had intended the serial to be called “The Leopard’s Lair”; its *Universal Weekly* advertised, “Among the importations is Tui Lorraine, who hails from Australia. She does a thrilling motorcycle ride in a huge gilded ball”.⁹ One of the stars was Louise Lorraine, who was tiny and looked rather

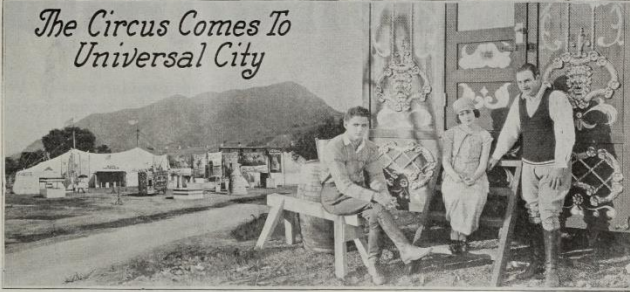
like Tui; I wonder if Tui was her stunt double. The films are considered lost.¹⁰

Vol. 20, No. 11

UNIVERSAL WEEKLY

18

The Circus Comes To Universal City



The back ranch at Universal City is rapidly being transformed into a circus lot for production of "The Leopard's Lair," big circus serial featuring Joe Bonomo, famous strong man, and Louise Lorraine. Both are seen in front of the circus wagon.

UNIVERSAL STARTS BIG CIRCUS SERIAL

Entire Circus Engaged for "The Leopard's Lair"—Joe Bonomo, Strong Man, to be Featured—Louise Lorraine as Heroine

WORK has started at Universal City on a big, spectacular "circus serial," with Joe Bonomo, Universal prize stunt and strong man, in the leading role, and directed by Jay Marchant, maker of several popular serials. The chapter picture is called "The Leopard's Lair." It will be in fifteen chapters, each of two reels.

As leading woman, Bonomo has Louise Lorraine, formerly one of the most popular leading women in Universal serials, but who has been away from Universal City for a year or so. She will be remembered as the heroine in "With Stanley in Africa," "Elmo the Fearless," and similar serials. She also was a Century Comedy star for many months. She is regarded to be one of the most daring women in pictures.

Universal engaged an entire circus, big top, animals, side show and all, for this serial. In addition to the personnel with the circus, veteran circus performers from all over the United States, have been called to Universal City to help in the staging of the various performances needed in the new chapter-picture.

The story is one of circus life in which Joe Bonomo plays the role of the circus strong man. This is not a new role to the Universal star, as he first won fame as a strong man and a prize winner in a physique contest.

Minnie, one of the most famous circus elephants in the United States, and which for the past several years has been the mascot of a Masonic organization in Kansas City, was purchased by Universal to play in "The Leopard's Lair." Minnie replaces Charlie, the famous picture elephant condemned to death last year because of homicidal insanity.

While preliminary scenes in dressing-rooms and about the "lot" of the circus set up at Universal City are being taken, tight-rope walkers, acrobats, trapeze performers and Hindu gymnasts are rehearsing and practicing in the "Big

Top." Circus performers insist on daily practice, hence the big top is a continual scene of activity whether the cameras are there or not.

The list of circus veterans in the picture reads like a roster of sawdust aristocracy. Jackie Goodrich, the famous clown, and Eduardo Martini, the famous tight-wire walker, said to be the only man who can dance a tango on the slack wire, are among the newcomers. Carlo Bernardi, the famous lion tamer is there, of course. For years he has been famous in circus circles, but now is known by his own name, as Charles Bernard Murphy, superintendent of the Universal City Zoo. He has charge of the lion, leopard and elephant acts that will be featured in the big circus.

Slim Cole, the motorcycle stunt rider, formerly of circus fame and now a screen star, will play the "Mystery Man" in the new play. Cecil Woodworth, world's premier hand-balancer, was brought from New York especially to work with Bonomo.

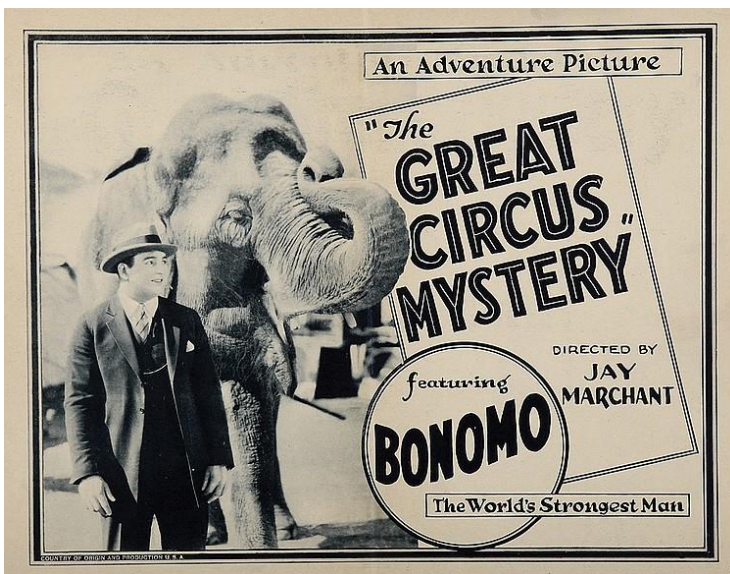
Among the importations is Tui Lorraine, he hails from Australia. She does a thrilling motorcycle ride in a huge gilded ball. From Spain comes Carlotta, daredevil of the tight-rope, and the Sieberling Four, aerial gymnasts, come on leave from one of the big circuses. Charles Magretti, who ascends a flight of stairs on his head, is another importation from the "Big Top." Tony Brock of the Brock Trio, tumbler and gymnast, is another recruit from circusdom.

Jay Marchant, who is directing the picture, has had circus experience himself, which is one of the important reasons for his being assigned to the task of handling the production. The story was written by William Lord Wright and Isadore Bernstein.

The regular cast includes Robert Seiter, Robert J. Graves, Albert Price, Slim Cole, and other well known players have important roles.



Louise Lorraine





GREAT CIRCUS MYSTERY STARTS STRAND TODAY

Joe Bonomo, world's champion strong man, makes his mark as an actor—outside a score of thrilling rescues, and other sensational stunts that he performs in "The Great Circus Mystery," adventure picture to open Monday at the Strand theatre. For Bonomo, outside his gigantic build and sensational tricks, is a clever actor indeed. In the weird story of the circus and the strange Hindu ruby,

The story opens with a bang—the theft of a sacred ruby from a Hindu temple—a chase across the Atlantic to America, where it is trilled to the owner of a huge circus—and from then on a veritable maelstrom of thrills, excitement and mystery.

A girl is rescued from under the thundering hoofs of a chariot team; there is a fire in the circus, with thousands of spectators trampling each other in a screaming, tearing, panic; a wild elephant stampeded; the escape and recapture of a huge lion adds to the excitement; a great leopard about which is woven a mystery has an uncanny part in the swift drama; altogether it is the superlative in excitement—but in a new manner.

Louise Lorraine, noted beauty of the screen, makes a very charming heroine, and Robert Seiter an acceptable juvenile lead. In the new story. Others in the cast are Albert Prisco, as the strange Hindu priest; Robert Graves, a well known character actor, as the circus owner; Sam Polo,

brother of the noted Eddie Polo, as custodian of the leopard; Slim Cole, the "Stonewall Jackson" of "Barbara Fretchle," and other prominent artists.

Jay Marchant's direction of the new play is sharp, snappy, and shows an intimate knowledge of circus life. The story is by William Lord Wright, noted magazine author and scenarist.

If you love thrills, this is your picture.

Half a Man (1925). A naïve/credulous/gullible/ shy young man (Stan Laurel) finds himself alone on an island inhabited by very enterprising/ sprightly women. Directors: Joe Rock, Harry Sweet. Writer: Tay Garnett (titles). Stars: Stan Laurel, Tui Lorraine (uncredited: as a shipwrecked woman), Julie Leonard.¹¹ See it at

<https://www.youtube.com/watch?v=2yvOYUEcq5w>. This must have been the inspiration for the final scenes in the *Benny Hill Show* where women chase Hill to the tune of Yakety Sax.



This sailor-suited young woman in “Half a Man” is said to be Tui Lorraine (but I doubt it).



The women in "Half a Man" – one of them is Tui.

The Love Fighter (1926). George Larkin, William Hayes and Fearless the Dog defeat a German army. They then take French leave with a couple of French farm girls (Tui is one). Armistice disturbs their bucolic bliss and they head back to the US. The girls try to follow them, but a Russian spy and her gang interfere. Director: Lou Carter. Writers: Clarence Locan (titles), Charlie Saxton (story). Cast: Fearless the Dog (Fearless), George Larkin (Sgt. Jack Harding), Florence Ulrich (Yvonne Vincente), Burton Rupp (Captain Erich von Holtz), William T. Hayes (Danny Martin), Tui Lorraine (Fifi)

Vincente), Sylvia Nadina (Olga Karnovsky). Second release in the "Fearless, the Dog Detective" series.¹² Available on Grapevine video: <https://www.amazon.com/Fearless-Police-1926-1927-Dick-Hatton/dp/B00YQFYUGA>.



JOE ROCK
presents
FEARLESS
in
"The
Love Fighter"

George Larkin, Florence Ulric
Sylvia Nadina, Tui Lorraine
Burton Rupp

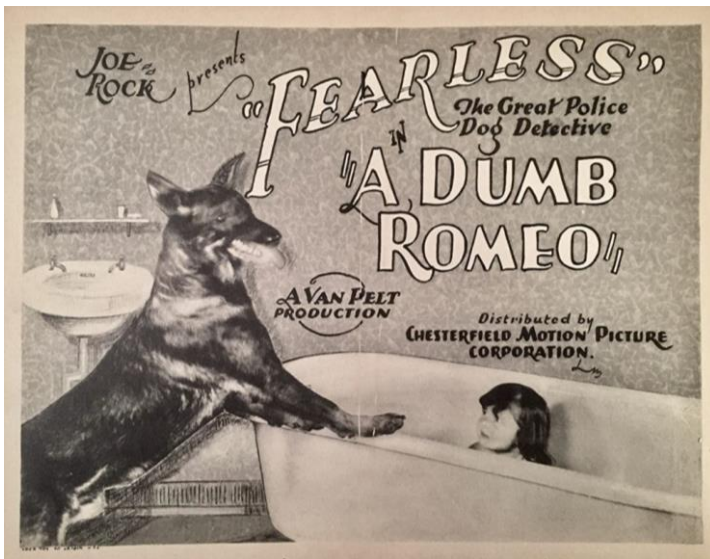
12-2 Reel Van Pelt Productions

Distributed by
Chesterfield Motion Pictures Corporation
1540 Broadway New York



Tui Lorraine as Fifi in "The Love Fighter"

A Dumb Romeo (1926). Fearless is in love with Trixie, the dog belonging to the criminal couple (Tui is Daisy, the wife) next door. Daisy steals a string of pearls, escapes by walking between buildings on a clothesline and the crooks drive off, Daisy with the pearls. (Meantime Fearless has saved a little girl from drowning in her bath). A car chase ensues and the crooks' car crashes and burns. Daisy is thrown out and Fearless and his master rescue her, recover the pearls and restore them to their owner. Fearless (the "dumb romeo") and Trixie are reunited and settle into canine domesticity. Director: Frank S. Mattison. Cast: Fearless the Dog (Fearless), Jack Mower (Jack Sherlock), Grace Cunard (Carolyn Van Colten), Bruce Gordon (Tim Connors), Tui Lorraine (Daisy Connors), Trixie the Dog (Trixie).¹³ Fifth release in the "Fearless, the Dog Detective" series. Available on Grapevine video: <https://www.amazon.com/Fearless-Police-1926-1927-Dick-Hatton/dp/B00YQFYUGA>.





Daisy (Tui) steals the pearls in "A Dumb Romeo"



In the publicity poster (but not in the film) Fearless apprehends Daisy the pearl thief, played by Tui Lorraine.



Tui escapes over a clothes line in "A Dumb Romeo"

Sunshine of Paradise Alley (1927). A wealthy banker wants to tear down a tenement slum to build a factory, but a charming girl who lives there begins to persuade him to change his mind. A crooked bank employee and one of the tenement dwellers are stealing bonds from the bank. When they are about to be caught, they try to frame the girl and her boyfriend, and the bank employee attempts to force himself on the girl. All comes right in the end, and the banker decides to build new apartments for the tenement dwellers instead of a factory.¹⁴ Director: Jack Nelson. Written by Josephine Quirk, George W. Ryer, Denman Thompson, Rick Todd. Cast: Barbara Bedford, Kenneth MacDonald, Max Davidson. Tui Lorraine as Queenie May. See it at <https://www.loc.gov/item/mbrs02197605/>.

"Tui Lorraine, a former circus and vaudeville star, has an important role in the production," said *Moving Picture World*¹⁵ and *Motion Picture News* stated (inaccurately on several counts),

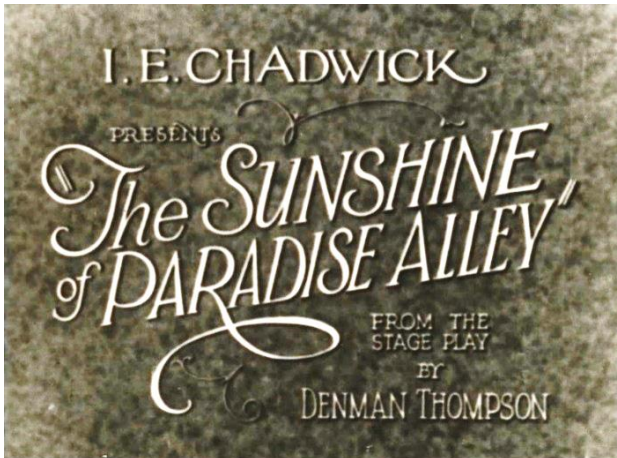
TUI OF THE ANZACS

EUROPE has given its full quota of actors, actresses, directors and other artists to the screen. Even the Orient is well represented in the ranks of Hollywood workers. But the Antipodes have been sadly lacking in the emissaries to the home of motion picture production.

It remained for Tui Lorraine, hailing from that distant, charmed land of New Zealand, to start the influx of Anzac folk. Tui, who is now at work in “Sunshine of Paradise Alley,” at Chadwick studios, is not the first screen player from “down under,” but she is one of the few, and the only one from New Zealand.

Though a very young person, Tui has had much of theatrical experience. As a circus tight-rope walker, she has visited practically every country on the face of the earth. She visited Hollywood recently on a vaudeville tour, and decided to remain to seek her fortune in motion pictures.¹⁶

“In this production,” the *Waikato Times* and other NZ papers told their readers, “she is called upon to perform on a clothes line, well above the spectacular New York street scene”.¹⁷



Queenie May had left
the circus to follow
Chet Hawkins into the
Alley — then regretted
it.

— *Tui Lorraine*



Queenie (Tui) and Sunshine O'Dea (Barbara Bedford).



Tui on the wire, not really very far above
“the spectacular New York street scene.”



Tui with one of the child actors in "Sunshine".

"SUNSHINE OF PARADISE ALLEY."
 "SUNSHINE OF PARADISE ALLEY."
 "SUNSHINE OF PARADISE ALLEY."
 "SUNSHINE OF PARADISE ALLEY."
 "SUNSHINE OF PARADISE ALLEY."
 "SUNSHINE OF PARADISE ALLEY."
 "SUNSHINE OF PARADISE ALLEY."
 "SUNSHINE OF PARADISE ALLEY."
 "SUNSHINE OF PARADISE ALLEY."

Irish Wit! Jewish Humour!
 You'll Laugh till you Cry!

Featuring

BARBARA BEDFORD
 NIGEL BARRIE
 MAX DAVIDSON
 KENNETH M'DONALD, and
 TUI LORRAINE
 (A New Zealander).

Evening Post 18 November 1927.



The Thin Man (1934). Her first talkie in which she played a nonspeaking, uncredited, brief role as the stenographer. A languidly stylish movie, available on DVD.





Tui as the stenographer in “The Thin Man” (1934).

Probably there were more silent movies before that: she did tell *Woman’s Day* she had been in “several westerns”, but whether as stunt woman or actor – or what (apart from “Great Shootin’” of which there is now no trace) they were called – is unknown.

John Foley, author of *Queensland Harry*, corresponded with Tui; he included in her filmography, “Sporting Blood” (1931) Clark Gable’s first film; “Never the Twain Shall Meet” (1931) with Leslie Howard; “Naughty Marietta” (1935) starring Jeanette MacDonald and Nelson Eddy; and “Jean Harlow’s last film, Man of Property”.

Jean Harlow’s second-to-last film was “Personal Property” (1937) and she did not star in adaptations of *The Forsyte Saga*’s “A Man of Property” made in 1920 and 1922 or later. I cannot

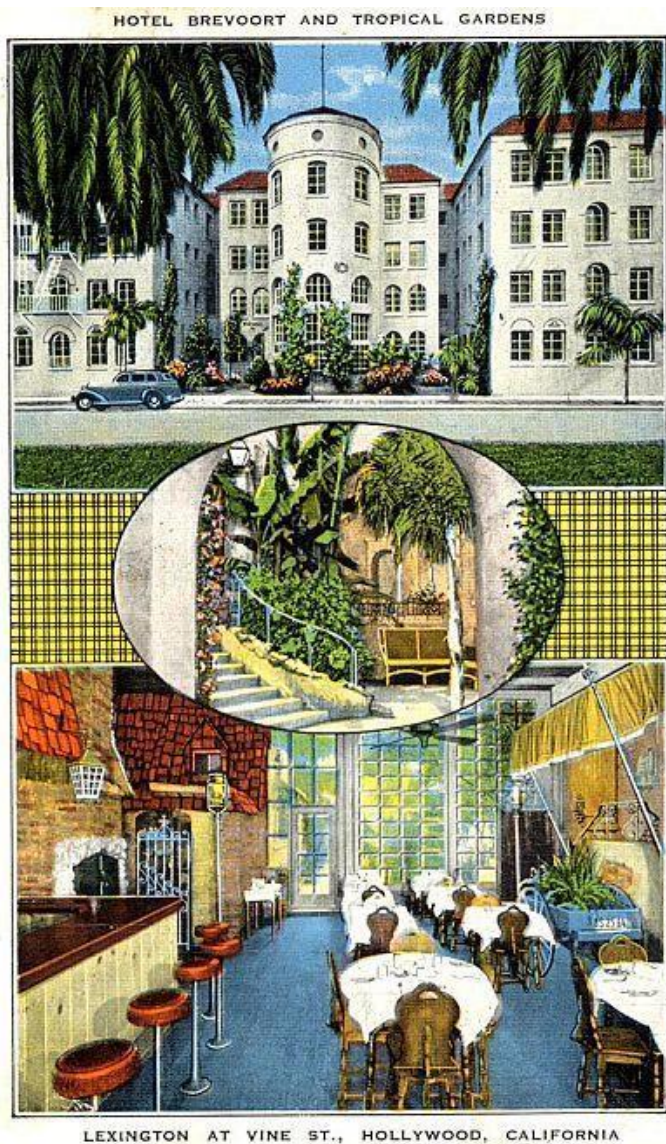
find Tui's name in extended cast lists for any of these, so her roles must have been very minor.

-
- 1 <https://www.familysearch.org/ark:/61903/1:1:KX4P-1XS>.
 - 2 <https://www.familysearch.org/ark:/61903/1:1:CDYT-HM3Z>.
 - 3 Advocate (Melbourne) 12 February 1925.
 - 4 Los Angeles Times 21 July 1925. The Hollywood Boulevard and Holly Drive addresses have both been obliterated by the Hollywood freeway.
 - 5 Los Angeles Evening Express 14 January 1926.
 - 6 Independent-Herald (Yuba City) 21 October 1926.
 - 7 Los Angeles Times 20 March 1927.
 - 8 <https://www.youtube.com/watch?v=kUrn1ENoVVQ>.
 - 9 Universal Weekly 25 October 1924.
 - 10 <http://www.silentera.com/PSFL/data/G/GreatCircusMystery1925.html>.
 - 11 <https://www.imdb.com/title/tt0015888/>
 - 12 https://www.imdb.com/title/tt0492197/?ref=fn_al_tt_1
 - 13 https://www.imdb.com/title/tt0440353/fullcredits/?ref=tt_ov_st_sm
 - 14 https://www.imdb.com/title/tt0017442/plotsummary?ref=tt_ov_pl
 - 15 Moving Picture World 22 January 1927.
 - 16 Motion Picture News Nov.–Dec. 1926.
 - 17 Waikato Times 30 November 1927.

Chapter 5: 1926: Clara Bow

In Los Angeles Tui at first lived at the Warner Kelton Hotel, later known as the Hotel Brevoort (and Tropical Gardens), built in the 1920s at 6326 Lexington Ave, (at Vine St), Hollywood.

Other actors and musicians such as Cary Grant (who kept a room for his trysts), Orry Kelly, and Rodgers and Hart stayed there. Silent film star Monroe Salisbury, who had been in many Cecil B. DeMille films, worked at the hotel as a night clerk.¹



Postcard from about 1940.

It had a small outdoor theatre at the back, along with a wishing well – it is said to have been the subject of Rodgers and Hart’s song “There’s a Small Hotel,” from the musical “On Your Toes” (1936). A sign above the hotel entrance reads “Joyously Enter Here”. There was a speakeasy in the basement.²

Into Tui’s life in about July 1926, came the phenomenon of Clara Bow. Clara was a Brooklyn girl, from the wrong side of the tracks, the child of a largely absent alcoholic father and a head-injured poverty stricken mother. She was tiny and vivacious. They might have been sisters. They were almost certainly lovers.

Clara had just completed “Mantrap”, a film that would prove a huge boost to her stardom. She would soon collaborate with Elinor Glyn and become the “It” girl, the toast of the movie industry, the symbol of emancipated female sexuality in the flapper age. Tui, on the other hand, had had only minor uncredited roles in a few cheap productions – though she must have been doing well enough financially, living at the hotel, wearing a diamond ring, driving a Daytona Beach racing car.

It has been said Tui went to Hollywood in order to be Clara’s secretary, but according to Tui they met at a party in Laurel Canyon a couple of years after Tui arrived in America. Clara may have sponsored her re-entry at some later time.

Clara was living at 261 West Canyon Drive where she invited Tui saying she was lonely. Tui would be Clara’s first close friend and though she kept her room at the hotel, she spent most nights at Clara’s place.

“Close friend”, “an intimate of Clara’s”, “confidante”, “chum”, “best friend”, “secretary”, “companion”, “closest pal”, “a happy and serene menage”, “closely attached”, “girl friend”, “making whoopee”, the newspapers hinted obscurely.

Clara Bow and Tui Lorraine

They are two girls I can't quite explain,

... would sing their friend, the Texan Elijah "Buddy" Fogelson, accompanying himself on his ukulele.³

In August 1927 the papers reported a suspected plot to kidnap Clara when, in a case of mistaken identity, Tui was pursued,

Tui Lorraine, film actress, left the Bow home in an automobile like the star's car. She was chased for several miles by three men in a car who finally ran her into the curb. When they saw their mistake they sped on.⁴

The story went nationwide: there were reports of two such occasions and of the car being full of "villainous looking men". New York's *Daily News* reported with weary patience,

At the sheriff's office, the deputies say: "The authorities get as many kidnap scares as jewel robberies from the film girls lately."⁵

In November came more celebrity trivia,

The evil effects of drinking fresh clear mountain spring water have delayed the start of Clara Bow's new picture, "Red Hair." Clara took a week's vacation between pictures and passed it in the national forest in the Sierras. Wishing a drink, she dropped to her knees along a limpid pool, but her knee slipped, Clara's head went under water, and a submerged stone cut a considerable gash. Her friend, Tui Lorraine helped Clara stanch the blood on the way back to camp. Clara can't start her new picture until the scar heals.⁶

In 1928 Tui became aware Clara's house staff were ripping her off financially. She exposed them to Clara, who fired them and they, in revenge, told the US Immigration Department that Tui had entered the country illegally and, furthermore, that she was

a carrier of a sexually transmitted infection. She was jailed and released on bail, but was to be deported home to New Zealand.

Living with Clara was the only surviving member of her immediate family, her father Robert Bow, a shiftless jealous oversexed drunk who lived off his daughter's earnings and dominated her emotionally. He liked young women and he came on to Tui when she visited Clara.

Marriage to an American, Tui thought, would solve her immigration problems and though she thought Robert Bow "an irascible old pest", marriage to him would keep her close to Clara: she and he were wed in San Bernadino on 22 September 1928. She was twenty-three (she said 21 in the announcement), he fifty-three (he said 45).⁷

BOW-LEIGH—Robert Walter Bow, 45,
New York; Tui Lorraine Leigh, 21,
New Zealand. Both of Los Angeles.

San Bernardino County Sun 23 September 1928.

"Then he married a New Zealand actress answering to the name of Tui Lorraine. Tui, whose vocabulary runs from bizarre to explosive, somehow made her way into the Bow menage..." wrote columnist John C. Moffitt in a series on Clara Bow.⁸

Clara Bow's New Stepmother



MRS. TUI LORRAINE BOW.

—International Photo.

FORMERLY secretary to the motion picture actress, she has become her stepmother by marriage to Robert Bow, the star's father.

St Louis Post-Dispatch 27 September 1928.

The immigration authorities were not impressed and New York's *Daily News* gleefully reported,

**NEW STEP-MA
OF CLARA BOW
IN ALIEN JAM**

Imagine Tui Lorraine's surprise when, after this 25-year-old New Zealand beauty contest winner has been married to Robert Bow, twenty-odd years her senior and father of Clara Bow, she discovers she has not been endowed with American citizenship after all, and is to be deported as an alien who has violated Uncle Sam's immigration code.

Good looking Tui, who was known for a time as secretary to her present stepdaughter, and whose job was to slit the fan mail envelopes that engulf Clara, eloped with Bob Bow last week....⁹

Two weeks after her marriage came this wink-nudge piece, from gossip columnist Edward Mitchell,

Just fancy the position of Clara Bow!

For two years Tui Lorraine has been in turn her secretary, companion and closest pal. And then, this week, Tui up and marries Clara's pa.

Robert and Tui are back from a brief honeymoon, but they still will not disclose the time nor the place of the wedding.

And Clara and her new step-mother are again going about together to the Legion fights, the cafes and beach dancing parties, making whoopee just the same as ever, while Mr. Bow sees to the conduct of his steak house on Beverly Boulevard.¹⁰

ACTRESS TO GO BUT
HOPES TO RETURN



Tui Lorraine

**TIME LIMIT
EXPIRES FOR
BOW'S BRIDE**

*Tui Lorraine Expected to
Leave Country by Way of
Calxico*

Los Angeles Times
26 October 1928.

Robert Bow's sexual enthusiasm left Tui, she told Clara's biographer David Stenn, "disenchanted with what marriage was all about. If there is such a thing as a male nymphomaniac, Bob was one. A woman can put up with just so much and then she wants a *rest*, if you know what I mean."¹¹

The immigration rules obliged Tui to leave the US so she went to Mexicali in Baja California with Robert Bow and there applied for readmission as the wife of an American citizen.¹² She finally received her visa and passport in December and re-entered the US via Vancouver in early 1929: "She still admits she 'don't know what it's all about'."¹³

In April 1929 she was cast in a one-act play "The Silver Candlestick" by Joan Curtis at the Cordova Play Shop in Los Angeles.¹⁴ In September at the same theatre, "Tui Lorraine Bow, another rising celebrity of the screen, who made her original dramatic success on the European stage (*sic!*), is also to

have a leading role in one of the productions."¹⁵ In October she played there in "The Rush Light".¹⁶

They had married in September and the next July Tui sued for divorce, the unmentioned reason being Bow's repeated infidelities.¹⁷

Flapper Wife Asks Decree From Clara Bow's Father

**Robert, Erstwhile of Coney Hot-dog Fame, Sticks Too
Close to Fireside, Vivacious Tui Lorraine Charges.**

Robert Bow, father of the titian haired film star, Clara, has been swept into the turgid life of Hollywood and according to Coast dispatches, the former Coney Island waiter is about to be divorced by his 21-year-old wife, Tui Lorraine.

Tui was a "girl friend" of Clara in their extra days. Clara introduced her to Robert, and with scenario speed they were married. After a year of matrimony, he has been relegated to the Fireside Companions' Club, for Mrs. Lul Lorraine Bow said: "I'm young and like to dance and play. My husband wanted to stay at home all the time."

Years ago Robert served steins and hot dogs at Coney Island. Then,

the movies swept his family to affluence via the warm Clara and Robert went to the Coast.

He idled about for a time, then Clara bought him a hot dog stand not far from Hollywood. He did well, backed by Coney experience, but matrimony isn't selling hot dogs, according to the suing Mrs. Bow.

Mr. Bow probably will go back to his bow-wows.

Times Union (Brooklyn) 3 July 1929.

The *Los Angeles Times* reported, "She and Clara Bow had been friends for many years and worked together in a number of pictures.... She has been working in talking films and in making phonograph recordings... She asserted she had lived in the country since she was 5 years of age."¹⁸

Divorces Clara Bow's Daddy



NEA Los Angeles Bureau
She no longer is Clara Bow's stepmother. Tui Lorraine Bow, about the same age as Clara and a former "playmate" of the famous "IT" girl, is pictured here as she sat in a Los Angeles court and was awarded a divorce on grounds of cruelty from Robert Bow, Clara's father. Tui is an actress, too.

DIVORCES CLARA BOW'S DAD



Tui Lorraine Bow, who used to be a chum of the firm star but later became her stepmother, snapped in Los Angeles superior court as she was granted a divorce from Robert Bow, Clara's father, on grounds of cruelty.

New Castle News 25 July 1929.

Clara Bow Will Lose Stepmother In Divorce Court



Tui Loraine Bow

LOS ANGELES, July 8.—Eight months of married life with Robert Bow, father of Clara Bow, is enough for Tui Loraine Bow, film star, screen actress and radio singer. She has announced she will seek a divorce in Los Angeles, giving "I'm 21 and he's more than 45" as sufficient explanation.

YOUNG STEP-MOTHER OF "IT" GIRL GIVEN A DIVORCE DECREE

Robert Bow, 45, Cruel, Used
Caveman Tactics, Claim
Of Tui Lorraine.

Los Angeles, July 22.—(U.P.)—The 21-year-old dancer, who became the step-mother of Clara Bow, "it" girl of the screen, by marrying the actress' father, today obtained an uncontested divorce decree on charges of mental cruelty.

Tui Lorraine, the young wife, described the asserted caveman tactics of Robert Bow when they began to quarrel three months after their marriage.

The red-haired dancer said that Bow violently tore her bedroom door from its hinges and called her obscene names and refused to allow her to entertain her girl friends.

"Just a little before we separated he knocked me down with his fist," she told Judge C. E. Beaumont. "His jealousy got worse all the time. He just wanted to sit around the house and be with me all day. I wanted to dance and play around.

"The difference in our ages is too great. I am just 21 and he is more than 45. He has lived his life and I am just beginning mine. There was no hope of happiness."

Miss Lorraine, a New Zealand girl, gained the right to remain in the United States when she married Bow, previously immigration authorities had attempted to deport her for over-staying her visiting time.

Untying Another Knot in the Bow Family

**...t Have "It" (Apparently),
His Second Girl-Bride
Healed for Her Matrimo-
nial Freedom**



Tai lived there both. It was his home, and secret message. There into the heart of peace, as the still-waters would much, erupt the serpent. The serpent were a blue seat with brass burnins and flashed a image from the imagination Department.

There, the serpent, and you. She had come in from Australia. Properly enough on a quota. But the quota was a limited one allowing Africa to remain a star period. They reported knew that her native country was paying her.

To go, then, indeed was a dilemma. Tai to go, and Pa didn't want to make Clark unhappy and didn't want Tai to go, moreover. So he came through with what seemed a happy proposal—a proposal, say way you say it: why should he not marry Tai, then making her an American?

And so they were married. And Pa and his bride went to Vancouver, whereas Tai now made a regular one.

During the apparently hostile exchange, between New and their wife, Thelma's answer to her was friendly, bright and courteous.

She herself has been plastered with proposals and reported engaged dozens of times to a wide range of eligible, including movie stars, football stars, financial stars and suitors.

But, like her own life, she rarely seen in public and is liked by the few type associates she chooses with because of the size of her head which cannot be viewed clearly since she is examined her amazing position in her country. She is whimsical, vivacious and temperamental.

One of the very few persons to whom she really belongs really attracted to her.

Tut's style of joy when she loved—
 said that she was to be married
 to Bob Dean. But although her name
 is Bob Dean, *Tut* Levine *Bob* isn't
 a cousin of Executive Clare. "We
 quarrel," says Clare, "over a little of
 the matrimonial difference."

Clara seemed delighted. Her new stepmother stepped in and the three went stepping out frequently and drew the reputation of the happiest family in the colony, which is not distinguished for its domestic gooson.

A beautiful blonde girl, she had little difficulty making the screen seem her marriage ties were broken. Clara inter-

So Clara goes her way and Tai goes hers. And Pat Well, he's pretty lucky too, because he still has Clara, who adores him just as much now as she did in the days when he was a Coney Island waiter and they were both poor.

ROBERT BOW is the father of Clara Bow. But he doesn't seem to inherit from his famous daughter her famous "It." Anyway, he can't hold his young wives. Surely he

couldn't hold his last two. Most certainly he couldn't hold the last one.

Tui Lorraine Bow, chum of his daughter, and younger than Clara, told it to Superior Judge Campbell Beaumont, in Los Angeles. The Judge answered with an interlocutory decree.

Tui's testimony set out that Pa Bow was cruel, jealous, profane, abusive and quarrelsome. The honeymoon, she said, had scarcely blossomed when he began fighting. She said the marriage had been a great mistake, anyhow – that a man of 45 is no happy choice as a husband for a girl of 21. Meriwyn Thayer and Minnie Deland, friends, corroborated her statements under oath.

Tui thereupon promptly signed a picture contract.

Now, back of all this is a series of interesting details. Clara's mother is only a distant memory of her childhood. The widower, Bow, carried on as best he could, and how well he did is attested not only by his daughter's present status in this world, but by the fact that through everything she has clung to him devotedly, affectionately and gratefully.

He was only a Coney Island waiter when Clara came on earth – but they say he was a good one. When Clara was started on her career he joined her in Hollywood. She knew a lot of young aspirants, extra girls mainly. Pa Bow married one of these – and that marriage ended by his pleading for an annulment on grounds of failing to be loving and dutiful.

Some months intervened and Clara, now at the peak of her success, brought home as her secretary and companion a youthful Australian beauty, Tui Lorraine, a professional dancer eager to crash the film heights.

Pa Bow liked Tui, Clara liked Tui, and Tui liked them both. It was a happy and serene menage. Then into this

nest of peace, as the title-writers would mush, crept the serpent. The serpent wore a blue coat with brass buttons and flashed a badge from the Immigration Department.

Tui had done nothing, mind you. She had come in from Australia properly enough on a quota. But the quota was a limited one allowing artists to remain a stated period. The serpent hissed that her native country was paging her.

Here, then, indeed was a dilemma. Tui didn't want to go and Clara didn't want Tui to go, and Pa didn't want to make Clara unhappy and didn't want Tui to go, moreover. So he came through with what seemed a happy proposal – a proposal, any way you say it: why should he not marry Tui, thus making her an American citizen by matrimony?

And so they were married. And Pa and his bride went to Vancouver, whence Tui Bow made a regular entrance into the United States as the wife of an American.

Clara seemed delighted. Her new stepmother stepped in and the three went stepping out frequently and drew the reputation of the happiest family in the colony, which is not distinguished for its domestic googoo.

Clara set her dad up in business, opening for him a gorgeous restaurant. It didn't click. Pa said the location was unfavorable. So Clara helped him to a finer and gaudier one, on the Main Stem of Los Angeles. Over it blazoned in electric bulbs:

CLARA BOW'S
STEAK AND CHOP HOUSE

The roving eye of one of the heads of the corporation managing Clara saw the twinkling, blazing effusion. He put thumbs down on the sign and on the name over the café. Clara tried to popularize the establishment by making personal appearances there nightly, but, like Pa's

marriages, his restaurants didn't live long. That one closed, too.

Through it all, the most amazing and pleasant fact is that the high and much-in-demand star, Clara, has never wavered in her fidelity to and love for her father. Though he twice married to women younger than herself, she never interposed an objection or a protest.

And that takes in his romance with Idella Mowry, whom he made the second Mrs. Bow, with whom Clara was in no such intimate and chummy harmony as with Idella's successor, Tui.

By Bow's own testimony, he classified Idella as a gold-digger, and he swore that on the wedding night she compelled him to sleep on the floor.

During the apparently hostile relations, between Bow and that wife, Clara's attitude to her was friendly, hospitable and courteous.

She, herself, has been showered with proposals and reported engaged dozens of times to a wide range of eligible, including movie stars, football stars, financial stars and nobodies.

Miss Bow living her own life, is rarely seen in public and is liked by the few close associates she chums with because of the size of her head – which has not increased visibly since she attained her amazing position in her craft.

She is whimsical, vivacious and temperate.

One of the very few persons to whom she really became closely attached was her father's most recent wife, Tui, a sophisticated young woman who had trod the boards almost around the world, and who had mingled with the highbrow circles of several lands. Pa Bow must have been a strange contrast to her after her experience, because he makes no pretensions to eligibility among the intelligentsia.



Left: "Tui and Pa Bow in their wedding day smiles and raiment."

Right: "Tui's smile of joy when she learned recently that she was no longer married to Bob Bow."

A beautiful blond girl, she had little difficulty making the screen when her marriage ties were broken. Clara interjected no influence against her. She doesn't mind who profits from being linked with her name, directly, collaterally or remotely. That she lent it to her father's eating house is one proof. That she allowed a number of climbers to report their engagement to her in order that

they might bask in the reflected light of her renown backs it up. No one can say Clara Bow isn't good-natured.

In fact, it is said up and down the boulevards of Hollywood that diminutive Clara still entertains a strong feeling of affection for her old chum, Tui. Tui is cute, Tui is merry and good company. "Why," says Clara, "should we quarrel over a little thing like matrimonial differences? Those two simply didn't get along together, that's all."

So Clara goes her way and Tui goes hers. And Pa? Well, he's pretty lucky, too, because he still has Clara, who adores him just as much now as she did in the days when he was a Coney Island waiter and they were both poor.¹⁹

Although the newspapers reported no change in Tui and Clara's relationship after the divorce, Clara actually told her, bluntly, "We're through" and they never met again.²⁰

Tui recovered quickly from the divorce and was looking good: Gossip columnist Mollie Merrick wrote in November 1929, about "something that happened the other night at the Roosevelt,"

In a big display evening which included most of the Hollywood stars a weary lady was searching for someone who looked different.

"Some one," she explained to me, "with more than mere beauty, not aristocracy, exactly, but personality and style."

I picked a girl who obviously wore a blond transformation. An amazing wig, parted in the center and combed down plainly to be coiled in a knot at the nape of the neck. She wore a flesh-colored velvet evening

gown cut in the latest extravagance of the mode. Slim and tight about her torso, it billowed out into a circular skirt with billowing godets, tiny flesh satin slippers twinkled in and out.

The effect was exquisite. I couldn't restrain my curiosity. I called the manager of the hotel. Who is the new beauty? He glanced across the heads of the dancers.

"Oh, that," said he, "Is Tui Lorraine, Clara Bow's mother-in-law. She divorced Robert Bow a couple of months ago."²¹

The reporters thought she was being resourceful,

Tui Lorraine is an opportunist. She recently divorced Clara Bow's father, and now she is dropping the Lorraine for film purposes. She'll be Tui Bow. Interesting name.²²

In fact Tui soon officially changed her name to Tui Lorraine Leigh.

No. 3509397 ✓	
Name	LEIGH, Tui Lorraine (Formerly Tui Lorraine Bow)
residing at	2667 Beachwood Dr., L. A. Cal.
Age 26 years.	Date of order of admission NOV 13 1931
Date certificate issued	NOV 13 1931 by the
U. S. District Court at	Los Angeles, California
Petition No.	34853
✓ <i>Tui Lorraine Leigh</i> (Complete and true signature of holder)	

ORIGINAL

UNITED STATES OF AMERICA

PETITION FOR CITIZENSHIP

No. 34853

171

To the Honorable the District Court of United States at Los Angeles, Calif.

The petitioner of TUI LORRAINE BOW

(1) My place of residence is 2667 Beachwood Dr., Los Angeles, Calif. My occupation is Actress and Writer

(2) I was born in Hawera, New Zealand Oct. 19, 1905 My race is Irish

(3) I declared my intention to become a citizen of the United States on Omitted pursuant to the Act of 9/22/22.

Court of _____ at _____

(4) I am un married. The name of my late husband is Robert W. Bow

we were married on Sept. 22, 1928 at San Bernardino, Calif. he was born at New York, NY on _____ at _____ entered the United States at _____ for permanent residence therein, and now resides at 512 N. Bedford Dr., Beverly Hills, Calif. I have no children, and the name, date, and place of birth, and place of residence of each of said children are as follows:

(5) My last foreign residence was Vancouver, Canada. I migrated to the United States of America from _____ My lawful entry for permanent residence in the United States was at Blaine, Wash. under the name of Mary Lorraine Tui Bow on Dec. 4, 1928 on the vessel S.W.R. as shown by the certificate of my arrival attached hereto.

(7) I am and a disclaimer in or opposed to organized government or a member of or affiliated with any organization or body of persons teaching doctrine in or opposed to organized government. I am and a polygamist one or believe in the practice of polygamy. I am attached to the principles of the Constitution of the United States, and well disposed to the good order and happiness of the United States. It is my intention to become a citizen of the United States and to renounce absolutely and forever all allegiance and fidelity to any foreign prince, potentate, state, or sovereignty, and particularly to _____

(8) I am able to speak the English language.

(9) I have resided continuously in the United States of America for the term of three years at least immediately preceding the date of this petition, to wit, since Dec. 4, 1928 and in the County of Los Angeles this State, continuously next preceding the date of this petition, since Dec. 6, 1928 being a residence within said county of at least six months next preceding the date of this petition.

(10) I have heretofore made petition for citizenship Number 30464 on May 7, 1930 at Los Angeles, Calif. and such petition was denied by that Court for the following reasons and causes, to wit:

DISMISSED AT MY REQUEST

Attached hereto and made a part of this, my petition for citizenship, are certificates from the Department of Labor of my said arrival, and the affidavits of the two verifying witnesses requested by me. Wherefore, I, your petitioner, pray that I may be admitted a citizen of the United States of America, and that my name be changed to

TUI LORRAINE LEIGH

I, your petitioner, being duly sworn, depose and say that I have read this petition and know the contents thereof, that the same is true of my own knowledge except as to matters therein stated to be alleged upon information and belief, and that as to those matters I believe it to be true and that this petition is signed by me with my full, true name.

AFFIDAVITS OF WITNESSES

Minnie Beland Housewife
residing at 4109 Clayton Ave., Los Angeles, Calif.
Joseph Beland Mechanic
residing at 4109 Clayton Ave., Los Angeles, Calif.

TUI LORRAINE BOW the petitioner above mentioned, since August 3, 1930 and that he has personal knowledge that the petitioner is and during all such periods has been a person of good moral character, attached to the principles of the Constitution of the United States, and well disposed to the good order and happiness of the United States, and that in his opinion the petitioner is in every way qualified to be admitted a citizen of the United States.

Subscribed and sworn to before me by the above-named petitioner and witnesses in the office of the Clerk of said Court at Los Angeles, Calif. this 4th day of August, Anno Domini 1931. I hereby certify that certificate of arrival No. 23-17020 from the Department of Labor, showing the lawful entry for permanent residence of the petitioner above named, has been attached to and made a part of this petition on this date.

E. J. ZIMMERMAN, Clerk of U. S. District Court

By _____ Deputy Clerk

No. 248105

Form 100-1-1
U. S. DEPARTMENT OF LABOR
IMMIGRATION SERVICE

Luella Parsons, the diva of Hollywood gossip columnists of the time (her columns were syndicated to 700 newspapers and read by millions every week) began a series on the “Life Story of Clara Bow” in 1931. Tui was a regular source of information.

Tui’s petition for naturalisation in the United States was filed on 9 May 1930²³ and denied on 26 September 1930 (her address was 2966 Belden Drive), but granted on 8 April 1931: she was naturalised at the District Court in Los Angeles on 13 December 1931.²⁴ Her occupation, “Actress and writer”.

From Eileen Percy, Hollywood reporter in April 1932,

Tui Lorraine erstwhile secretary of Clara Bow, and later erstwhile wife of Robert Bow, Clara’s father, is back in town. She has flaming red hair not unlike Clara’s....²⁵

“Back in town”? where did she go? Tui was not landing any new movie roles. Was she trying to look more like Clara?

Thereafter Tui Lorraine/Leigh/Bow disappeared from the American newspapers, her name mentioned only in retrospective articles on Clara or Robert Bow.

1 <https://jimherrington.tumblr.com/post/107691742151/i-took-this-photo-of-actor-and-warhol-disciple-joe>

2 <http://benny-drinnon.blogspot.com/2016/01/pert-kelton.html>

3 David Stenn. *Clara Bow: Runnin’ Wild*. Cooper Square Press 2000 edition.

4 Press Democrat (Santa Rosa) 30 August 1927.

5 Daily News (New York) 1 September 1927.

6 Daily News (New York) 4 November 1927.

7 San Bernadino County Sun 23 September 1928.

8 Des Moines Tribune 30 January 1933.

9 Daily News (New York) 27 September 1928.

10 Baltimore Sun 7 October 1928.

11 David Stenn. *Clara Bow: Runnin’ Wild*. Cooper Square Press 2000 edition.

12 El Paso Evening Post 26 October 1928.

13 Napa Journal 13 January 1929.

-
- 14 Los Angeles Evening Express 10 April 1929.
 - 15 Los Angeles Evening Express 19 September 1929.
 - 16 Los Angeles Evening Express 8 October 1929.
 - 17 David Stenn. *Clara Bow: Runnin' Wild*. Cooper Square Press 2000 edition.
 - 18 Los Angeles Times 3 July 1929.
 - 19 Philadelphia Inquirer 25 August 1929.
 - 20 David Stenn. *Clara Bow: Runnin' Wild*. Cooper Square Press 2000 edition.
 - 21 Des Moines Tribune 11 November 1929.
 - 22 Stockton Independent 9 August 1929.
 - 23 Los Angeles Times 9 May 1930.
 - 24 California, Southern District Court (Central) Naturalization Index, 1915–1976. Accessed via FamilySearch.
 - 25 Pittsburgh Post-Gazette 26 April 1932.

Chapter 6: 1933: back in New Zealand

In August 1930 Tui had visitors from home,

Mrs. Cedric Taylor, of Auckland, accompanied by Miss Anna Watts, is leaving for New York on Tuesday by the Aorangi. After visiting her mother, Mrs. Taylor and Miss Watts are journeying to Beverley Hills, Hollywood. California, where they will be the guests of Tui Loraine (Mrs. Tui Bow), the New Zealand film actress.¹

Cedric Taylor was an Auckland horse breeder whose wife Nellie alleged he assaulted her repeatedly; she attempted separation and maintenance and the hearing was reported by *NZ Truth* in March 1930 with its usual salacious misogynistic cynicism under the banner, “HER WOEFUL TALE OF CRUELTY”.²

In May, “A kitchen evening was given to Miss Anna Watt by Mrs. Cedric Taylor at the Grey Lynn Bowling Club social hall”.³

That suggests Miss Watt was about to marry – but there is no record of Anna Watt’s marriage. There is however a record of Cedric Taylor’s second marriage in 1931. Perhaps the two women were travelling to comfort each other. How they knew Tui is not clear, similar though their domestic circumstances may appear.

NZ jazz guitarist Chuck Morgan, who, many years later, bought Tui’s ukulele, commented that on the case were several old shipping labels showing that she used to travel to New Zealand from California. It seems she took her ukulele with her.

On 1 July 1933 the *Waikato Times* reported what was probably her first trip home,

A New Zealand girl who has been living in Hollywood for eight years, Tui Lorraine, has been spending a fortnight’s holiday in New Zealand with her mother. She left Auckland on her return to the film colony by the *Mariposa* to-day. Miss Lorraine has played many important parts in films. Some time ago she married the father of Clara Bow, the well-known star.⁴

Perhaps her visit was to support her mother who would divorce Harry Cahill on 25 August 1933 in Christchurch and marry Roger Ginders in December in Invercargill. Tui recorded her Los Angeles address as 2667 Beachwood Drive and returned on the *Mariposa* to Los Angeles on 15 July.

She was back in 1938 and left Auckland for Los Angeles on the *Monterey* in February. Her Hollywood address was 937 Cole Ave.

Her New Zealand address on 29 September 1939 was Levin; she left Auckland on the *Monterey* in April 1940 (Hollywood

address 6928 Hawthorn Ave), returning in June 1941 when her NZ address was 18 Summer Street Ponsonby.⁵



18 Summer St, Ponsonby.

She left Auckland again on the *Mariposa* on 6 October 1941, bound for Sydney.^{6,7}

The *Mariposa* continued across the Pacific – with troops for further training in Canada – and without Tui Lorraine Leigh.

1 Auckland Star 20 August 1930.

2 NZ Truth 13 March 1930.

3 Auckland Star 23 May 1930.

4 Waikato Times 1 July 1933.

5 A couple named Drew lived there at the time: I cannot establish any history with Tui.

6 Archives New Zealand R25230094.

7 California, Los Angeles Passenger Lists 1907–1948. Accessed via FamilySearch.

Chapter 7: 1941: Australia

Tui was travelling in Australia when war prevented her return to America. She never went back.

She lived, *Women's Day* said, in a tiny cottage in suburban Brisbane, surrounded by hundreds of photographs. Years later, at 85, she still caught the bus to town most days to have lunch.¹

Tui applied for naturalisation in Australia in September 1954.

I, TUI LORRAINE LEIGH, of American nationality, born at Hawera, New Zealand, resident 14 years in Australia, now residing at 42 Dornoch Terrace, West End, intend to apply for naturalisation under the Nationality and Citizenship Act, 1948-53.²

It was granted on 22 December 1955.³

In her seventies and eighties Tui Lorraine Bow played minor roles in the Australian films **The Irishman** (1978, as Grandma Doolan); **The Earthling** (1980, as Lyla); **Heatwave** (1982, Annie); and **Frenchman's Farm** (1987, as Miss Morton).

The *Sydney Morning Herald* remarked of her role in "The Irishman",

Another interesting cast member is Tui Lorraine Bow, the step-daughter (*sic*) of America's 'It' girl of the silent film era, Clara Bow.⁴

She died on 25 March 1993. Among her effects was a mahogany "Martin Soprano Type 1, 1927" ukulele in its case, which found its way to a vintage guitar seller in Denmark Hill London. It was said to have been given to Tui by Clara Bow. When New Zealand Māori jazz instrumentalist the late Chuck Morton bought it, he was delighted to find in the case, "hand

written Maori song lyrics amongst other things. On the case are several old shipping labels showing that she used to travel to New Zealand from California. On the shipping labels her name is given as Tui L Bow.”⁵

In 2017 Alia Faith Williams’s new play, “Clara Bow, Becoming ‘It’” was staged at the Capital Fringe Festival in Washington DC. Maggie Robertson played Tui Lorraine.⁶ It was not a great success.



Tui Lorraine Bow as the demented Granny Doolan
in “The Irishman” (1978)



As Annie in "Heatwave" (1982)



Tui Bow makes a “special appearance” as Miss Morton
in “Frenchman’s Farm” (1987) at age 82

1 Woman’s Day 31 May 1993.

2 Worker (Brisbane) 27 September 1954.

3 Commonwealth of Australia Gazette 22 December 1955 [Issue No.66]
Page 4255. Certificates of Naturalization.

4 Sydney Morning Herald 16 March 1978.

5 <https://jazzjournal.co.uk/2019/04/29/chuck-morgan-the-ukulele-player-you-never-knew/>.

6 <https://dctheatrescene.com/2017/07/11/clara-bow-becoming/>.

Chapter 8: addenda

►Tui's stepfather **Harry Cahill** clearly had an alcohol problem: in 1914 he had been fined for assaulting Le Mar, a hypnotist, in Whanganui.¹ In 1915 he was again fined for an assault at Fairlie.² In Methven in June 1917 he was charged with procuring liquor while a prohibition was in existence against him.³ In 1918 he was charged with failing to enrol in the Expeditionary Force Reserve, claiming that as a fullblooded Australian aboriginal (who could neither read nor write) he was exempt; the magistrate didn't agree.⁴ Harry appealed,

Early Australian history was revived by Harry Cahill, a Queensland aboriginal, who is now employed as a teamster at Bankside when he appeared before the Second Canterbury Military Service Board this morning. Mr A. J. Malley came forward to claim exemption for Cahill on account of his birth; but the chairman of the board (Mr H. W. Bishop) would not hear of it, emphasising that there was no section of the Act providing such exemption. Then the native himself was questioned. It appeared that he had previously enlisted and been rejected, but he now objected to service, on the ground that his race had not always received the best of treatment from the whites. Right up to the time of the Boer war, when the Government stepped in with protection, the Queensland blacks had just been shot down, and he himself had had a relative fall a victim to the white men's guns. Now he was asked to fight for those whites. The chairman declared that he knew all about Queensland, but he still considered that Cahill, after six years in the Dominion (he had come over with a circus) should be ready to do his duty. The appeal was accordingly dismissed, with short leave.⁵

Three days later, to add insult to injury, Harry Cahill was again fined for breach of a prohibition order.⁶ Similarly in August 1920⁷ and July 1921,

Harry Cahill, a blackfellow with a weakness for strong drink, was fined £3 for breaking his prohibition order. His wife said he got drunk two or three times a week and the Bench ordered another order to be issued against him.⁸

He was fined again for breaching his prohibition order in Feilding in 1925,⁹ for ill treating his wife in Hamilton,¹⁰ ill treating a horse at Dannevirke¹¹ and assaulting Glory's new lover, an absconded American sailor,¹² in 1926. In 1928 he was convicted and discharged after having gone, as an excluded person, to the races at Ashburton.¹³

In 1932 he was imprisoned for two weeks for failing to comply with a maintenance order,¹⁴ in 1933 two months¹⁵ and in 1934 three months for the same offence.¹⁶

In 1948 he returned to the show circuit,

BACK AFTER 14 YEARS

“QUEENSLAND HARRY” AGAIN

Probably one of the most popular figures ever to appear at such gatherings in New Zealand, “Queensland Harry,” roughrider, stockman, and general entertainer, was in action at the show today, after a lapse of 14 years. For the 28 years from 1906 onwards, he was one of the leading attractions at practically every showground in the Dominion.

Born at Springshore, Queensland, something over 70 years ago, and christened Harry Cahill, “Queensland Harry” came to New Zealand in 1906, hoping to stage buckjumping and allied attractions at the Christchurch Exhibition. This fell through, owing to argument over

the matter of space, so the visitor joined a travelling show and soon established a great reputation for his riding and skilful handling of stockwhips. Flicking a cigarette from a smoker's mouth was mere child's play to him, and it has been stated that he was never thrown from an outlaw pony, except when gear broke on one or two disastrous occasions.

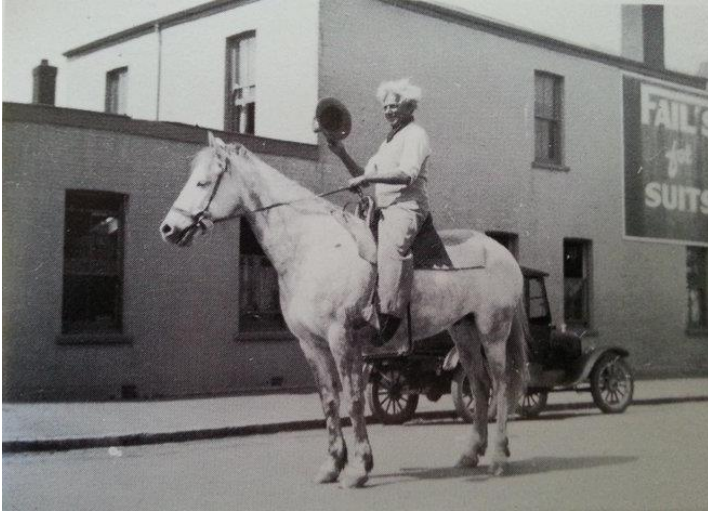
"Harry" toured with many sideshows, and also figured in the circus ring for several periods. His greatest success was when he took his own rough riding outfit, plus a number of sideshows, on a comprehensive tour of the Dominion, for he almost invariably drew packed tents.

Nowadays he is more in the managerial role, for his muscles have tightened up, and his eye is not as keen as half a century ago. The sight of his banner floating above a tent to-day was sufficient to draw large crowds to every session, for the public have not forgotten the genial stockman who provided a feast of thrills, and who was regarded as the best rough rider in the Southern Hemisphere, for nearly three decades preceding 1934.

During recent years, "Queensland Harry" has been employed at Waimate, breaking in horses, but this year the call of the ring proved too strong, and he began his "comeback" at the Timaru show.¹⁷

Harry Cahill died at Waimate in 1957. He "was a horse-tamer and showman extraordinaire" wrote his biographer JF Foley. But his genius was certainly flawed.

Tui Lorraine wrote to Foley in 1984: "Outdoor show life, Vaudeville and Wild West shows. Queensland Harry was a hero throughout New Zealand. The greatest bareback bronco rider there's ever been anywhere, also the greatest wild horse breaker."¹⁸



Harry Cahill at Waimate, late in life.



In Waimate cemetery

► Tui's natural father **Edward Joseph Murtagh** was in the army reserves in WW1, married Elsie Wilmot in Victoria and they had two children, Melville Edward (1917) and Norman Henry (1919). He lived in Taranaki and the Waikato and died in Te Awamutu aged 71 in 1956, his occupation "horse trainer".

► Tui's mother **Glory Frances Helen Espagne/ Leigh/ Cahill/ Ginders**, her husband Roger Ginders and her son Owen ran a travelling vaudeville show in the early 1930s. A Mrs G Ginders was a passenger on the *Awatea* for Sydney in 1937.¹⁹

Roger Ginders was born 8 May 1896 in Masterton. He trained at the "Dominion College of Radio Telegraphy" and worked as wireless operator on the transoceanic vessel *Paloona* in 1920. He served in the Australian Army 1941–45 and was a corporal in an intelligence unit. Tui Lorraine Leigh was a nominee for Roger Ginders's application for immigration in 1940. In 1943 he and Glory were living in Darlington.

The following clipping suggests that in 1952 he was communications officer at the airport on Norfolk Island.²⁰

Second "strike" lucky

A Norfolk Island woman who asked the Daily Telegraph to help her has won £30.

She is Mrs. Glory Ginders, wife of the communications officer at the Norfolk Island aerodrome.

Last month Mrs. Ginders wrote asking if a reporter could search State Lottery records to find out if a ticket she had bought had

won a prize.

Mrs. Ginders said the name of her ticket was "Lucky Strike."

She had forgotten the number, but had bought the ticket in June or July, 1950.

With the letter she enclosed 10/ to "pay for the trouble."

A reporter found Mrs.

Ginder's "Lucky Strike" ticket had failed to strike a prize.

With the 10/ (and 1/ added) he bought her two tickets, Nos. 32697 and 32698, in Lottery No. 2626, and posted them to her.

The lottery was drawn on Tuesday.

Ticket 32697 won £30.

J Foley quoted Harry Cahill's daughter Kathleen Naiteary, who wrote to him, "Frances was a survivor, very talented, very, very attached to her children and very mindful of her responsibilities, very musical, loved vaudeville and the quick

money. A very, very, very genteel lady who acted and carried herself with great style and panache.”²¹

Glory Ginders died at Macgregor, Queensland on 26 October 1971.

► Tui’s brother **Edward Leigh** (b. 7 January 1908) died in 1984.

► Tui’s brother **Clyde Cahill** (b. 12 June 1909) was fined for treating a donkey cruelly in 1927.²² A single meter reader named Clyde Cahill served as a private with the NZ Medical Corps of the Second New Zealand Expeditionary Force in WWII; he gave as his next of kin, “Mrs Glory Ginders, GPO, Sydney, NSW, Australia (mother)”.²³ He was a nurse in Waihi in 1972 and died there in 1978.

► Tui’s brother **William Owen Leigh/Cahill/Lorraine** was performing in 1924 (“The youthful trap drummer and contortionist, Master Owen Cahill, of Australia, is a juvenile prodigy”²⁴), was (as Owen Lorraine) driving Glory and Roger Ginders’s vaudeville show in 1934²⁵ and later that year was performing in the “Aerial Lorraines” at the Ngaruawahia regatta when he was fined for staging an illegal wrestling contest. It is an interesting account,²⁶

ILLEGAL WRESTLING.

“DEGRADING SPECTACLE.”

PUBLIC DECENCY OFFENDED.

TWO SHOWMEN CONVICTED.

STRONG COMMENT FROM BENCH.

Some revelations concerning the conduct of a side-show at the Ngaruawahia Regatta on March 17 evoked sharp comment from Mr S. L. Paterson, S.M., in the Hamilton Magistrate’s Court this morning, when convicting two showmen, Owen Lorraine (21) and Harry Phillips (25), for illegally promoting a wrestling contest.

Both defendants, for whom Mr R. D. McFarland appeared, pleaded not guilty.

The magistrate, after hearing the evidence, expressed the opinion that there should be more stringent control of certain side-shows to ensure that a sense of public decency was not offended.

Detective-Sergeant Thompson, who prosecuted, explained that the information was laid under Section 72 of the Police Offences Act, 1927, regulations having been made by Order-in-Council on October 19, 1931. Defendants were in partnership in a show at the Ngaruawahia Regatta, known as "The Aerial Lorraines." They gave trapeze and acrobatic turns and part of the programme was a wrestling exhibition. The public was invited to attend the show, adults being charged 1s and children 6d. Constables Hodge and Cotter entered the defendants' tent and witnessed a wrestling bout between two men who would be prosecuted, the summonses having not yet been served. No application had been made by defendants to the Inspector of Police for a permit and even if application had been made the permit would not have been granted under the circumstances.

Offer to Kiss Woman.

Constable H. Hodge gave evidence that when he entered Lorraine's marquee at the regatta a wrestling bout was in progress between a man and a woman. A prize of £1 was offered to any man who could kiss the woman on the lips. The man in question did not succeed.

Lorraine then entered the ring, added the constable, and announced that a wrestling exhibition would be given between a man named Craig and another named Howley. A bout of two one-minute rounds was staged, neither man securing a fall. Lorraine acted as time-keeper and a ring and mat were provided for the exhibition. When interviewed later Lorraine said he

understood there was no harm in the contest so long as no prize was offered. He admitted he had no permit.

To Mr McFarland, witness agreed that the troupe had been touring the Waikato for many years.

The contest for kissing the girl had been run for a considerable time and was not looked upon as wrestling by the police. The bout was not featured on the posters and there were no stakes. He considered the general conduct of the side-show was satisfactory. Craig was employed with the show, but Howley had no connection with it.

Detective-Sergeant Thompson, in the box, said Lorraine asked him "not to make it too hot" if there was going to be a prosecution. Lorraine agreed that a man was injured in a similar exhibition at the Morrinsville Show and they had decided to stop them.

Mr McFarland: You have had no previous complaints about this sideshow?—No.

"Only Rough-and-Tumble."

Mr McFarland asked the magistrate to dismiss the charges as trivial. He emphasised that the principal turns were acrobatic and trapeze work and wrestling was a very minor part of the entertainment. "To describe it as wrestling is rather flattering," he said. "It was only a rough-and-tumble between an employee and an outsider." He submitted that the girl-kissing contest had nothing to do with the informations.

Mr Paterson: I consider it is a rather degrading spectacle to charge the public admission for. It seems to me to be very improper.

Mr McFarland: It was a competition, not wrestling.

Mr Paterson: It is degrading. I regard it as wrestling. Counsel reminded the Bench that neither defendant had been previously convicted.

Defendant Lorraine gave evidence confirming his counsel's outline of the circumstances. He stated that a constable at Cambridge had told him that a wrestling exhibition could be held providing there was no stake money.

Detective-Sergeant Thompson: The wrestlers take it rather seriously, don't they?—They just get in and mix it.

You knew at Cambridge that you should have a permit?—I was not sure. That was why I asked. The man who was hurt at Morrinsville had his ribs broken? —Yes. It must have been a rather severe "go," wasn't it? —No; just a bit of bad luck.

"For Men Only."

How was the "unkissable" woman dressed? —In shorts and a smock.

She has never been kissed? —No.

Does she know anything about wrestling?—She knows a few jiu-jitsu holds which she applies to keep the men away from her.

Is that the show she gives for men only?—No. That is a dancing show, a different show altogether.

Describing this show, defendant said two girls, clad in flesh-coloured tights, adopted various poses behind a curtain which was drawn aside at intervals. They gave artistic poses such as "Spring," etc.

Detective-Sergeant Thompson: And I understand one of those girls has a tattoo mark? —No, you are thinking of another show altogether.

Mr Paterson: Why is the show for men only?—Oh, we just run the show that way.

Why not for women?—I don't know. It is just an extra line.

Is it the sort of show that wives would not like their husbands to see?—Oh, no.

Detective-Sergeant Thompson: It is just a catch, isn't it? —Yes, there is nothing vulgar about it.

Legislation Wanted.

The magistrate expressed himself as satisfied that a breach was committed. Wrestling was defined in the regulations as any wrestling match, contest, or exhibition where a charge was made. The defendants' programme included wrestling.

"Certain other matters have been brought out in this prosecution which appear to me to indicate that this show was contrary to a sense of public decency," added Mr Paterson. "I am not going to punish defendants for that, but the authorities might well consider that some control of these side-shows is necessary. Proper legislation should be passed or regulations made whereby the police would be empowered to stop any show any part of which might he said to be offensive to a sense of public decency."

Each defendant was convicted and fined £1 with costs.

He was in Australia in 1940, fined at the Temora Show for "becoming offensive" to a police officer.²⁷

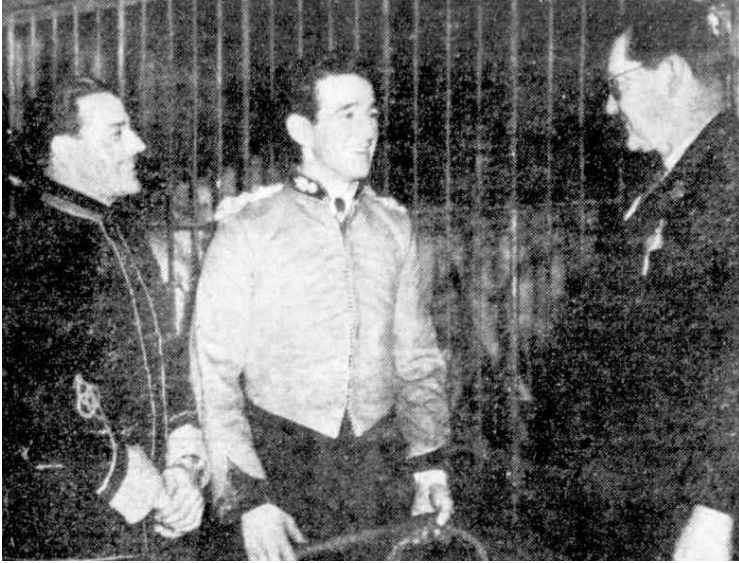
He and Eva Leahnora Reed (born in Nelson in 1912) were married in Sydney in 1942.²⁸ In 1943 she was living in Darlinghurst. He served in the Australian army 1941–44.

In 1945 Owen Lorraine was an acrobat with Wirth's Circus and in May 1945 made the news when he volunteered to run the lion taming act in Newcastle when the usual tamer was delayed. The lions did not cooperate.²⁹

Eva gave evidence in 1946 when NZ country singer Tex Morton's wife sued him for maintenance.³⁰

On 31 March 1949 Owen (40) and Eva (36: both "circus artists") sailed with daughters Suzzane (7) and Diane (4) on the

Wanganella for Sydney.³¹ They made several other Tasman crossings at about that time, but otherwise I can find no clear trace of Suzzane or Diane Lorraine.



The Wirth's Circus lion tamers in 1945: Owen Lorraine at left.³²

In November 1949 Owen would try South Africa,

Circus Man Who Stowed Away Gets Leniency

A hard luck story was told in Fremantle Police Court today on behalf of circus artist Owen Lorraine (44).

Lorraine admitted a charge of having stowed away at Cape Town on November 7 in the liner *Ceramic*. He was cautioned, ordered to pay £3/18/6 costs.

Fremantle RSL secretary H.G. Wilson said that with another man Lorraine went to Cape Town but on arrival

found that a circus job available to them was not satisfactory.

They then went to Durban, but ill-luck dogged them again and they decided to separate. Lorraine could not get work, and then learned by cable that his wife was seriously ill in Sydney.

He decided to stow away.

Prosecuting counsel said that Lorraine had worked during the voyage.³³

Mr and Mrs Owen Lorraine were among a “bright party of Show people” at Perth’s Lido in October 1953³⁴ and a month later “Owen Lorraine, his wife and two children, of Auckland, New Zealand, had just begun unpacking” in their room at the Leswell private hotel in Edgecliff Rd, Sydney, when the building caught fire.³⁵ They escaped.

Owen William Lorraine died at Potts Point in 1975 and is buried at Rookwood cemetery, Sydney.

Contortion: both Tui and Owen Lorraine were trained as contortionists from an early age. Contortion was thought to be possible only because of a genetic collagen disease such as Ehlers-Danlos syndrome. But although most performing contortionists do not suffer from that kind of tissue fragility, there is an emerging view that all hypermobility syndromes, benign or not, may be related; some performing contortionists do develop clear signs of Ehlers-Danlos syndrome later in life. Hypermobility may be familial: family members often refer to those who have inherited “the bendy gene”. One trainer of young people has suggested that 25% of the population have the ability if training is started early. Early training is important, but should not start too early because strength, body awareness and control must be taught along with flexibility. “Traditional” methods and training where there is little respect for the integrity of the individual can cause damage.³⁶ It does not seem to have done any harm to Tui’s longevity.

► Tui's older sister **Valette/Valetta/Violetta Frances Leigh** lived all her life as a spinster in Hawera and died in Nazareth House in Christchurch in 1948, aged 44. In the 1940s Nazareth House sheltered between 200 and 300 orphans and aged men and women.³⁷



◄ Tui's husband **Robert Bow** moved in with his daughter Clara in 1957 and remained with her till his death in 1959. He is buried at Forest Lawn, Glendale.

Clara and Robert Bow c. 1926.

Acknowledgments

I am particularly indebted to David Stenn, who interviewed Tui Bow extensively and to whom Tui sent a cache of handwritten material for his 1988 book *Clara Bow: Runnin' Wild*. His generosity in allowing me access to that material is exceptional; it informed the bulk of Chapter 5: Clara Bow. Those seeking more on the relationship between Clara and Tui should read *Runnin' Wild*.

John Foley's 2005 book *Queensland Harry* has also been a valuable source of material, though the events reported are at times not backed up by adequate references and seem at odds with contemporary newspaper reports.

Ann Collins researched the genealogy of the family and came up with new details I had not found: I am grateful for her expertise.

There are plenty of opportunities for inaccuracy when the subject is show business. The spruiked hyperbole of circus and sideshow, designed to sell seats, was avidly adopted by the film studios in their publicity releases too. It can be hard to sift out the chaff.

Much of the text was gleaned from *Papers Past*, *Trove* and *US Newspapers*. These are often unreliable sources so I have usually repeated their words verbatim rather than interpreting them and thus making judgments on their accuracy.

I have not had an opportunity to read Tui's autobiographical manuscript "The Mourning After: Memories of a Star-Crossed Spirit": copyright concerns prevent my access to a copy and an opportunity to visit Los Angeles and the Special Collections of the Academy of Motion Picture Arts and Sciences in Los Angeles has, sadly, not arisen.

If it does, this will be revised.

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3 Ashburton Guardian 30 June 1917.

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6 Press 9 October 1918.

7 Star (Christchurch) 17 August 1920.

8 NZ Truth 30 July 1921.

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12 NZ Truth 30 December 1926.

13 Ashburton Guardian 10 February 1928

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- 14 Press 13 September 1932.
 - 15 Press 17 October 1933.
 - 16 Press 26 June 1934.
 - 17 Ashburton Guardian 4 November 1948.
 - 18 Foley J 2005. *Queensland Harry*. p137.
 - 19 Auckland Star 24 March 1937.
 - 20 Daily Telegraph (Sydney) 11 September 1952.
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 - 22 Evening Star 1 April 1927.
 - 23 <https://www.aucklandmuseum.com/war-memorial/online-cenotaph/record/136295>.
 - 24 Shannon News 12 September 1924
 - 25 New Zealand Herald 20 September 1934
 - 26 Waikato Times 28 March 1934.
 - 27 Murrumbidgee Irrigator 4 October 1940.
 - 28 Ancestry.com. Australia, Marriage Index, 1788-1950.
 - 29 Newcastle Sun 24 May 1945.
 - 30 Truth (Brisbane) 22 September 1946.
 - 31 <https://www.familysearch.org/ark:/61903/1:1:QJDN-F1HK>.
 - 32 Newcastle Sun 25 May 1945.
 - 33 Daily News (Perth) 25 November 1949.
 - 34 Sunday Times (Perth) 11 October 1953.
 - 35 Sun (Sydney) 14 November 1953.
 - 36 <http://www.jimpflex.com.au/otherlife/contortion/scienceofcontortion.html>.
 - 37 Press 17 December 1940.



Tui Lorraine as Daisy in "A Dumb Romeo" (1926).