

Scenario

In 1904, Lottie Edith Cox was fourteen years old, when Melbourne-born Florrie Forde recorded *Down at the Old Bull n' Bush*. The song became an anthem of the music hall stage and Florrie reigned as the Queen of the English Music Hall for decades. The following year, Sydney-born Annette Kellerman became an international celebrity as a swimming champion, pioneer of physical culture, vaudeville artiste and Hollywood movie star.

The careers of both these remarkable women were largely conducted overseas. With the exception of some stage appearances circa 1909 and location work on two films in New Zealand (1916); Lottie Edith Cox under her stage name of Lottie Lyell, spent her all too short life and her notable professional career at home in Australia.

Lottie was born on 23 February 1890 at 7 Therry Street, Balmain in Sydney. The first decades of the new century held to an attitude that going on the stage was not necessarily the accepted thing to do; either as a profession or indeed socially. By the time she was twenty in 1910, Lottie was playing leading heroines with a travelling theatre group. "I am indebted to Edwin Geach for my first professional stage appearance. I was engaged by him for the part of Maggie Brown in *An Englishman's Home*. We played 85 towns in Australia and right through New Zealand. The tour was brought to a close through our being held up by a flood at Murtoa in Victoria". She then goes on to talk about being with the Clarke and Meynell Company as Mabel Wilson in *The Fatal Wedding*, Princess Iris in *Her Love Against the World*, Princess Astrea in *The Midnight Wedding* and Violet Livingstone in *Why Men Love Women*. All were spirited, loyal and loving women.

The NSW/Victorian Tour is known to have gone through Wellington, Dubbo, Wagga, Echuca, and Donald on 6 August before the August floods at Murtoa. Visits were usually only one or two days, and the plays were performed in Lodges and Halls such as Temperance Halls, Oddfellows Halls and Town Halls.

Her reviews were complimentary to say the least, especially those from the Brisbane season of 1910, and further up the Queensland coast at Rockhampton. Director on tour was Edwin Geach.

The year Lottie turned 21, in 1911, was one of big production for the fledgling motion picture industry in Australia. It was to this new medium of entertainment that Lottie had now turned her considerable talents.

She repeated one of her stage successes as Mabel Wilson, the loyal, devoted and wronged wife in *The Fatal Wedding* 1911. Then she galloped on screen in an energetic and daring ride through *The Romantic Story of Margaret Catchpole* 1912 and became Australia's first film star. 'In Margaret Catchpole I had in depth of winter to jump into the water from a 30 foot high cliff and then swim some distance out of range of the camera. I had to do this handicapped by old period masculine attire. At other times I have had to tread my way round the cliffs at Bondi, Bronte, Coogee and elsewhere, and in this way elude huge seas that threatened every moment to completely engulf me. If a producer says a thing is to be done well it has to be done, it is of no use arguing. There are none of these risks in stage work, still I prefer the pictures, besides being highly interesting it is mostly open air work. I think myself a very fortunate girl.' *The Theatre Magazine*, July 1913.

Again her reviews were full of praise: 'This big film is the best that has been made in Australia. All the cliff and sea scenes are wonderfully reproduced and the dashing ride of the English girl to save her smuggler love is a triumph of realism'. *Punch*, 1911.

Along with her acknowledged acting talents, Lottie Lyell developed as a film maker. Her contributions to the films, made always with Raymond Longford, encompassed the crafts of screen writing, editing, art direction, producing and directing. In the history of Australia's silent screen, Lottie's was a pioneering career in facets of film production usually the prerogative of men.

Lottie's apparent intelligence was notable in a business noted for froth 'You'll enjoy a talk with Lottie Lyell they told me, she's got brains. At any rate I need not have been afraid that afternoon of meeting a girl who would make me blush from my ignorance and then let me freeze in silence while she poured out a lot of cold knowledge before me. The screen's beloved Doreen has quick sympathies and understanding, and an always delightful manner...' *The Picture Show*, November 1921.

In its obituary to her, the trade magazine *Everyones* 23 December 1925 said: 'The Australian screen has lost one of its most conspicuous figures in Miss Lottie Lyell who died in Sydney yesterday. The Paramount Organization which recently purchased one of the more recent of the Longford/Lyell local productions refers to the death of Miss Lyell as a distinct blow to the motion picture industry in this country and the loss of one who has left the mark of her genius on Australia's screen progress. A sentiment which will be re-echoed by all who knew both the deceased and her indefatigable efforts towards putting this country on the motion picture map.'

It had been a natural transition for Lottie to have taken her acting career from stage to screen. But the opportunities for her to perform in the wider arena of film production became available because of the closeness of her association with Raymond Longford.

'Lottie Lyell was my partner in all our film activities', Longford himself said in 1958 when writing about the making of *The Sentimental Bloke* (1918). This adaptation of the popular C J Dennis verses was their greatest triumph: and is acknowledged today as the classic of Australia's silent screen. Lottie's portrayal of Doreen was complemented by her screen writing, editing, art direction and production contributions to the film. It is the only complete survivor of their more than twenty-five films together.

Lottie had been dead for nearly 30 years when a single colour tinted nitrate print of *The Sentimental Bloke* was rediscovered in the early 1950s. It is not surprising then that the attention of film historians and media focused on Longford, and elevated his own status as a film maker. But evidence is strong that Longford was ever conscious of Lottie's contributions to their films and she was a very constant presence in his life and consciousness. In 1955, he wrote to Professor Stout at the University of Sydney, thanking him for his appreciation of *The Sentimental Bloke*: "I am more than gratified at your appreciation of the "S.B." film. After all, it was merely, at the time - 1918 - a celluloid record by my late beloved partner Lottie Lyell, and myself of the lives of a tough mob as we knew them. Looking back they were a lovable lot.

Our task in picture making in those days meant the casting of people who not only looked their parts, but lived them - and I may add, with every respect, Sir, I fail to see any evidence of it these times."

The Longford Lyell motion picture partnership had ended with Lottie's death from Tuberculosis on 21 December 1925. She was only thirty five years old.

In the years that followed, Longford did not produce or direct another really successful film. He spoke vehemently on behalf of the motion picture industry in Australia at the Royal Commission in 1927. He went overseas for a time to learn the new techniques of sound on film. But his film work in the thirties and early forties were lesser positions as associate director on other peoples' films and in an assortment of character acting roles. In his old age he was a night watchman on the Sydney wharves. Opinions of contemporaries and some of the documentary evidence would seem to bear witness to the fact that the untimely death of Lottie Lyell robbed Raymond Longford of a major creative force in his film making.

Personally, Lottie's death seemed to be a sorrow that Longford was to carry for the rest of his long life. They had never married. Their off-screen relationship seems to have been well known and well respected and very few contemporaries and even the descendants of Longford are willing to discuss the matter in any detail. Longford and Lyell as lovers seemed to provoke not one word of scandal in any of the trade papers or fan magazines of the day. Their personal relationship appears to have been conducted with dignity and respect. No doubt the affection that Lottie engendered in all who met her would seem to have been a contributing factor. Writing about Raymond Longford and Lottie Lyell as lovers could be a romantic, if fanciful, undertaking.

Oral histories and personal recollections have given forth with many opinions and versions of Longford and Lyell including the belief that Lottie got her leading roles because she was the director's girlfriend, that she could wrap Longford around her little finger, that he always talked of her years after her death, that he was a well dressed, well mannered man who quoted Shakespeare, that at family gatherings he frequently "held the floor" with stories of his time making silent movies, that he had a good baritone singing voice. A recollection from a film set had Lottie dressed in an old coat, wearing a man's hat, making tea for the cast and crew, then going in front of the camera to act. One comment had Lottie weekly at Randwick Races with Arthur Tauchert, her co-star in *The Sentimental Bloke*. A member of Longford's family recalled a story of his mother's, that Longford

was regarded in the family has having been very in love with Lottie and that she died in his arms. The truth probably lies somewhere between the hearsay and the faded images.

Longford was already married when, by his own account, Lottie's parents entrusted their teenage actress daughter to his care. It is reasonable to assume that the Hancock/Cox (Lyell) and Longford families knew each other. Lottie's grandfather had been a magistrate and Longford's father was a warder at Darlinghurst jail. Registrations on electoral rolls showed that Lottie continued to live with her family; and it was into this family environment that Longford also moved. The electoral rolls show Longford living with the family at the time of Mr Cox's death in 1912.

Longford's first marriage had been to Melena Keen, at St Luke's Anglican Church, Concord in Sydney on February 5th 1900. Their son Victor was born in August of that year. Melena was apparently a Catholic and divorce was a long time coming. The decree became absolute only a few weeks after Lottie's death. In July of 1933 Longford, at the age of 54, married for a second time. His wife, a 28 year old secretary named Emilie Anschutz outlived him by 15 years.

In the early 1970s, Emilie gave many of Longford's scrapbooks and documents to historian Merv Wasson, who was working on a biography of Longford. From the late Merv Wasson's account in his own unfinished manuscript on Longford, Emilie was loyal and devoted and ever defensive of Longford. When Longford died in 1959, Emilie buried him with Lottie.

With almost no personal papers that have come to light, Lottie's will becomes a telling document. Longford is named as Executor and, along with Lottie's mother, he is the main beneficiary of Lottie's monies and property. His role in Lottie's life, as well as that of her immediate family, was well established.

As to their stage association and their applauded screen partnership; one fares a little better. There are newspaper articles, interviews, formal documents registering scenarios and screenplays for copyright, sometimes the scripts themselves, and the all important stills from both lost and surviving films. It is these stills which show us Lottie Lyell the actress reproducing for the still camera, the performance of the moving image. It is these stills which show us Lottie Lyell the actress, in roles ranging from the energetic and daring Margaret Catchpole in *The Romantic Story of Margaret Catchpole* (1911) to the winsome and innocent Marjory in *The Woman Suffers* (1918). *The Sentimental Bloke's* adored Doreen is also there in vivid characterisation. This is especially telling in the stills from lost films.

In a variety of roles, Lottie had played a dutiful wife and mother, a daring lover, a brave girl of the bush, a courageous seduced virgin, and a host of other heroines – but seemingly never a shady lady. In an age and social climate that featured screen roles for women both defined and bound by the conventions and moral codes of the day, Lottie Lyell's characters were a cavalcade of the demure, the defiant and the daredevil. In 1911 she played a loyal wife wronged by a vamp in *The Fatal Wedding* (lost). In 1912 she played a spirited princess, who in *The Midnight Wedding* married an unknown officer in order to save herself from the nunnery (lost). In 1913 she defined the girl of the bush 'Neath Australian Skies (lost) by riding to the rescue of a trussed up trooper tossed into a river by local renegades. While her character's boundary rider tackled the gang, Lottie, galloping with knife between her teeth, dived into the water to rescue her lost love; all the while doing her own stunts. Then in 1917 she explored the dilemma of a mixed Catholic/Protestant marriage in *The Church and the Woman* (lost).

Longford wrote of her 'she was deeply religious and possessed of an extraordinary personality and was loved by all who came in contact with her'. (Longford Letters to NLA) On the headstone of her grave he had inscribed:

Loved by all who knew her.

Next to possessing affections so beautiful and pure as hers, is the remembrance of them when they are beyond our reach.

Longford and Lyell were pioneers in a new medium which was developing an audience for its entertainment and instructional values; as well as its creative crafts. Their films together appear to have been able to evolve both creatively and technically. As Cinema itself evolved from the novelty and wonder of the first moving images, it became a powerful communicator influencing its audience's moods and, in the narrative feature and short films, offering experiences and fancies previously the realm of the printed word and the stage. Silent film's moving images, accompanied by mood music, were capable of interpreting, defining and expressing the culture of a nation. In Australia, the early silents responded to popular trends and national concerns. We looked to the vanishing lifestyle of the bush for our heroes albeit many of them bushrangers, to the city for our sins (drinking, dancing and gambling), and on the wider canvas to the national concerns such as the Empire and the Great War.

It was a time when those who embarked on the new medium of motion picture production developed their craft and techniques in isolation from, but frequently parallel to Hollywood. Silent cinema was a profitable mass entertainment, to which Australians responded

enthusiastically. At its best, as in Longford and Lyell's classic *The Sentimental Bloke*, Australia's silent screen allowed us to watch Cinema becoming the Art Form of the Twentieth Century.

As a business, film making was fraught with difficulties of distribution and exhibition, and the ever present shadow of mass product from Hollywood. Longford and Lyell went from production company to production company to finance their films. They held trade screenings and had a veritable mass of press articles published about their films; much of which has survived as valuable evidence for the creation of their now lost films.

When a Royal Commission on the Moving Picture Industry in Australia was held in 1927, two years after Lottie's death, Longford gave lengthy and detailed evidence accounting for his career with Lottie, their films together, and his ongoing attacks against the distribution combine; which he believed must be stopped by the introduction of an Empire quota system to protect Australian made films and give them a better chance at the box office.

Raymond Longford and Lottie Lyell were working at a business and in a partnership which gave our cinema history some of its richest scenes. Together they were indeed pioneers of Australian Film, separately they appear to have had complementary talents which worked within the partnership to a degree that faded with Lottie's untimely death.

No biography of Lottie Lyell can ever be complete or definitive, now that so many years have passed, so many films lost, so much evidence gone forever. A search for the definitive Miss Lottie Lyell: Photo Play Artiste, becomes more and more like a Raider of the Lost Archive. This research documentation should, however, serve as a resource book for a significant chapter in the history of Australian cinema; its documentary and pictorial content illustrating the impressive career of a filmmaker and a woman who may always be an enigma.

Marilyn Dooley
Academic Outreach
ScreenSound Australia
National Screen & Sound Archive

“and it came to pass”

A chronology of the life and career of Lottie Lyell including documentation from the films, both lost and surviving, in the context of the History of Australian Society & Cinema. The listings are based on official records, letters, newspaper advertisements, printed reviews, Longford’s scrapbooks and cuttings, programmes, stills and photographs, scenarios, scripts; all of which have originals or copies in the collection of ScreenSound Australia: National Screen and Sound Archive.

1878

Longford is born at Hawthorn, Melbourne on the 23rd of September as John Walter Longford. He adopted his mother’s maiden name of Hollis to take the stage name of Raymond Hollis Longford. His parents were John Walter Longford and Charlotte Maria Hollis. In the 1880s the family moved to Sydney where Longford Snr became a warder at Darlinghurst goal.




Photo from Longford Collection

1890

Lottie was born as Lottie Edith Cox in Balmain, Sydney. She took the stage name of Lottie Lyell in her teens, supposedly after the name of a friend’s house. Her parents were Joseph Charles Cox, Estate Agent who died in 1912 and Charlotte Louisa [nee Hancock], who died in 1940. Lottie’s older sister Rita died 1911 aged 23, and her younger sister Lynda(sic) predeceased Lottie by three months in 1925. A grave and headstone to both of them is sited across from

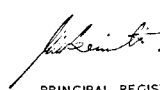
Lottie’s. All three girls died of Tuberculosis. The family’s abodes are traceable through the NSW Electoral Roll Listings; where it is possible to see that Longford moved in with the family. It is Raymond H. Longford who is the informant on Mr Cox’s Death Certificate in 1912.


BIRTH REGISTERED IN NEW SOUTH WALES, AUSTRALIA.

CERTIFIED COPY FURNISHED UNDER PART V OF THE
REGISTRATION OF BIRTHS, DEATHS AND MARRIAGES ACT, 1973.

No.	Date and place of birth of child	Name and whether present or not	Sex	Father's name, occupation, age and birthplace	Date and place of marriage, previous issue	Mother's name and maiden surname, age and birthplace	Informant	Witnesses	Particulars of registration	Name if added after registration of birth
5389	23 rd February 1890	Lottie Edith	Female	Joseph Charles Cox (1) Agent (2) 31 (3) Sydney	10 th February 1886 (1) Kew (2) Balmain (3) one girl living	Charlotte Louisa Hancock (1) formerly Hancock (2) 28 (3) Melbourne	Raymond H. Longford Balmain	1) G. Graham 2) W. Griffiths	22 nd April 1890 Balmain	

I, VERNON MARK BENNETT, HEREBY CERTIFY THAT THE ABOVE IS A TRUE COPY OF PARTICULARS RECORDED IN A REGISTER KEPT BY ME.


PRINCIPAL REGISTRAR

ISSUED AT SYDNEY, 11th JULY, 1987.



DEATH REGISTERED IN NEW SOUTH WALES, AUSTRALIA.

CERTIFIED COPY FURNISHED UNDER PART V OF THE REGISTRATION OF BIRTHS, DEATHS AND MARRIAGES ACT, 19

No.	Date and place of death	Name and occupation	Sex and age	Cause of death Duration of last illness; medical attendant; when he last saw deceased	Name and occupation of father Name and maiden surname of mother	Informant	Particulars of registration	When and where buried: name of undertaker	Name and religion of Minister and names of witnesses of burial	Where born and how long in the Australian Colonies or States	Place of marriage, age, and to whom	Children borne
17832	21 st December 1925 Roseville Paddington Shire	Lottie Edith Agnes Cox	Female 34 years	Pulmonary tuberculosis 3 1/2 years Dr J. Bridge referred 21 st December 1925	Joseph Charles Cox Sund + Solata Charlotte Blancett?	Hancock N. Hancock Niece Lord Street Roseville	Piggott Stuart 20 th December 1925 CHATSWOOD	12 th December 1925 Church of England Sydney Balmain Sydney N.S.W.	W. J. Roberts	not married		

I, VERNON MARK BENNETT, HEREBY CERTIFY THAT THE ABOVE IS A TRUE COPY OF PARTICULARS RECORDED IN A REGISTER KEPT BY ME.

ISSUED AT SYDNEY, 24th JUNE, 1987.

Principal Registrar signature and seal

ELECTORAL ROLL LISTINGS (as entered)

subdivision of Woollahra 1913

- 2043 Cox, Charlotte Louisa, 94 Hargrave st., Paddington, home duties, F
- 2055 Cox, Joseph Charles agent, M
- 2056 Cox, Lottie Edith actress, F
- 5866 Longford, Raymond Hollis photoplay pro., M
[Mr Cox had died in 1912]

division of Wentworth 1915

- 2017 Cox, Charlotte Louisa, 14 Ocean street, Woollahra, home duties, F
- 2029 Cox, Lottie Edith, actress, F
- 5614 Longford, Raymond Hollis photoplay pro., M

division of Wentworth 1917

- 2132 Cox, Charlotte Louisa, 87 Moncur street, Woollahra, home duties, F
- 2144 Cox Lottie Edith actress, F
- 2145 Cox, Linda Marion actress, F
- 5942 Longford, Raymond Hollis Photoplay pro., M

subdivision of Gordon 1921

- 2149 Cox, Charlotte Louisa, Nquarang, Lord street, Roseville, home duties, F
- 2157 Cox, Lottie Edith, Nquarang, Lord street, Roseville, actress, F
- 2159 Cox, Linda Marion, home duties, F
- 5742 Longford, Raymond Hollis, Lord street, Roseville, photo-play producer, M

subdivision of Roseville, 1925

- 759 Cox, Charlotte Louisa, Nquarang, Lord street, Roseville, home duties, F
- 760 Cox, Lottie Edith, Nquarang, Lord street, Roseville, actress, F
- 761 Cox, Linda Marion, home duties, F
- 1472 Hancock, Percival William, Ngurang, Lord street, Roseville, no occupation, M
- 2072 Longford, Raymond Hollis, Nyurang, Lord st., R'ville photo-play prodcr., M
- 2073 Longford, Victor Hollis, Ngurang, Lord street, Roseville, student, M

1894

South Australia becomes the first Australian State to give women the vote.

1896

Lumiere agent Marius Sestier films The Melbourne Cup Carnival which today is the earliest surviving film shot in Australia.

Fred McCubbin paints *On the Wallaby Track*

Australian population is 3.5 Million

Queen Victoria Hospital for Women and Children is professionally managed and staffed by women

1897

Rupert Bunny paints *A Summer Morning* (women subjects)

1898

Australia participates in the Boer War as part of the British Empire – our last colonial war

1900

A new century, Queen Victoria is on the throne, Victorian morality and society with Australian connections to Empire

On the stage Vaudeville, Opera, Music Hall and Melodrama along with the Classics, are the popular forms of entertainment.

The Salvation Army's Limelight Department makes *Soldiers of the Cross* in Melbourne. It is a presentation combining glass slides and moving footage depicting the lives of the saints and martyrs. Sermons and hymns accompanied the screenings

1901

Federation of the six colonies into the Commonwealth of Australia

Miles Franklin publishes *My Brilliant Career*

1902

Adult white women NSW granted suffrage

Melba the international diva makes a return visit home

1903

The drought breaks

Vida Goldstein stands for the Senate as the first woman in the British Empire to contest an election to a national parliament.

1904

A Royal Commission investigates the decline of the birthrate in NSW condemns contraception
Australian population is 3,974,150

1906

The Story of the Kelly Gang is made by the Tait brothers. Australia's, and possibly the world's, first full-length feature story film, it survives today only in fragments.

Surf bathing in daytime on Sydney beaches is made legal

1907

The basic wage is 2 pounds, 2 shillings per six day week

1908

Dorothea Mackellar's poem *My Country* is published by the London *Spectator*

The painting *Chloe* is hung in Young and Jackson's Hotel in Melbourne

Mrs Aeneas Gunn publishes *We of the Never Never*

Longford is appearing on stage in New Zealand.

Press Shipping notices indicate that the Cox family travelled to New Zealand at this time

1909

Lottie Lyell appears in her first professional stage role as Maggie Brown in *An Englishman's Home* at the Town Hall West Maitland, NSW, Friday 28th May, at the start of a long stage tour. It was reported in The Maitland Daily Mercury, there were 20 artists, prices were 3 shillings, 2 shillings and 1 shilling. Trams waited after the performance.

Longford and Lyell perform together on stage in *An Englishman's Home*, he playing Mr. Brown and she his daughter Maggie. Ties of Empire are strong and the play attracts an enthusiastic Australian audience for the subject of a possible foreign invasion.



The *Bathurst Daily Argus* Tuesday 6 July 1909 p3 : "A crowded house assembled last night at the School of Arts to witness the performance of the sensational drama..the stirring incidents of this play have been much in evidence of late, and a fair representation, as far as the appointments of the stage would allow, was given. The drama bristles with fun all through, some of the situations being absurdly funny.....Mr. Longfield (sic) as Mr Brown, a typical Englishman, helped to make the fun fast and furious."



"*The Dubbo Liberal*" both advertised and gave a critique of this production on Saturday July 10 1909 page 3:

"...it's appearance in London was co-incident with a growing sense of uneasiness at Germany's military and naval strength and the need for more actively anticipating the chances of invasion.."

"Mr. Brown is quite a study and Mr. Raymond Longford gave evidence of his appreciation of it." "The ladies were Miss Lottie Lyell, Miss V. Robinson and Miss K. Arnold, all of whom appreciated the situation."

1910

Mary Grant Bruce publishes *A Little Bush Maid*



Longford and Lyell are in Brisbane with the Edwin Geach Dramatic Company and Clarke and Meynell's stage productions of *The Midnight Wedding*, *Her Love Against the World* and *Why Men Love Women*

By the time the company is in Brisbane for Easter of 1910, and Lottie has just turned twenty, she is playing the female leads in three melodramas, all of which receive wide advertising and review in the Brisbane papers.

From the dates of the advertisements it would appear that on one Friday night Lottie was playing Princess Iris in *Her Love Against the World* and the next night, the closing night of the season apparently, she was playing Violet Livingstone in *Why Men Love Women*.



Longford in costume for role of Prince Ulric, in "Her Love Against the World" Easter 1910, Brisbane
Longford collection

The *Brisbane Courier*, Monday 4th April 1910 – Her Majesty's Theatre – *Her Love Against the World*: "... the strong enduring love of a man and woman... and the vengeful hate of a petty princeling....the military drama submitted to a splendid house... Miss Lottie Lyell assumed the role of the Princess Ida (sic Iris), and throughout her bright, unaffected yet dignified demeanour, her womanly sympathy, and devotion, made the character a very interesting one, and gained the warm appreciation of her auditors. She did not overact her part, nor was there anything of the hysterical tragedienne about her tones and gestures, but there was a sweet reasonableness in all she did that was acceptable and carried conviction."

Longford, as Prince Ulric was described as: "in the hands of Mr. Raymond Longford, was a real personage of soldierly bearing, powerful physique, and strong passions, but with a petty nature and an arrant coward at heart."



The *Brisbane Courier* Friday 8th April: Lottie as Violet Livingstone in *Why Men Love Women*: "Miss Lottie Lyell was distinctly successful as the heroine".



The Midnight Wedding was the big event of this season if the size of the advertisements in the paper are anything to go by. *The Brisbane Courier* of Saturday March 26th 1910 with a gesture that could only have echoed the expansiveness of the costume melodrama being played out on the stage, announced that "for the first time in Brisbane and presented upon an unprecedented scale of scenic grandeur, the absorbing marshal romance, *The Midnight Wedding*, by Walter Howard, the most brilliant of all present day playwrights author of *Her Love Against the World*, *The Prince and the Beggar Maid* etc. etc.

An all conquering dramatic triumph enchanting in the grace and ...of its fanciful story and of which Rupert Clarke and Clyde Meynell's spectacular production is an artistic embodiment of the highest in stage presentations.

Characterised with consummate skill, and an arresting fidelity to human nature by the following great cast." Thereafter was a list of the characters and actors in the cast together with a scenic synopsis. For theatre buffs the top price was 3 shillings for a performance and there was even a special holiday matinee on the Easter Monday.

The script of *The Midnight Wedding* is held in the National Archives of Australia in Canberra.

The play has European court intrigue, and the romantic midnight wedding between the Princess Astrea Von Strelsburg and the dashing Paul Valmar, sword master of the Red Hussars.

Initially a marriage of convenience it later turns, in true romantic style, to love. There are regal plots which take place while Princess Astrea's errant brother, tries to marry her off to another officer of the Red Hussars, Captain Rudolf Von Scarsbruck (played on stage by Raymond Longford). One of the dramatic confrontations in the play involved Longford and Lyell in their characters as the villain Rudolf Von Scarsbruck and Princess Astrea, when Astrea is defending her wounded husband yet to be lover. The dialogue of the play is very typically grand melodrama played out against a backdrop of spectacular costumes and stage sets.



Review from Reefton New Zealand November 1909, where Longford and Lyell had gone to perform after the first Australian tour: "*The Fatal Wedding* Company should be called *The Midnight Wedding* Company for they are infinitely better in the latter than the former... It is indeed a play of action... Miss Lottie Lyell, as Princess Astrea, was undoubtedly the life of the piece and she rose to her work with a dignity and grace that did her credit. The audience simply hung on her words which might have been a little more clearly said. But it was a most admirable performance and was admirable seconded by the acting of Mr Walter Vincent as Paul Valmar, who did his part with a vim and action, that thoroughly pleased the audience. Mr Raymont (sic) Longford made a splendid Captain Von Scarsbruck and his acting left nothing to be desired."



Back in Australia and at Rockhampton in April 1910, *The Daily Record* on Monday 25th April reported on the Edwin Geach production: "The play is not equal in construction to either of the other two which the company have presented...Mr Raymond Longford as captain von Scarsburg (sic) and Miss Lottie Lyell as the Princess Astrea were effective, particularly Miss Lyell, who gave the best portrayal she has yet shown."

1911

A peak production year in Australia's film history when at least 50 feature films are made.

Longford acts in three films directed by Alfred Rolfe for Spencer's Pictures – two are filmed plays on the prevalent bushranger themes: *Captain Midnight*, *The Bush King* and *Captain Starlight* or *Gentleman of the Road*. In the third, Longford plays the cannibal convict Gabbett in scenes from *For the Term of His Natural Life*. This film was titled *The Life of Rufus Dawes*.

It is possible that Lottie played in these films also, but credit titles on so many early silents

were unfortunately very informal. Most of the cast of these films were probably members of the Alfred Dampier Theatre Troupe.

By and large the films of this period were low budget, and shot with a small crew; probably a director, a cameraman and a couple of assistants. The films were sometimes shot over a period as short as a week. Given that there were only a small number of crew working on the films, it is not at all surprising that Lottie developed technical film making skills such as helping Longford prepare scenarios, setting up the scenes to be shot, and even working in post-production titling and editing the films.

The cameraman of the day had to be extremely versatile, both processing and printing the film themselves. Arthur Higgins' association with Longford and Lyell began on *The Fatal Wedding* in 1911. From this beginning, the trio went on to peak their talents with *The Sentimental Bloke* of 1918 – released 1919.



In 1911 Longford is given credit for having adapted the stage play of *The Fatal Wedding*; he shot it indoors in a Bondi artist's studio with the roof lifted off to let in the light. Six foot reflectors with silver paper stretched over wooden frames were also used.

Light was something the Australian landscape had to an extent that made it ideally suited to filming. When an interior was required, the set could be made up of a three sided box variety with material stretched across the top to diffuse the sunlight. Frequently in surviving silent footage, one can see the wind rippling through the curtains, or the aspidistras waving in the breeze as the characters enact the drama in the foreground of the frame.

These early years were a time when Longford and Lyell could truly have been said to be pioneers in a new industry. Australian



Lottie as Margaret Catchpole caught between lovers Will on left (Longford) and Barry (Augustus Neville)
ScreenSound Collection

THE LYCEUM
Commencing **MONDAY, AUGUST 7**
Every Evening and Matinee

Margaret Catchpole

A Local
Production
Staged
and
Scened by
Mr. Spencer's
Staff of
Experts



Margaret Catchpole

A Thrilling
Story
of
England
and
Australia
100 Years
Ago

INTRODUCTION—

This is a Picture Play of the greatest interest. An English and Australian story set in a frame of glories rendered by an American, acted by Americans, and made an-unique spectacle in photographic splendor by Americans. Margaret Catchpole is a story that will engage the attention of men, women and children here and elsewhere by reason of its moral lesson, while the good itself will bring tears to the eyes of the strongest. We live in an age of progress and film production through the enterprise of the King of Land producers, Mr. C. Spencer's staff (upon which she is with the entrance made in Picture Plays). It stands in rolling situations and scenes faithfully acted in the theatre in the life of the most remarkable woman of the past decade. The scenes of Margaret Catchpole which has been viewed in England by Mr. Lawrence (living in the dramatic world, being viewed in Australia in the Picture Play world by Mr. Spencer). It is a remarkable fact that although they pass, the laws of melodrama are in some way or other brought before the present generation and similar class at the time of their school days, for they would the good in more ways than one and more "important in the world of time."

When Mr. Spencer in presenting this Picture Play lives up with the assistance of the public's support and that once more he will introduce an element into the Picture Play world such as will justify the designation "Dramatization."

heart for Margaret Catchpole. How that is to be requited years after we must leave the story to tell at a later stage.

Soon afterwards a scoundrel of the name of Cook, one of a gang of horse thieves, an enemy of Laud's, meets the girl, and represents that her lover is hiding in London, and is in desperate need of assistance. He shows her a letter, and says it is one Laud has written asking him to persuade her to join him in London, and suggesting that Cobbold's brown nag might be "borrowed" for the journey. Margaret doesn't like the proposal at all, but finally the desire to see Laud gets the better of her judgment, and she consents to the scheme.

Later creeping upstairs to the loft where the Cobbold's coachman lay fast asleep, she goes to the bed-side, takes some of their clothes and secures the horse. She then rides towards London, calling on route at the Bull Inn, covering the 70 miles in eight hours and a half. Two officers give chase, and later on she is arrested and while being questioned about the horse, assumes to go off into a dead faint. The two officers are not a little startled to find that they have a young woman in their arms, and not a youth as they expected to find by appearances. The little daughter of the innkeeper is an eye-witness of the arrest, and, taking a fancy to Margaret, manages to get a conversation with her, and learning the dilemma she is in, offers to help her, persuading Margaret to tell her Laud's whereabouts. The child mounts her pony, and is seen riding for dear life. Approaching the coast half dazed, seeing some fishermen, she tells them for whom she is searching. They catch Laud, who quickly decries the child's message. On hearing that his beloved Margaret is in danger, he hastens to her assistance, with a view to intercepting her and her captors at the same time. Margaret and the officers arrive at the Chester Inn, and during the time one of the men has entered the inn for refreshments, Laud and the child arrive. Laud secures and binds the man outside, stampedes the horses, and rescues Margaret.

Laud, Margaret and the child make their way to the coast, Margaret later persuading Laud to send the child for a priest to tie them in the bonds of holy wedlock. He consents. The child being anxious to do his bidding, leaves for the purpose, and is instructed to meet them at the approach to the Kosky Cave. Laud and Margaret are pursued. Having no means of conveyance, they set out on foot for their journey (which is fraught with much danger and privations), through fields and floods, across ravines, swimming rivers, and climbing dangerous rocky hills, eventually reaching Laud's clandestinous, the Smuggler's Cave, a deep inlet in an almost impregnable position. They are well received by the smugglers, and Laud instructs one of the men to keep a watch for the child and priest.

The coast guardsman on the lookout, locates the priest and child talking to a smuggler, and informs his chief, and the men are called together, fully prepared to unearth the smugglers in their den, which, after much cunning, they succeed in doing, arriving at the cave just as the ceremony of marriage between Laud and Margaret is about to take place. The smugglers, nothing daunted, show fight, and during the melee Laud is shot dead, and Margaret is re-arrested. Soon after she is tried and sentenced to death for horse stealing. The King, acting upon advice, commutes the sentence to that of transportation for life to Botany Bay.

Some seven years elapse when Margaret has become the matron of a children's hospital, where she is, as she was in her young days, beloved by all she comes in contact with. John Barry, who has during the past years amassed a considerable fortune, becoming a gentleman of means and popularity, by an accident learns that Margaret is in Sydney, and eventually finds her. He renounces the old ties, proposes, and is accepted. They are soon after married and live happily and well respected at Windsor Lodge, Windsor, New South Wales.

Her life was not a bad example of the promise of
"The life that now is, and of that which is to come."

SWISS PATENT CO., 5 JAMIESON LANE, SYDNEY.



The Smuggler's Cave

Cast of Characters

Will Laud	B. H. LONGFORD
Lieut. Barry	A. NEVILLE
Lord Chief Justice	W. COULTER
Justice Heath	E. W. MELVILLE
Chaloner Archdeacon, Esq.	FRED HARDY
Captain Luff	W. VINCENT
Mr. Cobbold	F. TWITCHAM
Mrs. Cobbold	MISS M. LAVAN
Edward Catchpole	J. GOODALL
Rev. Father O'Gharty	J. HOWARD
Lieut. Bourne	H. PARKER
Landlord of the "Bull Inn"	J. ELDRIDGE
Landlord of the "Chester Inn"	C. SWAIN
Little Kitty	MISS SYBIL WILDE
Margaret Catchpole	MISS LOTTIE LYELL

"ARNO"
Mr. Spencer's Specialty Imported Dapplegray Horse.

Stage Manager and Producer - H. H. LAWRENCE



The Trial



The Rescue



The Sentence

The Story

1. She is first introduced to the lesson, at the age of 18, at her betrothal, and she is soon courted by some of the children of the village to the forest near by, where she is made Harriet Queen, and it is while here she meets two men who are to occupy a prominent part in her future life.

Lieut. John Barry (of the Coast Guards) and Will Laud (smuggler), both become enamored by means of her stammering ways, and later become suitors for her hand; but at this time Laud, during the festival is called away, and one of the court appoints Barry that Laud, who has just left, is engaged in smuggling. Margaret

strengthens the conversation, and is at the altar. When Barry hastily follows Laud, Margaret becomes further suspicious, and she indicates what to do. In the meantime, Barry and his men once again the place where the smugglers' cargo is being hoisted, seeing there, she smuggles the right. Barry saves Laud with his pistol, and is about to fire, when Margaret, who has followed Barry, rushes in upon the scene, and pleads for Laud's liberation and life. Barry, who is deeply in love with Margaret, waives his duty for love, and aids Laud to escape. On the way returning, Barry slips an accident, and that he is hurt; the man, however, intent on securing the notorious Laud, are about to follow in the direction they believe he has taken. Barry, entering his feelings, calls them, and subdues them. Following this, Barry is resumed, and for his horse's sake, resigns his commission, and soon after, so history says, leaves for Australia, and thus for a while we part with him, a man with a noble nature, a strong will, and a big soft spot in his



*Lottie riding producer Spencer's dapple grey Arno
ScreenSound Collection*

cinema at this time was quite indigenous. It was a response to Australian audiences without really being encumbered by models from overseas, particularly Hollywood; which was later to not only prove such an invasion of themes and styles; but also had a crippling economic effect on the industry, and one that Longford was forever battling.



So it is not surprising that in 1911 when Lottie mounted Cozens Spencer's magnificent dapple grey horse Arno, and galloped on to the screen as Margaret Catchpole; she effectively became Australia's first real film star .

The Romantic Story of Margaret Catchpole was directed by Longford again for Spencer's Pictures with photography by Ernest Higgins. The first part of this film survives today in the national collection of ScreenSound Australia. The film was popular with both critics and audiences alike. It was based on a true story about an English girl named Margaret Catchpole who was transported to New South Wales in 1801 after being arrested for horse stealing. A book titled *The History of Margaret Catchpole: a Suffolk Girl* by Richard Cobbold was published by Oxford University Press in 1845 and had several reprints thereafter. The surviving footage deals with the English part of the plot in which Margaret is courted by two lovers, Will Laud and Lieut. Barry Coastguard. Margaret's two lovers are quite a contrast. Longford is bold and dashing and expansive as Will Laud the smuggler. Augustus Neville is courtly and duty bound as the Coastguard.

The film's headline style intertitles indicate the action:

Margaret crowned Queen of the May
Margaret's two lovers Will Laud and
Lieut. Barry Coastguard
Contraband
Twixt love and duty
Barry sacrifices duty
Barry resigns his commission and

leaves for Australia
The Theft
arrest of Margaret for horse stealing
Little Kitty aids Margaret
The Rescue

Lottie's character creeps into her master's stable and steals his horse in an attempt to warn her lover.



Punch 17th August 1911: "Mr. C. Spencer is praised on all sides for his excellent picture story of "Margaret Catchpole" at the Lyceum. This big film is the best that has been made in Australia. All the cliff and sea scenes are wonderfully reproduced, and the dashing ride of the English girl to save her smuggler lover is a triumph of realism...."

The surviving footage of the film shows limited camera movement; and as a consequence, Margaret quite literally skirts the frame to come into shot. The stage movements and exaggerated gestures of stage melodrama are also in evidence in the acting.



Longford adapts and directs a screen version of the famous stage play *Sweet Nell of Old Drury* starring Nellie Stewart, who at 53 was playing the actress Nell Gwyn in the restoration court of Charles II. This role of Nellie Stewart's is the one for which she is most famous.

1912

New South Wales Police Department bans film on the subject of bushranging. Bushrangers as heroes were thought to be unsuitable for the audiences of the day. The bushranger is in part replaced by the spirited girl of the bush; who can ride, muster and dip, as well as change out of her riding breeches into a frock, and be a feminine companion, wife and mother.



The Tide of Death is directed for Spencer's Pictures from an original screenplay by Longford. It stars Lottie as Sylvia Grey in a sweeping story of ill-fated but finally reunited lovers. Augustus Neville plays Lottie's lover here and in *The Midnight Wedding* which follows. Arno the horse is back. It is this magnificent dapple grey horse belonging to producer Cozens Spencer that Lottie had been riding in *The Romantic Story of Margaret Catchpole*.



" THE
TIDE
OF DEATH."



Picturised by Spencer's Experts.

PACEY & GENET, Printers, George Street, Rozelle. Phone 463 Balmain.

The Tide of Death.

THE era of the wholly Australian-made Picture Drama has as yet hardly dawned. But there are assuredly vast potentialities in this direction. Pictures of Australian scenery, industry, and incident have frequently been represented, and have proved to be quite up to the standard set by the picture artists of maturer experience. With the wealth of a century and a quarter's stirring history behind us there is no trouble in finding the material; the difficulty lies in the choice of selection. In the stirring drama, "The Tide of Death," presented now for the first time on any stage, Spencer's Pictures, Limited, have evolved quite an original picture from a theme suggested and worked up by one of their own staff, played by artists of their own selection, and photographed by their own operators, who have acquired a reputation for turning out the best picture work in the Commonwealth. The scenes are Australian, the atmosphere is Australian, and some of the incidents are not to realistically drawn to fit themselves into actual happenings in those dim dark days when this continent was young, and less concerned with respect for the law than it is to-day. It will be found a palatable theme with many patrons of the picture drama, full of stirring incident, such as is bound to be associated with the clash of human passions, with just that amount of love interest which adds the requisite zest to the story and its climax.

PROGRAMME—Continued.

SELECTION "Al Fresco" Intermezzo (Herbert)

A Boarding House Romance

Comic.

SPENCER'S LATEST LOCAL PRODUCTION

The TIDE OF DEATH.

Cast of Characters

(in the order in which they appear).

Philip Maxwell, A Young contractor.

Sylvia Grey		Mr. AUGUSTUS NEVILLE
Black Dan, Sylvia's Stepfather		Miss LOTTIE LYELL
Ben Martin		Mr. FRANK HARCOURT
Geordie	Dan's Gang	Mr. Bert Harvey
"The Lizard"		Mr. Dalziel
Mulgar Dick	Bushmen	Mr. D. Sweeney
Jack Daley		Mr. G. Flinn
Harry Parker		Mr. Fred Twitcham
Mat Davis, Maxwell's Groom		Mr. Arthur Steel
Jenny, Housemaid		Mr. Joe Hamilton
Little Eda, the Child		Miss Lois Cumming
Bud Harris	Burglars	Little Annie Gentile
Steve Harris		Mr. J. Goodall
Sub-Inspector Milverton (Police)		Mr. F. Laurence
Nurse Briar		Mr. Robert Henry
Sisters	Of the Refuge	Miss Olive Götley
of		Miss Ada Clyde
of		and
Mercy		Miss E. Olliffe
Dr. Hollis		Mr. E. A. Melville
Miss Barry (Of Spencerville Private School)		Miss Alice Holroyd
School Boy	and	Master Reggine Rennie
	Mr. C. Spencer's	
"Arno"	Dapple Grey Horse.	
	Written and produced by	RAYMOND H. LONGFORD.

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Programme Longford collection

PROGRAMME—continued.

AMID the breathless and busy task of knocking some of the rougher edges off Nature, so that the country "out back" may be opened up by railways, roads and bridges, the young contractor, Phillip Maxwell, rides out of camp one fine morning, bound for the nearest bank to draw wages for his workmen. The Lizard, camp loafer and tout for Dan, Bryce, otherwise known as "Black Dan," watches his departure, and, informing his reckless associate, a plot is laid to waylay and rob Phillip of his gold. The plan is overheard by Sylvia Grey, Dan's beautiful stepdaughter who warns Phillip of his danger, and he is thus prepared to meet the attack. The saddlebag containing the money is secured by one of the ruffians, who, in turn, is overpowered by Phillip, and the precious bag recovered. Sylvia, being suspected by the gang as Phillip's informant, and conniving at his escape, is cruelly struck down by Black Dan, when she tries to prevent pursuit, and Phillip, finding himself in imminent danger of capture, hides the bag. Sylvia recovers her senses in time to witness his capture, and finding Phillip's horse, rides away for assistance. Failing to extract from Phillip where the money is concealed, the gang condemn him to an awful death. From this incident the drama derives its title. Bound to a stake in the bed of a waterless creek, inch by inch the tidal water is seen to be rising until it reaches the helpless prisoner's chin, and death seems a mere matter of moments. The drowning man is practically at his last gasp, desperately fighting for his life. The moment is one of intense excitement. Will the "Tide of Death" win its victim? It seems inevitable. But at the crucial moment Sylvia, astride the splendid dapple grey, is seen galloping to the rescue. Dashing into the creek, she bravely stems the tide, cuts the thongs that bind the victim to the stake, and snatches the intended victim from the very jaws of death.

Two years slip away, and Phillip and Sylvia married, are living happily with their little daughter, Edna, when the husband and father receives an urgent call from home. Black Dan and his gang, authors of the strategy, invade the house in Phillip's absence, and finding Sylvia, Dan vows to take his revenge. The gang abduct the mother, carry her to their hut, and make her life a burden by their inhuman treatment. Phillip, failing to trace her, is reduced to the depths of despair; sells the home and leaves for abroad, a nervous wreck. But the gang quarrel amongst themselves, and finally fire the hut, from which Sylvia makes a sensational flight through the flames, and returns to her home, only to find it abandoned and her husband and child gone. In her subsequent wanderings she comes into the hands of gentle convent sisters, who nurse her through an illness, and find her employment as assistant teacher in the Spencerville Private School. One day her little daughter, Edna, loses a trinket, which is the simple means of reuniting husband and wife. Found by one of the school children, and given to the teacher, it is advertised; and Phillip, recovered from his illness, has his attention drawn to the advertisement by his daughter's nurse. They visit the school, where Phillip finds not only the lost bangle, but his long-lost wife. The curtains fall upon the reunited family, assembled upon the deck of a great liner, which is bearing them to happiness across the sunlit sea.

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Comedy.

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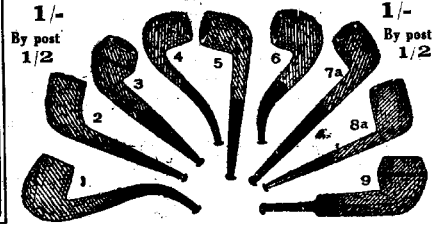
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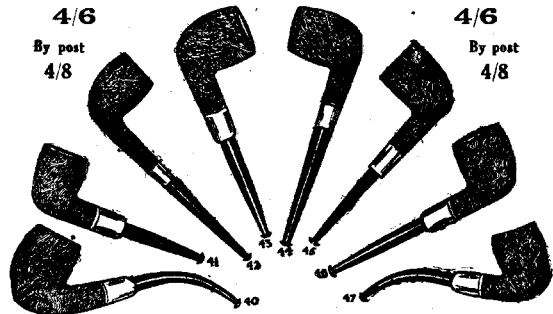
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SPENCER'S LATEST LOCAL PRODUCTION
The TIDE OF DEATH.

Cast of Characters
 (in the order in which they appear).

Philip Maxwell, A Young contractor.	Mr. AUGUSTUS NEVILLE
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Geordie	Mr. Dalziel
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Jack Daley	Mr. Fred Twitcham
Harry Parker	Mr. Arthur Steel
Mat Davis, Maxwell's Groom	Mr. Joe Hamilton
Jenny, Housemaid	Miss Lois Cumming
Little Eda, the Child	Little Annie Gentile
Bud Harris	Mr. J. Goodall
Steve Harris	Mr. F. Laurence
Sub-Inspector Milverton (Police)	Mr. Robert Henry
Nurse Briar	Miss Olive Cottey
Sisters	Miss Ada Clyde
of	and
Mercy	Miss E. Olliffe
Dr. Hollis	Mr. E. A. Melville
Miss Barry (Of Spencerville	Miss Alice Holroyd
Private School)	
School Boy	Master Reggine Rennie
"Arno"	Mr. C. Spencer's Dapple Grey Horse.

Written and produced by RAYMOND H. LONGFORD.

"The Tide of Death."

SYNOPSIS.

AMID the breathless and busy task of knocking some of the rougher edges off Nature, so that the country "out back" may be opened up by railways, roads and bridges, the young contractor, Phillip Maxwell, rides out of camp one fine morning, bound for the nearest bank to draw wages for his workmen. The Lizard, camp loafer and tout for Dan, Bryce otherwise known as "Black Dan," watches his departure, and, informing his reckless associate, a plot is laid to waylay and rob Phillip of his gold. The plan is overheard by Sylvia Grey, Dan's beautiful stepdaughter who warns Phillip of his danger, and he is thus prepared to meet the attack. The saddlebag containing the money is secured by one of the ruffians, who in turn, is overpowered by Phillip, and the precious bag recovered. Sylvia being suspected by the gang as Phillip's informant, and conniving at his escape, is cruelly struck down by Black Dan when she tries to prevent pursuit, and Phillip, finding himself in imminent danger of capture, hides the bag. Sylvia recovers her senses in time to witness his capture, and finding Phillip's horse, rides away for assistance. Failing to extract from Phillip where the money is concealed, the gang condemn him to an awful death. From this incident the drama derives its title. Bound to a stake in the bed of a waterless creek, inch by inch the tidal water is seen to be rising until it reaches the helpless prisoner's chin, and death seems a mere matter of moments. The drowning man is practically at his last gasp, desperately fighting for his life. The moment is one of intense excitement. Will the "Tide of Death" win its victim? It seems inevitable. But at the crucial moment Sylvia, astride the splendid dapple grey, is seen galloping to the rescue. Dashing into the creek, she bravely stems the tide, cuts the thongs that bind the victim to the stake, and snatches the intended victim from the very jaws of death.

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The Tide of Death opened at Spencer's Lyceum Theatre Sydney 13 April 1912
Review - Bulletin 18 April 1912

"The Tide of Death" is Spencer's latest all-Australian production and it is now being flicked at the Lyceum. The scenes are local and easily recognisable, and the plot is spread over a good deal of ground, including a good picture of the departure of an Orient boat from the Quay. The chief parts are taken by Augustus Neville, as Philip Maxwell, a young character, and Lottie Lyell (the leading lady in Spencer's other local play, "Margaret Catchpole"), who makes a big success of Sylvia Grey. The acting and mountings show an improvement on the previous pictures; plainly the Spencer Co. means to hold its own with Yankee and European cos. The riding scenes in the bush are certainly improvements on most imported films, where the actors seem to be totally unaccustomed to horses. Miss Lyell in particular is a gladsome centaur.



Spencer's Pictures again presented Longford and Lyell. This time in a celebrated stage to screen version of *The Midnight Wedding*. Longford adapts the play by Walter Howard; and directs Lottie and Augustus Neville as the adventurous Princess Astrea and the dashing Hussar Lieutenant Paul Valmar who marries her in a secret midnight ceremony to save her from the dishonourable court intrigues of her brother, and

Captain Von Scarsbruck. This time the villainous Captain is played by D L Dalziel in the role Longford had performed on stage. The film was the first to be shot at Spencer's Rushcutters Bay studio in Sydney but obviously took advantage of outdoor locations for the duels, and no doubt for Lottie to ride Arno again. A few indistinct photographs show such scenes.

1913

Lottie interview

The Theatre Magazine - July 1, 1913
Film-pictures and Film-people.
An Actress in Australian Productions.

For over two years Lottie Lyell has been leading lady in the films turned out by Spencer's Limited. Just now she is playing the heroine (Beatrice Evans) in the Spencer production, "Australia Calls" - the story of which was provided by C A Jeffries and J Barr, both of the Sydney "Bulletin".

"It is," said Miss Lyell to "The Theatre" "the first opportunity I have had of introducing my own horse, Bidy. In previous productions I rode Arno, a horse that Spencer's Limited got from Tasmania. A remarkable animal is Arno. He knows the moment he is in a picture - just when the machine is working, and what he is required to do. You should see him! He tries to look his best, and puts on a tremendous



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The Bulletin December 26, 1912

SPENCER'S CROWNING ACHIEVEMENT
— IN LOCAL FILM PRODUCTION —
A THREE-REEL
VERSION
OF
THE MIDNIGHT WEDDING
 BY **WALTER HOWARD**

ELABORATELY MOUNTED AND COSTUMED and PORTRAYED BY THE BEST OF AUSTRALIA'S PHOTO-PLAYERS

"THE MIDNIGHT WEDDING" IS EXPECTED TO PROVE THE GREATEST OF ALL LOCAL SUCCESSES

The Story, with its Flash of Sword and Sabre, Its Clash of Human Passions, and above all its Tender Love Interest—the main factors for success in silent Drama—should appeal to all Lovers of the Photo-play in Australia

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Programme - Longford collection



"IT IS MARRIAGE WITH ALIQUOT ON THE OCCASION OF A CONVENT!"



"THE FIRST MOMENT YOU REFUSE TO OBEY MY DIRECTIONS I'LL SHOOT YOU LIKE A BIRD!"

"The Midnight Wedding"

By WALTER HOWARD
(Author of "Why Men Love Women," "The Last Appeal of
World's Life's Revenge," "The Little Sister Boy,"
"Under the Flower Tree")

CAST OF CHARACTERS
(In the Order in Which They Appear)

Paul Vidler	Mr. AUGUSTUS REVILLE	
Rev. A. Cox	Mr. J. BARRY	
Stephan (Paul's mother)	Mrs. HELLIE EDENHAYN	
Dr. East	Mr. WATHUR SMITH	
Sergeant Mac	Paul's comrade	Mr. VICTOR LOYDELL
Colonel Dow	of the	Mr. TOM WICKHAM
Prince Rake	Sail Flower	Mr. TOM LEONARD
Katka (of the Golden Drapes)		Mr. DOROTHY JUDGE
Isabelle		Mr. HARRY DANVILLE
Major South (Paul's friend)		Mr. ROBERT HENRY
Captain Rudolph Van Sandbrook		Mr. D. A. ENZEL
Uncrowned Prince Eugene Van Swinkel (Queen's brother)		Mr. GEORGE PARKER
Princess Anna Van Sandberg	Miss LOTTIE LEBELL	
Countess Princes (of Saxonia, Arno's betrothed)	Mr. GREG TWITCHMAN	
Factor Count (of the Palace Chapel)	Mr. JACK GOODALL	
Officers of the Red Flower	Mr. REDNARD HALL	
	Mr. B. BARRINGTON	
	Mr. F. J. JONES	
	Mr. OTTOLIO	
	Mr. A. LEVY	

And Soldiers, Citizens, Peasants, etc.

And
"ARNO" - Mr. G. SPENCER'S BATTLE GREY HORSE

(The Action of the Play takes place in the City
of Saxonia, the Capital of Saxonia)

Time—Present Day

Adapted and Produced by
RAYMOND H. LONGFORD



"TELL ME WHAT HAS HAPPENED. TELL ME QUICKLY!"



"FIVE YEARS SPEND A CLOUD BLAZE AS HELL—UNTIL ONE DAY I LOOKED INTO ASTRAY'S EYE AND THEN GOD'S SUNLIGHT SPREAD OVER ALL THE WORLD!"

amount of 'dog'. Arno does not take at all kindly to Biddy. The fact is he is quite jealous of her. In 'Australia Calls' Arno is ridden by Frank Phillips, who plays the part of my father - a squatter. At times I have to ride by the side of Mr Phillips. Arno shows unmistakably his resentment of Biddy's Companionship. He positively refuses to make friends with her. Evidently he regards her as an understudy that is destined to take his place as the star-horse of the show."

Miss Lyell is a Sydney native. "I am indebted," she explained, "to Edwin Geach for my first professional stage appearance. I was engaged by him for the part of Maggie Brown in "An Englishman's Home". We played eighty five towns in Australia, and right through New Zealand. The tour was brought to a close through our being held up by a flood at Murtoa (Victoria). We were there for four days and four nights. For that time all communication was cut off between Murtoa and Melbourne - and the outside world generally. The experience had its amusing side. There wasn't by any means sufficient accommodation in the little town, despite the fact that all the train carriages were being utilised. The flood-bound visitors (these by the way, included

Henry Gee and Tom White, of the White Rose Confectionery Store) were glad to get a shake-down anywhere, even at the local lock-up. The one and only policeman at Murtoa was an Irishman. They told me he weighed eighteen stone - or twenty eight. I'm not sure which. The people were 'playing up' a little. Perhaps there was nothing else for them to do. The second day we were at Murtoa I heard our genial Hibernian guardian appeal to the men in this fashion: - For hivin's sake, bhoys, behave yeeselves, and don't be after doing anything agin the law. Faith, I can't lock ye up, for the cells are full up of ye already, and won't hold any more; and I can't send ye out of the town for I have no lifebelts; so for the love of hivin behave yeeselves, and don't be givin' me any more trouble.' They did, all the same; and played some very amusing jokes before we finally got out of the town.

"After this I was with Clarke and Meynell as Mabel Wilson in 'The Fatal Wedding', Princess Iris in 'Her Love Against the World', Princess Astrea in 'The Midnight Wedding', and Violet Livingstone in 'Why Men Love Women'.

I was then engaged by Spencer's Limited. Strangely enough, the first picture I appeared in was 'The Fatal Wedding'. I

... THE STORY OF ...
"The Midnight Wedding"

After the death of his Mother, Paul Valmar enlists in the Red Hussars, with whom he becomes a universal favorite. After five years' drudgery in the ranks he gains his lieutenantcy, and is appointed Sword Master to the regiment. This causes great jealousy among the officers, notably the young lieutenant (Prince Eugene Von Strelsburg) and the wealthy Captain Von Scarsbruck, who do all in their power to make his life a misery. Being rejected by Eugene's sister (the Princess Astrea), Scarsbruck brings pressure to bear on her brother by involving him in gambling transactions and exacting I.O.U.s for thousands of crowns. Meeting Valmar in the Wine Gardens, Eugene taunts him with being "a nameless officer," and a fierce quarrel ensues. Words come to blows, the officers draw and Eugene is injured. Scarsbruck orders the arrest of Valmar, but the men hesitate and the young officer escapes. Still determined to win Astrea, Scarsbruck invokes the aid of the Crown Prince, who leaves his ward to choose between accepting or entering the convent. At this stage news is brought of Valmar's presence in the vicinity of the grounds, and Scarsbruck sets out in pursuit. Astrea in the meantime repairs to the Private Chapel, where she seeks the aid of the good Father Gerard. While they are conversing the chapel window is broken, and the fugitive Valmar enters. To save Astrea from the infamous Scarsbruck, Father Gerard conceives the bold idea of uniting the fugitive with the Princess. Blindfolded, and just as the Tower clock is striking the midnight hour, the strange union is solemnized. Hastily concealing Valmar, the priest opens the door, and in comes the furious Scarsbruck. He is faced by Astrea and informed that the man he seeks is not there. Scarsbruck, baffled, withdraws, to safety. However, he is brought before the Crown accusation, "Nameless Officer" to send the others away. The to learn that the prisoner is his he offers his hand, which

With the intention of Scarsbruck decides upon a vile He climbs over the balcony that Paul Valmar witnesses his prayer the Princess is inter- dares her to ring for help to to seize her when Valmar Scarsbruck sounds the alarm, compromising position, covers and forces him to conceal brother enters the chamber, find no one there. Astrea then Valmar compels the captain

"No Comrades, I've loved too many a little, to ever love one a lot. But I have a mistress. It is here. Like a woman she can bite—but thank heaven she can't talk! Like a woman she can smile and does so now! This bright blade, comrades, is my love—the love of my life. Like a woman she can lead me into danger—and get me out of it. When joy comes we'll share it; when sorrow comes we'll share it, and when death comes we'll meet it hand-in-hand
Paul Valmar and his Sword."

On parting, the officers agree to cross swords on the morrow. Astrea does all in her power to prevent the duel, but on Scarsbruck taunting Valmar with being a cur, she agrees to the meeting. During the fight the cowardly Eugene strikes up Valmar's sword, and his opponent runs him through. At this stage Astrea steps in and stops further fighting. On hearing of their conduct the Crown Prince places Scarsbruck and Eugene under arrest, and instructs the guard that "no women are to be allowed within the precincts of the quarters." Disguising herself as an officer, Astrea evades the sentries, and reaches the room of the injured man. Here she is discovered by the Crown Prince, who asks, "What is this man to you?" "He is my husband," the Princess answers. "Yes," interjects Father Gerard, "I performed the ceremony—"The Midnight Wedding,""

Three months later Paul, recovered from his wounds, leaves for the duelling grounds to again cross blades with his enemy. Overhearing the arrangements, an attendant informs Astrea, who immediately has her horse saddled, and galloping frantically to the scene, arrives just in time to see Scarsbruck fall, mortally wounded.

The finale shows the grand wedding, when the bells peal forth, and a life of suffering gives way to joy for ever.

then played the name part in 'Margaret Catchpole'. The many other pictures in which I have appeared as 'lead' include 'The Tide of Death' and 'The Midnight Wedding'. All that I have named are riding pictures – that is to say, I had to ride in them. It is not merely a matter of sitting a trot or canter. Besides galloping from time to time in rough country, I have often had to take a three feet hurdle. The fact is, to be effective in this respect you have got to be a tolerably good rider. Fencing and rowing are other branches of sport in which I have done a good deal. Indeed, for picture-work you must be pretty good at all sorts of athletic-sports and athletic-recreations. In 'Margaret Catch-pole' I had, in the depth of winter to jump into the water from a cliff thirty feet high, and then swim some distance out of range of the camera. I had to do this handi-capped by old-period, masculine attire. At other times I have had to tread my way around the cliffs at Bondi, Bronte, Coogee, and elsewhere, and in this way elude huge seas that threatened every moment to completely engulf me. If a producer says a thing is to be done – well, it has to be done. It is of no use arguing.

“There are none of these risks in stage work. Still, I prefer the pictures. Besides being highly interesting, it is mostly open-air work. I think myself a very fortunate girl. I have often been asked what make-up I find best for pictures. I do not put anything on my face, not even powder. Cream coloured things are much better than white. White produces a blur. The cream doesn't. It results in a soft effect. Velvets – it doesn't matter what colour – always come out well. They give a beautiful, yet not hard, sheen. Red, of course, comes out black. The taking of a picture – the number of people employed, and the labour involved – is a much bigger undertaking than the uninitiated imagine. We have been at work on 'Australia Calls' for a very long time – on and off. It is now nearly finished. As to when it will be shown – well, that is for the management to say.”



This review was on page 34 of the magazine which gave most of its articles up to live theatre activities. The placement of this interview with Lottie indicated that Cinema was still in its infancy.



6th January 1913 the “combine” was formed between Australasian Films and Union Theatres. It was this “combine” which was to haunt Longford to the end of his days, and to be the villains which seemed to him, to thwart his attempts at obtaining fair distribution for Australian films.

There is a decline in Australian film production. The myth of local films being below standard is part of the struggle for the distribution and exhibition trade which brings an influx of overseas productions to our screens.



Australia Calls from a story by *Bulletin* journalist C A Jeffries and John Barr warned against the 'Yellow Peril'. Produced by Spencer's Pictures and filmed by all three Higgins brothers, Ernest, Tasman and Arthur, its special effects scenes of cardboard planes bombing Sydney landmarks were apparently laughingly fake.

Longford and Lyell made a second *Australia Calls* on themes of immigration in 1923. This second film with the same title was made for the Commonwealth Immigration Office and for the British Empire Exhibition Commission in 1923.

The first *Australia Calls* had been inspired by a story written by two of *The Bulletin's* regular contributors C.A. Jeffries and John Barr. The magazine had, at the time, been expressing warnings to Australians about the so called “yellow peril”. These expressions often manifested themselves in press cartoons. The notion that an Asiatic invader would loom large on the Australian horizon as a menace was incorporated in the film's plot. Lottie played a girl of the bush named Beatrice Evans, who rejects a jealous suitor in favour of the hero when the news arrives of an Asian attack on Australian shores. In true villainous fashion, the rejected suitor turns traitor and agrees to act as a guide for the Asians in return for a payment of money and for kidnapping the girl.

The film appears to have been a complex one, including several special effects, such as cardboard planes flying down on wires and bombing Sydney landmarks. None of this seemed to impress the critics, despite what seems to have been enthusiastic response from the audience. The film was screened at Spencer's Lyceum in Sydney from 19 July 1913, and patriotic songs accompanied the screenings.



The Theatre Magazine 1st August 1913: “Unless there has been a change from the afternoon on which it was first shown, “Australia Calls” gets very little assistance from the orchestra. Except at rare intervals the music was

absolutely lifeless. it isn't that the Lyceum orchestra wasn't equal to the occasion. The really finished manner in which the opening overture was played proves that Conductor Aarons should get for the film an altogether better, livelier selection of airs."



So that the Defence Department of the time would not be embarrassed about the Government's relationship with Japan, the nationality of the so-called "yellow peril" were simply specified as "Mongolians".

The *Theatre Magazine* of July 1, 1913, page 35 reported:

"The story deals with the invasion of Australia by an army of Chinese (the Japs being the Empire's allies makes it an offence to depict them as invaders, with a love story mixed up with the movement of masses of troops and the storming of positions. The military part of the drama was carried out by the Australian Army, and is correct and true to fact, the Australian Government having given every assistance in the production of what is Australia's first patriotic film. But for the irruption of the picture combine, there would have been many more: but as it is, there is said to be a doubt as to whether Mr. Spencer will be allowed to present this one to the public.

In producing the film Mr. Longford used real Chinese, and was fortunate enough to strike a real born dyed-in-the-wool actor Chinaman for the job of general officer Commanding the Army of Invasion. He is a revelation in the circumstances. In the captured wireless station his facial expressions are worth the price of admission. When he makes terms with an Australian traitor, driven by jealousy to sell his country to get the girl of his desire, he finishes the interview by shaking hands with the renegade. He leans over his table till the renegade has gone, and then his lips move. An orderly brings a bowl of water. Quietly, most unostentatiously he laves the hand that has shaken the traitor's, and dries it to go on with his work.

The play shows the fate of the men opposed to military preparation in a bitter spirit which will be very true if ever invasion comes. The first man shot is the fool who believed in arbitration armed with a walking stick while the other fellow wore a gun.

On the humorous side all undue exaggeration is carefully suppressed. When the proclamation calling all able-bodied men to arms is shown, the aboriginal brings the Chinese cook to read it - by the ear. The cook can't read it, neither can the aboriginal; but the latter knows what it means and he falls on the cook

vehemently. Mr. Longford says the cook complained that the aboriginal couldn't "act" - had no idea of it. When the Chinese commander was taking liberties with the Australian girl captured, chucking her under the chin, and apparently breathing passionate phrases, he was really saying "You back 'um 5 to 1 Wednesday: you think 'um win, eh?" over and over again. When the Chinese General had been strangled by Mr Longford as hero, he said. "By Cli, very real, ole man!"

The film ought to draw the public money and rouse the public interest."



On the same page as this article a small piece was printed on:

The "Big" - Picture Boom

The popularity of long films, initiated by the screening of "Les Miserables" by West's limited, is being more than sustained by "Quo Vadis?" at the Lyceum and "Cleopatra" at the Crystal palace. "At first," said Mr. Miller to "The Theatre", "managers themselves were afraid to experiment. We knew the pictures were magnificent. But that was not sufficient. The trouble was as to how the public would take them. The success of them, however, has opened a new field to us. We are now negotiating with producers in America and elsewhere for a series of big picture productions to be shortly shown here.

(Feature length films evolved to be 90 minutes running time, and today many exceed 120 minutes. Big films also refers to those that have mass extras as the ones mentioned would have had, and are on larger canvas themes - Quo Vadis? on Rome and Cleopatra on Ancient Egypt would be cases in point. Picture programmes from silent days, often consisted of a number of shorter films. During the 1930s to 1960s, Australian audiences were commonly screened shorts, travelogues, newsreels, comedy sketches, cartoons, trailers, advertisements and two narrative fictions, one being the support feature. Only advertisements and trailers and the feature became commonplace, especially in the emerging multiplex theaters of the 80s and 90s. Some art house theatres are returning to screening short films and documentaries as part of their programmes.) plus an advertisement for

FENCING! All Women Should Fence.

Fencing is conducive to perfect deportment, and is a most fascinating form of exercise. An eminent French physician says: "A society woman's

best friend is her fencing instructor.”
The use of the foils develops, and is a great aid towards retaining perfect form.

MISS N.J.O'KEEFE,

Instructor, Arts and Crafts studio,
the Strand, Telephone, City 108

(Lottie comments on her fencing in *The Theatre* interview)



Pommie Arrives in Australia saw a change in production companies to Fraser Film Release and Photographic Company. Longford is again given credit for the comedy screenplay and for directing. Interestingly the film was shot by Franklyn Barrett, himself a noted silent film maker – *The Breaking of the Drought* (1920), *A Girl of the Bush* (1921)). Lottie again heads the female cast.



Lottie in riding breeches, probably one of her *girl of the bush* roles – Longford Collection

Longford and Lyell's film activities this year closed with *'Neath Australian Skies*. Direction and screenplay was credited to Raymond Longford. This was the only major film produced by the Commonwealth Film Producing Company of Sydney. Had it survived, this film would have really shown Lottie as the dinky di bush heroine. The programme, a copy of which was kept in Longford's scrapbooks gives the cast list and a synopsis of the story. No known stills or production photographs appear to have survived.

Cast: Eileen Delmont (Lottie Lyell), Colonel Delmont, her father (Robert Henry), Eric Delmont (his son) (George Parke), Capt. Frank Hollis (Martin Keith), Gidgee Dan (Station Overseer) (Charles Villiers), "Snowy", the boundary rider (Mervyn Barrington), Ah Lum, the station cook (Walter Warr), Monaro Jack, Head Stockman of Wattle station (T. Archer), Superintendent of Police (Frank Phillips), Station Agent (Jeff Williams), Stockmen, Station Hands, Mounted Police Boundary Riders etc.

The Story: Our opening scenes are laid in Surrey, England where we meet Capt. Frank Hollis declaring his love for Eileen, the only daughter of Colonel Delmont, he asks the Colonel for his consent to the engagement which is eventually given.

After successfully interviewing the Colonel, Captain Hollis returns to the Colonel's study, with Eileen, and there surprises Eric, the Colonel's son, in the act of suspiciously tampering with his father's escritoire. Eileen informs Eric of the engagement, who excitedly congratulates Frank, and hurries from the room. His movement excites suspicion, and after bidding his sweetheart good-bye, Frank picks up a letter in the grounds that Eric has dropped, which has written on it "Must have plan to-night Mishoff". Frank, for Eileen's sake decides to keep a watch on Eric, and the following evening, Frank hastens to meet his sweetheart with the engagement ring. During this Eric meets Major Mishoff, the Foreign Agent, and decides to obtain military plans there and then from his father's study, and on his return to the house, Frank sees him, and hastily bidding Eileen good-bye, he follows Eric. Eric, entering his father's room, succeeds in opening the desk, and abstracts the plans. He is watched by Frank through the window, and when he emerges he is seized by Frank and accused of theft. A struggle follows, in which Frank obtains possession of the precious document and decides to return it to the Colonel's desk. Eric in the meantime, hastening to warn Major Mishoff that he has failed to obtain the plans. Frank in his effort to replace the stolen document, is surprised by the Colonel who seizes the plans and denounces Capt. Hollis as a thief.

Frank is about to reply to the accusation when Eileen enters. Knowing that it would break Eileen's heart to prove her brother a thief, Frank accepts the blame. He is ordered from the house by the Colonel, and under the cloud of suspicion, Frank resigns his commission and finally pleads his innocence to his sweetheart Eileen. Eileen, the daughter of a soldier, believing him guilty, realises what a terrible charge it is, cannot do anything else but return the ring. Frank then leaves for Australia, a social outcast.

On arrival in Sydney, N.S.W. Frank joins the N.S.W Mounted Police, and shortly afterwards is transferred to the charge of the Mungunyah District a lonely bush outpost.

After Frank's departure from England, Eric, Eileen's brother goes from bad to worse with evil companions. During a drunken gambling brawl he receives a wound which afterwards proves fatal, and on the Colonel and Eileen's arrival at the hospital where they have been hastily summoned, Eric, whose end rapidly approaches, confesses, and exonerates Capt. Hollis of the attempted theft of the plans, and asks his heart broken sister to forgive him, and expires. The Colonel then decides to leave England and settle in Australia.

The Colonel and Eileen are shown arriving in Sydney and three months later the Colonel purchases Wattle Station on the Warrego River N. S.W. where Eileen enters her new bush life, and becomes a fearless horsewoman.

Here we see depicted typical Australian Station Life. We are also introduced to Snowy and Ah Lum, an Aboriginal boundary rider and the station cook. Both these characters are responsible for good wholesome Australian comedy.

Eileen by this time has become well acquainted with her new surroundings and wins many admirers for her daring displays of horsemanship. Among others is Gidgee Dan, the overseer, who is carried away with the charm of the English girl. After many days of silent wooing, Gidgee proposes to Eileen who laughingly rejects him, which so enrages Gidgee that he vents his spite on Snowy whom he cruelly beats. This is witnessed by the Colonel and Eileen, who hasten to Snowy's assistance. The Colonel dispenses with Gidgee Dan's services there and then. Gidgee actuated with a desire for revenge, turns horse thief, and steals the Colonel's valuable blood horses. On learning of the loss the Colonel immediately sends Snowy to Mungunyah Police station for assistance. Trooper Hollis acting on the information leaves with Snowy for the station. They are seen from Black Jack's lookout by Gidgee, who hastily seeks the co-operation of the kangaroo shooters, with the intention of waylaying the trooper, securing him, and then robbing the station before leaving

the district altogether. The bargain is struck, the ambush formed. Trooper Hollis made prisoner, Snowy, in attempting to escape, is fired at, and left for dead. Gidgee and his evil companions mount their horses, and convey the trooper to a lonely hut on the banks of the Warrego. In the meantime, Snowy, with all his native cunning, recovers and coo-ee's loudly for help. He is overheard by Eileen who gallops in the direction of the sound, and there discovers Snowy, who, save for a small injury to his arm, is practically unhurt. Snowy instantly informs Eileen of the plot and the brave girl decides there and then, with the assistance of Snowy's bush craft, to track the desperadoes.

In the hut, tied and securely bound, and guarded on the outside, the trooper makes a bold and ingenious bid for his liberty and actually succeeds in liberating himself from an almost hopeless position, only to be finally recaptured and bound and thrown into the river. At this critical juncture, Snowy and Eileen reach the hut. Instantly realizing the vile plot, Snowy engages the two desperadoes, whilst Eileen takes from her belt her knife and places it in her mouth, and plunges into the river to the rescue of the unknown trooper, whom she succeeds in saving from what appeared to be certain death.

On regaining the bank Eileen is spellbound when she recognises in the trooper her wronged lover, Capt. Frank Hollis.

After hasty congratulations, the trio (Trooper, Eileen and Snowy) immediately mount their horses and gallop for the station, in the hope of being in time to frustrate the gang in their attempt to rob the station. Luckily they are in the nick of time, to rescue the Colonel and effect the arrest of Gidgee and his accomplices. Here we see the Colonel brought face to face with Frank and the reconciliation is effected. The lovers brought together-

"Neath Australian skies,

To part no more, till death divide."

Trade and preview invitations went out for a screening at

WADDINGTON'S GRAND THEATRE

(opposite Palace Theatre, Pitt St)

On Tuesday next, December 2nd.

at 11 a.m.

To View Mr. Raymond Longford's latest

Australian Production,

"Neath Australian Skies".

William T. Simmons, Manager

305 Pitt St.

(By Courtesy of Frank Waddington Esq.)



The Referee November 19, 1913

"Neath Australian Skies" is the title of the initial

'Neath Australian Skies

LENGTH, 4,500 Feet



Mr. RAYMOND LONGFORD, Producer

Sweet Nell **Fatal Wedding**
Midnight Wedding. **Australia Calls**



Supplied by . .

CO-OPERATIVE FILM EXCHANGE LTD.,

Queen's Hall Sydney and at Melbourne, Adelaide and London

Programme - Longford collection

production of the Commonwealth Film Producing Co. The story deals principally with the Australian bush. It has many exciting and sensational scenes, relieved with pure Australian comedy, to hold the audience. The photography is very true. Miss Lottie Lyell is ably assisted by a strong cast of characters. The picture is produced by Mr. Raymond Longford. The bookings of the film are in the hands of the Co-operative Film Exchange



1914

WW1 begins, W Baldwin Spencer publishes *The Native Tribes of the Northern Territory*, Australian population = 4, 971,778

From now until the end of the War in 1918 many Australian features respond to our participation in the conflict. Such films included Alfred Rolfe's *The Hero of the Dardanelles* of 1915 and Frank Harvey's *Within Our Gates*, or *Deeds That Won Gallipoli* from the same year. There were also Government propaganda films and cartoons that became popular novelties. Prime minister "Billy" Hughes uses film as a medium to campaign for more conscription for the war effort.

Techniques of film making improve. The Government now has a Commonwealth cinematographer, Bert Ive.

Longford and Lyell's films of this period are not war-related, as the following titles show.



The Swagman's Story, appears to be a support feature in two reels (2000 feet) made for the Commonwealth Film Producing Company. Lottie was a country girl lured to the high society of the city at the cost of her bush origins, playing the role of Nell, the daughter of the swagman of the title and his late wife, Sarah. The daughter goes off to the city and marries, and when her mother tries to see her, she is rejected by the girl: From the programme: "It was such a swell place, and Sarah soon spots 'er among 'er fine friends on the lawn. She darted forward towards the little group, and Nell turns round sharply. One sweepin' glance was all she cast at poor old Sarah, and swiftly turned 'er shoulder. 'Nell, darling, don't you know your old Mother, Dearie? All eyes were now on 'em. It was Nell who broke the silence. 'Roberts', she called to the flunkey. 'Show this old woman to the gate, I fancy she has come to the wrong house, I do not know her.' Yes. Mister, she was ashamed of her poor old mother! poor Sarah was all broke up when she was shown through the gates, and staggered blindly on right under the wheels of a passing car. Well, when the news came I was crazy, and I got there just in time. She kept mutterin', 'I've

got jam and eggs Nell, and Dad and pony is doin' grand.'

A story within a story, the programme tells the swagman's tale in a vernacular, which if the intertitles follow in the same style, compares to the use of the C.J.Dennis verses in *The Sentimental Bloke*. The film is advertised as "An all Australian Masterpiece" and "A Pathetic little Story of a Mother's love and a Daughter's ingratitude.". It was written by Miss Violet Pettengel.



Trooper Campbell and *Taking His Chance* for Higgins-Longford films were two more shorts fictions. The first, based on a Henry Lawson poem has Lottie as one of the would-be bushranger's sisters. She is again riding. This film has survived in part and is held in the Archive.

The popular success of the year was *The Silence of Dean Maitland*, with its sinful religion



Lottie as the would be bushranger's sister in "Trooper Campbell" - ScreenSound Collection

and pulpit confessions of the Dean who dramatically declares the stain on his soul before the congregation. Played by Harry Thomas, the character of the Dean hides a guilty secret; that of having killed the father of a young girl whom he has seduced. In the 1934 Cinesound remake, It was the role of the so-called 'loose woman' Alma Lee, played by Charlotte Francis, which drew most attention to the film. Here in 1913 Alma Lee is played by Nellie Brooks. Lottie plays the role of Marion the sister of Dr Henry Everard who was played by Arthur Shirley. It is interesting that Lottie seemed to play roles that were very suited to her as an actress irrespective of whether or not they were the principal female lead in the film. She is not necessarily always the number one star of the film, but instead is getting on with the professional job of acting in an appropriate role. A Fraser Films release, the screenplay for *The Silence of Dean Maitland* was adapted by Lewis Scott from the novel by Maxwell Gray. Longford is given credit as director. The film was shot by Tasman Higgins

in the grounds and buildings of the Gladesville Mental Asylum. The release of the film was elaborate. There were organs and chimes, a children's choir, and a live actor speaking the Dean's final sermon.

Longford sued Australasian Films (the combine) for damages over distribution of the film. He lost. Before leaving Fraser Films, he made two shorts released the following year.

1915

It is probable that Lottie acted in both of the shorts; *We'll Take Her Children in Amongst Our Own* adapted from a Victor Hugo poem, and the comedy *Ma Hogan's New Boarder*.

1916

Federal Entertainment Tax imposed (removed 1934).

In August of 1915, Longford and Lyell began shooting *A Maori Maid's Love* in New Zealand. Longford directed and both he and Lottie are listed in the cast. The production company was the Sydney-based Vita Film Corporation. Lottie played the daughter of a Maori mother and her married white lover.

The film had mixed reviews when it opened in Sydney in January 1916. The story was hackneyed and though the leads were thought to have acted well the Sydney Sun review of the 16th of January 1916 said they were not physically suited to the parts and also 'full advantage was not taken of the Maori life and customs'. Still, it was thought to be better than the average imported film.

Reviews

A Maori Maid's Love

Criticisms

(*"The Sun"*, Sunday, January 9 1916)

Local Film

"A Maori Maid's Love"

A film which portrays the scenic beauties of New Zealand, and at the same time tells a thrilling story, should prove novel and attractive.

An attempt in this direction has been wonderfully successful in the production of "A Maori Maid's Love."

Many of the tribal customs and habits of the Maoris are reproduced and worked into the story. graceful dances, such as the poi, give life and vigour, and the delightful atmosphere which surrounds the whole picture makes a unique ensemble.

So carefully and thoughtfully was everything done that four months were required to secure the five reels, and as no expense was spared, every detail has been closely studied and clearly brought out.

The film comes from the studio of the Vita Corporation of this city, who despatched a

producer (Mr. Raymond Longford) and a specially selected party of actors and actresses to carry out the work.

The picture will be released by the Eureka Exchange to-morrow, and will be shown during the coming week at the Alhambra Theatre, Haymarket, George-street.



(*"Sunday Times,"* January 9, 1916)

A MAID'S LOVE

This is a film which strikes a distinctly new note. The story is brimful of interest, and is appealing to a degree. It has grip, pathos, and humour and is thoroughly human.

A surveyor, (Graham) leaves his home and his selfish and pleasure-seeking wife to do field study in New Zealand. He meets incidentally a beautiful Maori girl, and they are mutually attracted. After numerous exciting incidents, he places his little Maori daughter (now motherless) in the care of Maori Jack and his wife, and later on the child is sent to school. On leaving college she, after many adventures, sees and falls in love with Jim, a jackeroo, and matters then go right merrily for a time. Eventually Graham is killed by Maori Jack, and his property falls to his daughter. All ends happily.

The scenery, for which New Zealand is so justly famous, provides a background for the action of the play. Many of the wonders of the volcanic district of the land of the Moa supply a never-ending succession of attractions, both new and delightful. The quaint dignity of the Maoris, their curious and in many cases beautiful tribal customs and habits are utilised in a most artistic way, possibly one of the finest effects being the reproduction of the "poi" dance. Miss Lottie Lyell makes a fascinating "Maori Maid", and her two foster-sisters (two genuine, pretty Maori girls) assist her capitably.

The picture was produced by Mr. Raymond Longford for the Vita Film Corporation of this city.



(Extract from Sunday "Sun," January 16, 1916.)

FINE LOCAL FILM

Maori Maid Promises Future Triumphs.

The enterprising spirits who put their energy and capital and intelligence into producing the film "A Maori Maid's Love" deserves success if they don't achieve it. For the first time in Australasia a moving picture has been produced which can hold its own with the imported article. In fact, "A Maori Maid's Love" is considerably above the standard of the average imported photoplay, and, if not equal to the best of these, is quite fitted to have a place among those classed as

TENAKOE PAKEHA

(Good Day White Man).

PRODUCED IN THE WONDERLAND OF SCENIC BEAUTY, NEW ZEALAND.

A Maori Maid's Love.

A Story of Sentiment and Power. Depicting a Maori Girl's Love for a White Man and its fateful consequences. Featuring the Charming Actress,

Miss Lottie Lyell,

Produced by Mr. Raymond Longford.

ALHAMBRA THEATRE

GEORGE-STREET, HAYMARKET.

COMMENCING TO-MORROW (MONDAY) AND ALL THE WEEK.



ACTUAL SCENE FROM FILM.

A Maori Maid's Love.



Location photo - Longford Collection. Note musicians. Family stories tell of Longford employing musicians to play on set for mood.



Longford and Lyell together on screen



Stills all believed to be from "A Maori Maid's Love" – Longford scrapbooks

good. Incidentally it is miles ahead of dozens of these largely-boomed productions which disappoint spectators.

This is not to be taken to mean that “A Maori Maid’s Love” is flawless. But these are details discoverable only after deliberate critical study. The production is so excellent, so artistic, the photography so good, and the action so lifelike, that you haven’t time to think of blemishes. The first essential of a moving picture is that it should move – a fact which many producers of late appear to be forgetting – and Mr. Longford, the producer of this film, kept his moving, not hurriedly, but just at such a pace as to keep interest hot on the trail of the story. This was a doubly difficult feat, seeing that, as well as producing the play, this gentleman took the principal part.

“A Maori Maid’s Love” is unquestionably the best moving picture produced up to date at this end of the world, and Mr. Longford’s next attempt should prove more successful. But, even if he should make no improvement, there would be little need for importing films while Australia can make her own of such a standard.



“Sun”

Sydney, 16 January 1916

‘...The story itself... is not strong, and is a hackneyed theme at that; the leading man and the leading women, well as they are acted were not physically suited to the parts; full advantage was not taken of the Maori life, and customs, and the picturesque accompaniments of the Rotorua district...’ but ‘considerably above the standard of the average imported photoplay.’

Production Credits

A Maori Maid’s Love 1916

Production Company: Vita Film Corporation

Director: Raymond Longford

Assistant Director: Lottie Lyell

Cast: Lottie Lyell, Raymond Longford, Kenneth Carlisle



It is from now on that Lottie appears to become increasingly active in script writing and editing in the Longford Lyell films.

The same year that *A Maori Maid’s Love* was released the distributors Crick and Jones backed *The Mutiny of the Bounty*, the scenario of which is reproduced here. The story was based on Mitchell Library records and on the use of Bligh’s own log book. Lottie played a character named Nessie Heywood; and according to Longford’s evidence at the Royal Commission in 1927, she re-edited the film at the request of Crick and Jones, to prepare it for overseas release onto the British market. The shipping column of the *Auckland Star* of 10th April 1916 reported arrivals on the

Westralia from Sydney at 7.15 am, the passengers including Misses.. Lyell, and Messrs.. Cross, Power and Villiers.” – all members of the film’s cast.

1917

In *The Church and the Woman*, Lottie lifted the lid on mixed marriages. The film was controversial. The trade press loved it ‘well acted... a gem of a story’ (*Theatre magazine*, November 1st 1917). Other critics were less kind. Longford is again given screenplay and directing credits. On screen, Lottie as the Catholic girl Eileen Shannon marries Protestant Boyd Irwin as Dr Sydney Burton. The film is also the subject of litigation on a charge of plagiarism; a case which the film’s producer lost.

1918

World War One comes to an end. Letters exist from Longford to the Government offering to go to the battle fronts and film. His offer was declined.



Longford and Lyell had gone to Adelaide to make the acclaimed and censored [in NSW] *The Woman Suffers*. The first star photoplay filmed in South Australia, the film boasted a sensational plot of seduction and revenge, stunning scenery, and a moving and mature performance from Lottie as the seduced but surviving heroine Marjory Manton. *The Theatre Magazine* from August 1918 printed large advertisements from distributor Express Films proclaiming the film as “The Biggest Film Show on Earth. Eight reels of real thrill by the SOUTHERN CROSS FEATURE FILM COMPANY..... Smashing All Previous Records. 900 pounds in SIX DAYS ! !” and quoted Press Notices: “*The Herald*,” Adelaide “The Woman Suffers” – The unanimous opinion of the spectators on Saturday evening was that it was a picturisation which has rarely, if ever, been excelled among the great multitude of imported films. Mr. Raymond Longford (the director) and Mr. Arthur Higgins (the cinematographer) were the recipients of endless congratulations.”.

1919

May Gibbs publishes *Snugglepoot and Cuddlepie*. Influenza epidemic kills 12,000

The previous year Longford and Lyell created their most mature work *The Sentimental Bloke*, backed by Southern Cross Feature Films and now distributed by the Queensland exhibitor E J Carroll. An acknowledged work of Cinema Art, it becomes the lynch pin of the screen partnership of Raymond Longford and Lottie Lyell. Here Lottie’s creative input is now believed to have been in the screenplay, the art direction, the editing and production, as well as playing the role of Doreen.

Plans to send the film to the United States went ahead with the film being re-edited and intertitles rewritten in plainer English. A telegram signed Evans sent to Carroll at the Banking House, Sydney on December 6 1919, ex Adelaide said

SCREENING DEFINITELY FIXED
WEDNESDAY TENTH. ROSS
CABLES AS FOLLOWS. MY
CONGRATULATIONS DIRECTOR
BLOKE WONDERFUL PHOTOGRAPHY
STORY SPLENDIDLY HANDLED
SUPERBLY CAST MY PERSONAL
OPINION THAT BY
AMERICANISING FEW TITLES
RESULTS SHOULD PROVE MOST
SATISFACTORY HOWEVER
AMERICAN PICTURE PUBLIC
FINALLY JUDGE.

(A nitrate print of the US release version has survived, and a copy is in the Archive's collection. The "Americanized" intertitles take away from the essential Australian culture of the film)

1920

One million koalas and five and a quarter million possums are killed in the 1919-1920 trapping season.

A documentary realism was eloquently expressed in the surviving *On Our Selection* (1920), directed by Longford. Distributor E J Carroll was moved to send Lottie a telegram from the film's premiere in Melbourne on 2 February 1920. She was in the Blue Mountains at the time. This was the period when she was ill and was not thought to have been present at the location shooting of *On Our Selection*.

Between April and August of 1920 *The Picture Show* devoted three separate features to *On Our Selection*; so it was obviously destined to have a great deal of notice taken of it as soon as it was released. The film opened at West's Olympia Theatre in Brisbane on 24 July 1920 and at the Crystal Palace and the Lyric Theatres in Sydney on 7 August the same year. Longford is credited as director and screen writer, adapting the Steele Rudd stories to bring an affectionate and honest film to the screen. Because the film has survived nearly intact it is possible for us to watch the Rudds clear their selection and adjust to bush life. There was a fresh naturalism about the cast (many were non-professional actors) and the intertitles are flavoured with bush humour.

E.J.Carroll, Banking House, Pitt St., Sydney on a large illustrated banner advertisement in *The Picture Magazine*, July 1, 1920, announced their intentions having just completed "On Our Selection" and moving on to a new Snowy Baker production [The Man from Kangaroo]:

To produce Standard photoplays made in Australia for the world's market.

To send *Film Footage* out of Australia as against the Foreign *Film Mileage* that now comes in.

To Australianize motion pictures as against the avowed Americanization of the industry

To make Australia realize that we, too, have sufficient romance in this country to entertain ourselves and the world.

Our productions will be so strong in dramatic appeal that every good Australian will want to see them on their merits alone. It will not even be necessary to appeal to your Australian sentiments.



Ginger Mick, a sequel to *The Sentimental Bloke* was made by the same production team of Longford and Lyell, Arthur Higgins as cinematographer and financed by the Southern Cross Feature Film Company. The players repeated their roles: Lottie as Doreen, Arthur Tauchert as Bill and Gilbert Emery in the title role of Ginger Mick. Instantly popular, the film used C J Dennis' verses *The Moods of Ginger Mick* as its inspiration.

1921

Kate Howard's *Possum Paddock* and Franklyn Barrett's *A Girl of the Bush* give added life to the legend of the bush heroine.

Lottie's return to the screen after an illness is hailed in *Rudd's New Selection*. She plays sophisticated Rudd sister, Nell, and of course her riding skills are featured again.



"Palmerston" Carroll studio at Waverly where interiors of *Rudd's New selection* is shot, 60 x 60ft open air stage can be seen (Longford Collection)



Rudds New Selection: Dad, Dave, Sarah, Lily, Nell, Joe, Mum and the twins



*The Rudd Family Cast from left: Tal Ordell, May Renne, Rainer twins, Lottie Lyell, Louis Fors, Charlotte Beaumont
Front Ada Clyde, J.P.O'Neill (Longford Collection)*

**Cuttings from The Picture Show
December 1, 1920**

AROUND AUSTRALIAN STUDIOS
By "THE SLEUTH"

"ON OUR NEW SELECTION"

Raymond Longford is busy with the filming of "On Our New Selection". He is the one producer who, of late, has worked on steadily without a break between pictures. Lovers of local productions are anxious to see this one. Mr. Longford has something to live up to in making a sequel to his "On Our Selection" but he's pretty certain to succeed. He has three valuable possessions to help him in his film work - experience, commonsense, and a knowledge of what the picture-going public really wants. The Carroll firm has a good man. page forty



LOTTIE LYELL ON SCREEN AGAIN

After a serious illness Lottie Lyell will appear on the screen again, when "On Our New Selection" is released. Miss Lyell's long connection with Australian films has made her not only an experienced actress, but an invaluable assistant

when the time comes for joining and editing the scenes of a production. Raymond Longford is one who speaks enthusiastically of her help.

February 1, 1921



LONGFORD IN MEGALONG VALLEY

Anyone who has ever stood on the heights of Medlow (N.S.W.) and looked way down into the Megalong Valley, has seen the spot where Raymond Longford has been working on the bush scenes of "On Our New Selection." The bright green area at the bottom of the valley is always enticing, yet it is so far off that few tourists undertake the climb down to it. Motorcars certainly don't rush to convey people down the risky roads to the foot of the mountains. The car used by Raymond Longford's company, however, has made the climb daily, and film work has gone on apace. Lottie Lyell, whose last screen appearance was in "Ginger Mick" is playing Nell while Lottie Beaumont again does justice to Sarah. J. P. O'Neill is Dad, Tal Ordell is Dave, Miss Clyne is his beloved Lily White, G.S. Williams plays Jack Regan, and the villain of the piece is E.T. Hearne. The Ranier (sic) twins appear as the Rudd twins. - page forty-three

April 1, 1921

RAY. LONGFORD'S LATEST

Raymond Longford has just finished "Rudd's New Selection" for Carroll's, and the picture will soon be shown to expectant film lovers. Mr. Longford has turned out some fine productions, including "The Sentimental Bloke" and "On Our Selection" and if past successes are things by which to judge, the new picture should be great. Lottie Lyell is Nell Rudd. The picture will bring her back to the screen again after an absence caused by illness. Her last screen appearance was as Doreen in "Ginger Mick". – page forty



TRADE SUPPLEMENT "THE PICTURE SHOW"

March 1, 1921

Rudd's New Selection

"On Our Selection" has made money for the exhibitors who have shown it. So will Raymond Longford's sequel which will be released soon by Carroll's.

J P O'Neill who was the villain in *The Church and the Woman* returns as Dad Rudd. Longford is again credited with the screen play and direction. Production is backed by E J Carroll. The cinematography and titling were singled out for praise.

This is also the year of the release of *The Blue Mountains Mystery*. Now Lottie is given on-screen credits for co-directing, editing and screenwriting.

The Southern Cross Feature Film Company were again the backing production company and E.J. and Dan Carroll were producers. Arthur Higgins by all accounts took full advantage of the splendid scenery and although Lottie did not go on screen, the role of the heroine Pauline Tracy (played by Bernice Vere) would have been ideal for her.



Interview with Lottie

THE PICTURE SHOW

November 1, 1921

"Meet Lottie Lyell – Director!"

You remember her, of course, as Doreen in "The Sentimental Bloke", and as the heroine of many other Australian pictures. She is helping Raymond Longford now in directing instead of acting, and is enthusiastic over her new work.

(By Ambrose Adagio.)

"You'll enjoy a talk with Lottie Lyell," they told me. "She's got brains."

Now if they really wanted me to refuse the interviewing job they were going the right way about it. It was all very well to credit me with liking intelligent conversation, but a brainy



On set "The Blue Mountains Mystery"

woman.

The very sound of it was terrifying. It made me think of high foreheads and skirts that flopped at the back, and animated discussions about Socialism versus Individualism, or why women have the vote.

One gets used to trials in this sad old world. However, I hoped for the best, took a hasty glance at the morning's political news – just in case of



Longford and Lyell on location for "The Blue Mountains Mystery"

emergency, you know – and departed.

Four o'clock was the time for our appointment; an office somewhere near the clouds its place. I arrived at a minute to the hour and looked through a window while I waited.

The sky was dark grey. The tops of buildings all around looked hopelessly unwashed, though that might be remedied at any minute. It was going to rain.

"Nice auspicious beginning for an interview with an intellectual!" I groaned.

The Post Office clock struck four. At the same moment, a voice sounded at the back of me. I was being invited to meet Miss Lyell.

I met her. She met me. We spoke a few suitable words. We sat down. We did it all just like that. The things changed.



Longford and Lyell with cinematographer Lacey Percival and lighting assistant on set for "The Blue Mountains Mystery" – ScreenSound Collection

"This is quite a rest for me," said Miss Lyell, "Do you know, it's an excuse to stop work? We are just cutting and titling "The Blue Mountains Mystery" and haven't been able to think of anything else for ever so long."

"It's nearly finished, though. Of course it has taken a good while to make, but it's a very big picture, and you can't rush through a production like that without spoiling it."

Inwardly, I rejoiced. Outwardly I may have done it also but the room didn't have a mirror, so I'm not sure.

At any rate, Lottie Lyell was talking of films. Besides, once she had started, I think I could even have enjoyed hearing her speak about Armageddon or something equally imposing. You see, she had a nice voice – one of the low sort that can probably sing a very musical contralto, and is pleasant to listen to anyhow. My own annoyed me when I had to use it.

"You have helped to direct "The Blue Mountains Mystery", Miss Lyell?"

"Yes. It is the kind of picture that really calls for a couple of directors, so I have assisted Mr. Longford. Of course, I have plenty of experience with him in Australian films, but this is the first time I have helped produce."

Yet methinks Lottie Lyell is too modest. I am convinced that I heard Raymond Longford say, nearly two years ago: "I'll be glad when Miss Lyell is with the company again. She understands film work through and through, and is a great help to me."

That was at the time when Lottie was at Katoomba, fighting against the wish to run back to the camera and giving herself a chance to properly recover from a long illness. She has appeared in "Rudd's New Selection" since then, and has pleased the public once more.

"Didn't you want to act again while you were at work on "The Blue Mountains Mystery"?" I asked her.

"No," Miss Lyell said. "I love the acting, but I was too interested in the directing work to get in front of the cameras myself."

Must confess I couldn't quite understand

that. If I'd been a nice-looking girl used to having the camera tick off thousands of photos of me ready to show to still more thousands of admirers, wild horses and a few steam cranes would have been necessary to pull me away from the "set." Vanity would have certainly been my besetting sin.

It isn't Lottie Lyell's, however. She is modest about her acting, modest about the help she gives in directing and editing a picture. Yet she has done so much for Australian production.

"Ten years I have been in pictures," she told me, "and hope to be always connected with them in some way or other."

I hoped so too, and it wasn't just a matter of politeness. It was so easy to see Miss Lyell as one woman in a thousand – enthusiastic, original, possessing charm and common sense – the sort of woman who will go far in the work she has chosen, and will be a big factor in Australian production generally.

I could see now what they meant when they said she had brains. Her mind is keen. She grasps things quickly, and is clever enough to avoid reminding you that she is clever.

At any rate, I need not have been afraid, that afternoon, of meeting a girl who would make me blush for my ignorance, and then let me freeze in silence while she poured out a lot of cold knowledge before me. The screen's beloved "Doreen" has quick sympathies and understanding, and an always delightful manner that makes a talk with her something to be remembered, and encored if possible. – pages thirty and thirty-one.

1922

Six days of sick leave per year awarded by the Commonwealth Arbitration Court

Longford and Lyell's prospectus for the **Longford Lyell Australian Motion Picture Productions** is date stamped 22nd February 1922.

Article *The Sun* February 22, 1922

NECESSITY, NOT LUXURY

MOVIES' NEW STATUS

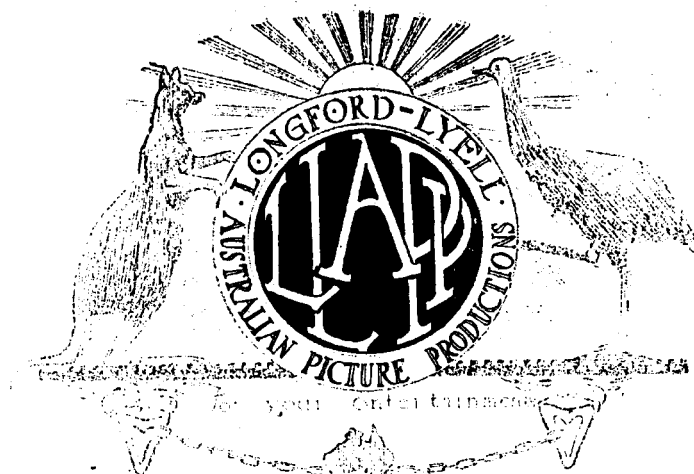
Australian Attitude Quoted

(Published in "The Times")

London, Tuesday Night.

The Cinema Supplement refers to the inclusion of picture shows in the cost-of-living lists of the Australian arbitration courts as evidence that the worker and his wife look on the movies not as a luxury but as an amenity of their daily life, to which they are entitled.

Such an incident points to the place the picture show takes in Australian life in all classes. Cinema development in Australia has been made specially notable by the national love of pleasure and the adaptability of this form of entertainment to the needs of way-back townships.



THE LONGFORD-LYELL AUSTRALIAN PICTURE PRODUCTIONS LIMITED

(To be registered under the Companies Act of New South Wales.)

Capital £50,000

DIVIDED INTO 50,000 ORDINARY SHARES OF £1 EACH.

6,000 ORDINARY SHARES WILL BE ISSUED FULLY PAID TO THE PROMOTERS OR THEIR NOMINEES, who will also receive £1,000 in cash for expenses incurred by them in the formation and registration of the Company.

44,000 ORDINARY SHARES ARE OFFERED FOR PUBLIC SUBSCRIPTION, payable 5/- on application, and 5/- on allotment, and the balance in calls not exceeding 2/6 each.

PROVISIONAL DIRECTORS:

RAYMOND HOLLES LONGFORD, Esq.,

"Ngurang," Lord Street, Roseville.

WILLIAM JOSEPH HOWE, Esq., J.P.,

(President Federated Showmen's Association of Australia).

STEPHEN HAROLD PERRY, Esq.,

"Marvada," Wallace Street, Chatswood.

ERNEST LINDSAY-THOMPSON, Esq.,

Sydney Arcade, Sydney.

ARTHUR AUSTIN MACKINS, Esq.,

590 George Street, Sydney.

SOLICITORS:

Messrs. LOBBAN & LOBBAN & HARNEY,

Australian Bank of Commerce Chambers, 369 George Street, Sydney.

BANKERS:

COMMONWEALTH BANK OF AUSTRALIA.

AUDITOR:

GEORGE C. G. M. HAYNES, F.C.R.A. (Eng.),

Australian Bank of Commerce Chambers, 369 George Street, Sydney.

SECRETARY AND OFFICES (PRO TEM):

JOHN B. WILLIAMS,

369 George Street, Sydney.

CONTRIBUTING CAPITAL.

BROKERAGE at the usual rates will be paid to all authorised agents and to members of the Stock Exchanges of the Commonwealth on all applications bearing such agent's or stock-broker's name specified thereon.

Applications will be dealt with in the order in which they are received, but the BOARD of DIRECTORS have the power to decline any application without assigning any reason therefor.

THE LONGFORD-LYELL AUSTRALIAN PICTURE PRODUCTIONS LIMITED.

The objects of the proposed Company are to produce throughout the Commonwealth of Australia Motion Pictures for Public Exhibition both here and abroad under the direction of MR. RAYMOND LONGFORD, who, in conjunction with MISS LOTTIE LYELL, has had a long and successful career as an AUSTRALIAN PRODUCER OF MOVING PICTURES—

MR. LONGFORD'S record of work puts him in place as the **OUTSTANDING FIGURE IN AUSTRALIAN PICTURE PRODUCTION.** Over ten years ago he produced his first Picture,

"THE FATAL WEDDING,"

for MR. C. SPENCER (SPENCER'S PICTURES), which yielded a profit of over £16,000. He then produced the following **WELL KNOWN PICTURES** for that gentleman, viz.:-

"MARGARET CATCHPOLE,"

"THE MIDNIGHT WEDDING,"

"AUSTRALIA CALLS,"

"THE TIDE OF DEATH,"

"SWEET NELL OF OLD DRURY,"

with Australia's own **NELLIE STEWART** in the name part.

All the above were big attractions, which yielded handsome returns to Mr. Spencer, amply justifying the judgment of that King of Picture Showman, who, on his retirement, wrote in the **"EVENING NEWS" OF JANUARY THE 21st, 1915.**

We have actors, and also good writers, and there is no earthly reason why making Films should not be Australia's second industry, as Australia has got the one essential factor, and that is the climate. Most of the picture work in America is done in California, 3000 miles away from the manufacturers' head office in New York. Therefore, you see, Americans use the advantages of their country, even if they have to travel 3000 miles, whereas, according to your article, Australia cannot be used for this great industry, although it has even greater advantages than California.

With reference to the cost, and also the output: Salaries are much less here than in America, and there is not a country in the world where Australian films will not sell, and sell well. **IN FACT, I HAVE MADE FILMS IN AUSTRALIA WHICH HAVE SHOWN A PROFIT OF SEVERAL HUNDRED PER CENT. HERE, AND THEN NETTED MORE IN LONDON ALONE THAN THE WHOLE PRODUCTION COST IN AUSTRALIA.** In all countries they are only too anxious to secure a new make of film, especially with a new atmosphere, as it is the life and soul of the business, for it is a business that cannot stand still.

I would also like to point out that the distance Australia is away from the other markets is no disadvantage, as a few postage stamps will carry the negative to any country, and 100 to 150 positive films can be obtained from it. What else can you manufacture in Australia that has this advantage?

In concluding, I would like to point out what a great thing it will be for Australia when Australian films are shown all over the world, as they surely will be sooner or later, and what a lot of work it will give in Australia, besides giving the Australian with brains a chance to get on in his own country, without having to leave the country to prove his ability, as many are doing to-day.

Later came **"THE SILENCE OF DEAN MAITLAND,"** produced by Mr. Longford for **FRASER FILMS,** which had a **RECORD PROFIT MAKING CAREER OF YEARS** in all the States, followed by

"NEATH AUSTRALIAN SKIES,"

"A MAORI MAID'S LOVE"

"THE SWAGMAN'S STORY,"

(the first picture drama filmed in New Zealand)

"POMMY ARRIVES IN AUSTRALIA"

"THE MUTINY OF THE BOUNTY"

(first comedy produced in Australia).

(the first historical picture filmed in Australia).

"MA HOGAN'S NEW BOARDER"

"THE WOMAN SUFFERS"

(Comedy).

(filmed in South Australia).

Then the well-known Australian comedy pictures—

"ON OUR SELECTION"

and

"RUDD'S NEW SELECTION."

Both these Australian comedies are still being exhibited throughout the Commonwealth and New Zealand. All the above mentioned Pictures were produced in their entirety by **MR. LONGFORD** and **MISS LOTTIE LYELL.**

Later still, **MR. LONGFORD MADE MOTION PICTURE WORLD HISTORY** in the series produced for the Southern Cross Feature Film Coy., of Adelaide, S.A., and handled by **E. J. and Dan Carroll,** viz.:-

"THE SENTIMENTAL BLOKE"

(featuring Arthur Tauchert and Lottie Lyell)

and

"GINGER MICK,"

and his last production,

"THE BLUE MOUNTAIN MYSTERY."

"THE SENTIMENTAL BLOKE" and **"GINGER MICK"** gave **AUSTRALIA HER STANDING AS A FIRST RANK FIGURE IN THE WORLD'S ARENA OF MOTION PICTURE PRODUCTIONS,** and caused **RAYMOND LONGFORD'S** name to be spoken of as in the category of producers of the highest rank side by side with such names as **D. W. GRIFFITHS** and **THOMAS H. INCE.**

Both these productions have earned enormous sums here and abroad, and the following extract from **"THE SUN," FEBRUARY 28th, THIS YEAR,** will give the public some additional idea of the value of Mr. Longford's productions.

"THE BLUE MOUNTAIN MYSTERY," which was filmed under the enterprise of **Mr. E. J. Carroll,** has been placed in the United States. Word has been received that its exhibition value has been appraised at **TWENTY THOUSAND POUNDS.**

The negative has been forwarded to America. After the prints are taken off it will be

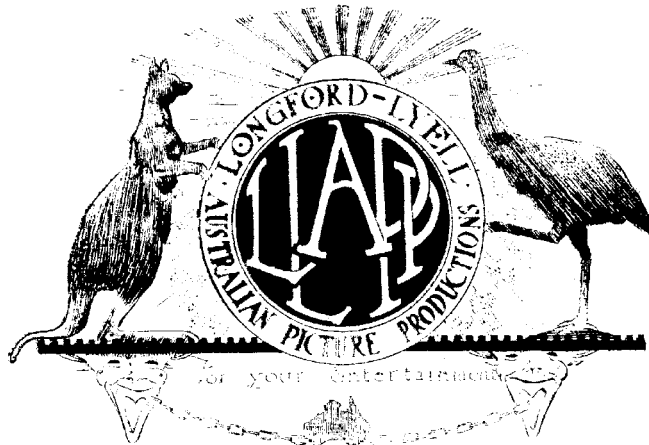
THE LONGFORD - LYELL AUSTRALIAN PICTURE PRODUCTIONS LIMITED

First Annual Report

For YEAR ENDED 30th JUNE, 1923,

with

Balance Sheet and Cost of Administration Account



Directors:

Mr. WILLIAM J. HOWE (Chairman)

Mr. RAYMOND H. LONGFORD

Mr. JAMES A. HARNEY

Managing Director:

Mr. ARTHUR A. MACKINS

Bankers:

COMMONWEALTH BANK OF AUSTRALIA

Solicitors:

Messrs. LOBBAN & LOBBAN & HARNEY

Auditors:

Messrs. A. F. LORD & CO., F.C.P.A.

Secretary and Registered Office:

GEORGE C. G. M. HAYNES, F.C.R.A. (Eng.)

Australian Bank of Commerce Chambers, 369 George Street, Sydney

THE LONGFORD-LYELL AUSTRALIAN PICTURE PRODUCTIONS LIMITED, 369 George Street, Sydney

BALANCE SHEET as at 30th June, 1923

		LIABILITIES.		ASSETS.			
	£	s.	d.	£	s.	d.	
Nominal Capital: 50,000 Shares of 20/- each	50,000	0	0	Commonwealth Bank	18	15	0
Subscribed Capital: 17,542 Shares of 20/- each	17,542	0	0	Goodwill	6,000	0	0
Less Uncalled	5,771	0	0	Preliminary Expenses	1,587	10	0
	11,771	0	0	Production Account	4,176	16	8
Less Calls unpaid	162	10	0	Balance—Cost of Administration A/c.	873	5	4
Capital paid up	11,608	10	0				
Sundry Creditors and Bills Payable	1,047	17	0				
	<u>£12,656</u>	<u>7</u>	<u>0</u>				

COST OF ADMINISTRATION ACCOUNT for the Twelve Months Ended 30th June, 1923

	£	s.	d.		£	s.	d.
To Salaries, Office Rent, Printing and Stationery, Advertising, Travelling Expenses, Postages, Duty Stamps, Cables, Legal Expenses, etc.	819	0	6	By Balance carried forward	873	5	4
Picture Exhibition	24	4	10				
Directors' Fees	30	0	0				
	<u>873</u>	<u>5</u>	<u>4</u>				
To Balance	873	5	4				

Having Audited the Books of The Longford-Lyell Australian Picture Productions Limited, and compared Vouchers therewith, and all our requisitions having been complied with, we hereby certify that in our opinion the above Balance-Sheet and Cost of Administration Account correctly represent its financial position at 30th June, 1923, and transactions for the year ended at that date.

SYDNEY, 5th September, 1923.

A. F. LORD & CO., F.C.P.A., Public Accountants,
Auditors.

The article comments on the predominance of American films, and also on the strict censorship, whose cuts sometimes result in distinctly puzzling scenarios.

The "Supplement" compliments the efforts made in the direction of Australian production, of which *The Sentimental Bloke* is the most notable, and adds: "If Australia is capable of turning out such work, in future it must take a place in the cinema world as a country of great pictures as well as of great audiences."

1923

Work begins on the Sydney Harbour Bridge

This is the last time we see Lottie on-screen, as Nell Garvin, the loving, hard-working wife to Arthur Tauchert's Bill in *The Dinkum Bloke*.

The screenplay (all but the last couple of pages) was deposited for copyright to Longford and Lyell jointly under the title *The Bloke from Woolloomooloo*.

The film is produced by the newly formed Longford Lyell Australian Picture Productions. Lottie is co-director, co-producer, and co-writer. Lottie's character dies on-screen partway through the film.

The homely sentiments of the film again appeals to audiences and critics alike. But distribution is still difficult, despite the use made of Australasian Studios, cameraman (Lacey Percival) and laboratory, at a cost of nearly half the film's budget of £4,800.



The Australian Government prepared a number of films for the British Empire Exhibition in London in 1924. One such film was *Australia Calls*, directed by Longford with Lottie having been given screenplay credit. The production was jointly funded by the Commonwealth Immigration Office and the British Empire Exhibition Commission.

Arthur Higgins again did the camera work. The idea was for a semi-documentary presenting a 'new Australian' farmer played by Ernest Idiens, recounting events from his life. Much of it was shot at Harden in New South Wales from March of 1923, and it opened as a supporting feature at the Rialto Theatre in Sydney on 24th November. Lottie is said to have contributed to the scenario of the film and possibly had done some editing work on it. There is correspondence that talks about her working on the film and asks for her to be paid more than expenses. The film had well attended screenings the following year in the Australian Pavilion in London

A second film titled *An Australian by Marriage* was also made for the same producers.

NSW Land Titles documents show that Longford transfers the deeds of the property at Roseville in the Municipality of Ku-ring-gai into the name of Lottie Edith Cox of Roseville, spinster, entered on 23rd February 1923 (Lottie's birthday).

1924

Article from *The Sydney Morning Herald* May 31, 1924

ACTORS AND ACTRESSES

NEW AWARD

Melbourne, Friday

Mr. Deputy President Webb, in the Arbitration Court to-day, gave judgment in the plaint of the Actor's Federation of Australia against the Entrepreneurs' Association of Australia. He defined an actor as "a man of nomadic instincts, fond of wandering, and of no settled place of habitation." Mr. Webb then fixed the following rates of pay:- Actors, 6 pounds, actresses, 5 pounds 5 shillings; chorus (male) 5 pounds fifteen shillings, chorus (females), four pounds ten shillings. He allowed a quarter of an hour for "washing off and re-dressing" and allowed half an hour for dressing. He declined to make any alterations in the existing conditions in regard to the wardrobe. The award covered all branches of the profession, including supernumeraries, casuals, and "try-outs". Mr Deputy President Webb awarded that the employer should provide "make-up" in the case of supernumeraries. He directed that each actor should provide himself as wardrobe with one sac suit, one dress suit, one bathing suit, one walking suit, and two pairs of boots or shoes. The actress was to provide herself with one walking dress, one evening dress, one bathing costume and two pairs of boots or shoes.



The second *Australia Calls* was produced to be screened at the British Empire Exhibition in London in 1924. The original commission to Longford appears to have been to make four films jointly funded by the Exhibition Commission and the Commonwealth Immigration Office. This *Australia Calls* was said to narrate the experiences of a successful immigrant in New South Wales and took on the nature of a semi-documentary, with a new-Australian farmer re-enacting events from his life.

At the 1927 Royal Commission on the Motion Picture Industry in Australia, Longford accused Stuart Doyle (Union Theatres) of rejecting *Fisher's Ghost* for having been too gruesome. It tells the tale of a ghost (Frederick Fisher) who recounts his own murder to a settler named Farley and leads Farley to where the body was dumped in a creek. When the film was finally released, box office was substantial.

Longford and Lyell had a new production company after the liquidation of their company that had produced *The Dinkum Bloke*. This time called Longford Lyell Productions, the associate producer is Charles Perry. Arthur Higgins photographed and Lottie seems to have worked on the screenplay and production aspects of the film.

It is in November of this year that Lottie makes out her Will.



135858 COX LOTTIE EDITH – late of Roseville, Motion Picture Producer
THIS IS THE LAST WILL AND TESTAMENT of me LOTTIE EDITH COX (professionally known as Lottie Lyell) of “Ngurang” Lord Street Roseville Motion Picture Producer 1. I appoint RAYMOND HOLLIS LONGFORD of Roseville Motion Picture Producer the sole executor and trustee of this my will 2. I GIVE AND BEQUEATH all my furniture including my pianola jewellery and personal effects to my mother CHARLOTTE LOUISA COX and my sister LINDA MARION COX in equal shares or to such one of them as shall be living at my death. 3. I GIVE AND BEQUEATH any monies which may be at the credit of my bank account at the time of my death and any plant used in making motion pictures either owned by me personally or in partnership with any person to my mother and the said Raymond Hollis Longford in equal shares. 4. I GIVE AND DEVISE the said property known as “Ngurang” with its appurtenances to the said Raymond Hollis Longford absolutely. 5. I GIVE DEVISE AND BEQUEATH all the rest and residue of my real and personal estate of whatsoever kind and wheresoever situated to my said sister and the said Raymond Longford in equal shares. 6. Lastly I REVOKE any testamentary disposition heretofore made by me and declare this my last will and testament IN WITNESS whereof I have to this will hereunto set my hand this twenty fourth day of November in the year of our Lord one thousand nine hundred and twenty four.

LOTTIE COX KNOWN AS LOTTIE LYELL

Signed by Lottie Edith Cox the Testatrix as and for her last will and testament in the presence of us both present at the same time who

at her request in her sight and presence and in the presence of each other have hereunto subscribed our names as witnesses:- Wilfred C. Metcalf, Solicitor, Sydney. R. Wedgner, his clerk.

2nd March, 1926. On this date, Probate of the last will of the above-named deceased was granted to Raymond Hollis Longford of Roseville, Motion picture producer, the sole executor named in the said will. Testatrix died on the 21st December, 1925. Estate sworn at pounds 977.0.5.Net.



(The probate papers from the NSW Archives reveal a contents list of “Ngurang”, the house, including furniture, pot plants and crockery. The plant and equipment mentioned in the will appears to have been set lighting gear jointly owned by Lottie and cameraman Arthur Higgins. Longford provided a sworn Statutory Declaration that Lottie possessed no jewellery of any value [this despite her wearing several items of jewellery including rings, bracelets and necklaces in many of her roles – one can presume at this time of limited props departments, that the jewellery was her own, especially the same ring she wears on the index finger of her left hand in surviving footage and stills from at least three films.]

1925

Queensland introduces a 44 hour working week

Longford Lyell Productions and Charles Perry produce *The Bushwackers*. Lottie and Longford are credited with the screenplay and Arthur Higgins once again photographs. The film is loosely based on Tennyson's *Enoch Arden*. It is a romantic tale about two mates in the bush. After an accident, one is believed to be dead, the other marries his mate's wife and inherits a fortune from his family in England. The mate believed to be dead returns to Sydney after much wandering and, seeing his wife and daughter happy with their new life, he returns to the bush. The scenery and photography were praised by some critics. Others thought the story meandered and the setting was poor.

Australasian had bought the film outright from Longford and Lyell for what amounted to the cost of production. It was given a viceregal preview in Sydney on the 7th of May 1925.

Under letterhead of **Union Theatres Limited**
The Film House, 251a Pitt Street
Sydney, Australia
8th September 1925

Raymond Longford
Sydney

Dear Mr. Longford,

I beg to confirm the arrangement arrived at between you and the directors of Australasian Films Ltd. and this Company to-day, namely that you be engaged exclusively by us as Picture Producer for a period of twelve months starting within four weeks.

Your remuneration is to be at the rate of 30 pounds per week and is to include the services of your assistant, Miss Lyell.

It is understood that stories, casts and general business methods are to be approved by us for each picture.

If at the termination of this agreement, a picture is partially made, you are to continue at the same salary until the finish of such picture.

Wishing you every success,

Yours faithfully

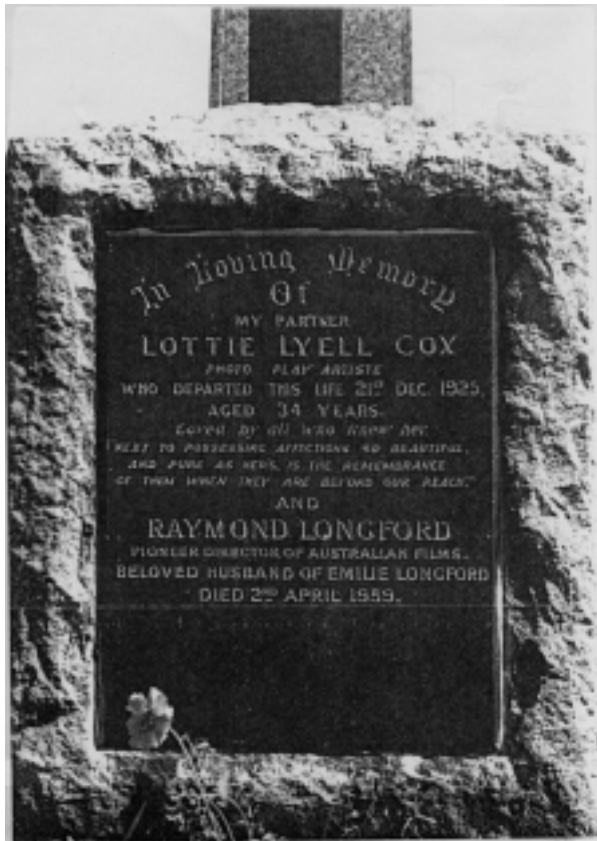
(signed by Stuart F. Doyle)

MANAGING DIRECTOR

(signed by Raymond H. Longford)



On 21 December Lottie died at her home in Roseville, North Sydney. She was buried on 23 December in the Northern Suburbs Cemetery at Ryde in the Church of England section.



Cemetery records show that Longford bought two plots Graves 43 and 44 side by side, on 23rd December 1925, the day Lottie was buried. Her cause of death is listed as Pulmonary Tuberculosis and Laryngeal Tuberculosis.

“**tuberculosis** varies widely in its manifestations and has a tendency to great chronicity. Any organ may be affected, although in man the lung is the major seat of the disease and the usual portal through which the infection reaches other organs. **pulmonary t.**, t. of lungs...**t. of larynx**, tuberculosis involving the larynx, producing ulceration of the vocal cords and elsewhere on the mucosa, and commonly attended by hoarseness, cough, pain on swallowing, and hemoptysis.” Dorland’s Illustrated Medical Dictionary, Twenty-fifth Edition, 1974 W.B. Saunders, London.

The five funeral notices in the Sydney Morning Herald of 23rd December 1925, all listed under the names Cox-Lyell were placed by her mother, her uncles Percy and Walter Hancock, an aunt Miss Stone of The Lynn, Bondi, Longford, and The Members of the AUSTRALIAN MOTION PICTURE PRODUCERS ASSOCIATION. The Funeral left St. Andrew’s Church, Hill street, Roseville at 2.30 in the afternoon for the Church of England Cemetery, Northern Suburbs, per motor service.

1926

Two features involving Lottie are released after her death. The first is *Peter Vernon’s Silence*, directed by Longford Lyell Productions and based on a screenplay *Sons of Australia* written by Longford and Lyell. The plot involves an adopted son, Peter, who draws suspicion away from his step brother Philip who has in fact killed the father of the girl adored by both men. A death bed confession brings reunion and happiness. In a plot that was criticised for its weakness, Arthur Higgins cinematography again draws praise. The film was relegated to a supporting feature at its Sydney screenings.

The second feature released this year with which Lottie was concerned was *The Pioneers*, made for Australasian Films, a Master Picture (Longford’s old enemy the combine). Lottie had adapted the script from Katharine Susannah Prichard’s novel (it had been filmed previously in 1916 by Franklyn Barrett). The 8000 foot film was shot by Arthur Higgins. The images of the bush captured by Higgins’ camera were singled out for praise by the critics. The potential of the story to present an epic tale of bush life seems to have remained unfulfilled. The film was said to be too long and hampered by trite melodrama. At the Royal Commission in 1927, Longford blames the uneven quality of the film on a cheap budget and a cast chosen against his will.

The Hills of Hate saw Longford again working with Australasian Films. This time his son Victor is associate producer. An undistinguished re-telling of the E V Timms novel, the film starred Dorothy Gordon who later became well known as the radio personality Andrea.

1927

The Royal Commission into the Moving Picture Industry in Australia is undertaken. Longford's evidence was lengthy, detailed, frequently moving. By now he is quite paranoid about the combine. A copy of The Minutes of Evidence of this Royal Commission is held in the library of ScreenSound Australia. *Royal Commission on the Moving Picture Industry in Australia* 02 June 1927 – 16 February 1928. The Commission investigated the structure and practices of the industry and the legislation that currently related to film censorship, taxation, import duties and film quotas.

- 147 sittings, 253 witnesses (42 women)-sittings were from Rockhampton to Sydney
- witnesses included censors, state officers eg health/education, vigilantes, producers, actors, legends
- companies importing films at time = 10 including combine leader Australasian Films
- screens in Australia = 1,250
- attendances 110,000
- population 6,251,000
- investment = 25M pounds
- imported films by country of origin 1926 = US 1618, UK 198, France 4, Germany 7, Italy 13

. Minutes of Evidence reveal a fear for the local industry being swamped by imported films and Australian independent productions being refused screenings in favour of the overseas (Hollywood) packages. The evidence reveals also a cultural cringe as to whether our actors are good looking enough, and a social study of the possible influence for evil contained for example in the idea 'So-and-so did it at the flicks.'

Among the Commission's recommendations:
On the Importation of Cinematograph Films – 'Approximately 90% of the films imported into Australia are produced in the United States of America... Sydney is the centre of the film import trade.'

On the Quota System – 'That, subject to reciprocal arrangements being entered into by the Commonwealth Government with other parts of the Empire, an Empire quota be introduced'. The quota legislation was never passed. Probably the two main reasons were the legal doubts about the Commonwealth Government's

authority to act in that area, and also there may have been some reluctance to challenge the economic power of either the Australian or American distributors.

On Film Censorship – 'The censorship of cinematograph films imported into Australia is conducted in pursuance of regulations made under the Customs Act.. Registration will not be granted in the case of a film which, in the opinion of the censor -

- (a) is blasphemous, indecent or obscene
- (b) is likely to be injurious to morality, or to encourage or incite to crime;
- (c) is likely to be offensive to the people of any friendly nation;
- (d) is likely to be offensive to the people of the British Empire; or
- (e) depicts any matter the exhibition of which is undesirable in the public interest.'

also 'That a Board of Film Censors be established, consisting of three persons, one of whom shall be a woman.'

Ironically the Royal Commission gave an incentive to local production, but the coming of sound led to more technological and financial barriers. As the silent era closed in 1929, the first major prosperous and culturally expressive era for Australian film had ended.

Evidence included comments about the perceived influence of films on young girls and children. The main areas of concern expressed are overstimulation of young minds, nightmares, immoral scenes on screen, dark theatres and what can go on in the dark, late hours, violence and robberies, censorship classifications and family films.

In item 4553 of his evidence, Longford commented that while he was in favour of advisory boards including educators, he was not in favour of women on the boards: "I do not care about having women on boards. I think that they are illogical."

He also commented on theatre goers (item 4329): "Pictures make more appeal to a woman than to a man; women are impressionists. A man will go and see a good picture and when he comes out say "it is wonderful how they do these things', but a woman who is with one of her sex looking at a picture of a certain type will take an altogether different remark. The women are impressionists."

1930s

During the 1930s, Longford laid claim to having been associated with some Efttee films including the remake of *The Sentimental Bloke* (1932) and two George Wallace films *His Royal Highness* (1932) and *Harmony Row* (1933). Longford was also associate director and an actor in Pat Hanna's 1933 film *Diggers in Blighty*.

1934 saw Longford's last acknowledged feature as a director. This was *The Man They Could Not Hang*. The production company Invicta, which backed this production had been formed by J A Lipman who was said to have supervised Longford's work as director and is in the credit titles under his former stage name of Rigby C Tearle. The film is a remake of a well worn story that had been made as far back as 1912. It was about an Englishman, John Lee, who was convicted for the murder of his benefactress and then sentenced to be hanged. The gallows apparently failed to open at the moment of execution and Lee's sentence was later commuted to life imprisonment. Later a death bed confession led to his name finally being cleared.

In 1938, Longford played a policeman in Ken G Hall's celebrated *Dad and Dave Come To Town*.

1940s

Longford appeared on the acting credit titles of a couple of films in the early years of this decade. They included *Dad Rudd MP* produced by Ken G Hall in 1940, and *Wings of Destiny* directed by Rupert Kathner again in 1940. In 1941 Longford is on the credit titles of three features: *That Certain Something* directed by Clarence Badger, *The Power and the Glory* by Noel Monkman and *Racing Luck* directed by Rupert Kathner.

These activities in the 30s and 40s as associate director and as an actor in character roles would seem to be a far cry from the elevated position that Longford had held as a film maker in the silent days.

1955

The University of Sydney screens a rediscovered print of *The Sentimental Bloke* and much attention is given to Longford. There is a renewed interest in his work and because he is found to be still alive he is the subject of many media interviews.

1959

Longford died on 2 April and was buried with Lottie in a double grave at the Northern Suburbs Cemetery in Sydney. A funeral notice on 4th April stated a private internment. An obituary printed on the front page of the *Australasian Exhibitor*, a trade magazine, referred to Longford as "a man greatly admired and respected by 'old-timers', and 'an actor, producer and director (who) had unshakeable faith in this country as a major film producing nation.'" Longford's then wife, Emilie, kept a copy of the funeral expenses at 84 pounds and 11 shillings.

1960s

During the 1960s an assortment of articles appeared about the Australian film industry.

One such article talked about Longford as having been one of Australia's pioneer film makers but having fallen on hard times, particularly as he spent his final years as a night watchman on the wharves in Sydney. The article evoked a response from Mrs Emilie Longford who, in a letter to the Daily Mirror of Tuesday April 29th in 1969, staunchly defended Longford's honour and reputation.

1970s

From the time of its rediscovery in the 1950s right through these next decades, *The Sentimental Bloke* in particular has continued to draw attention to Longford as a film maker. By the mid 1980s Longford's career as a film maker began to be looked at in the light of its very real association with Lottie Lyell as his partner.

1986

With the release of the documentary *Don't Call Me Girlie* and the publication of *Brilliant Careers - Women in Australian Cinema* by Andree Wright, there has been a focus on the very real contribution of Lottie Lyell to the film works which carry Longford's name.

1988

Australia's Bicentennial year and the Nine Network produces a series of one-hour dramas based on the lives of noted Australians: *Mike Willesee's Australians*. The episode on Lottie Lyell takes dramatic license with the story of Longford and Lyell. In the production, Lottie is a famous film star in *The Romantic Story of Margaret Catchpole* (1911), with no time gap to what happens in the rest of the drama, particularly as she and Longford spend most of the time trying to get *The Sentimental Bloke* (1919) onto the screen. The films were actually made seven years apart. Longford's son is too young for the age that he really was at this time which would have been eighteen, Lottie's sister has the wrong name, and there is a dramatic conflict between the characters of Longford and Lottie's mother over Longford having allegedly "run off with Lottie" when in fact he moved in with the family. Odile le Clezio played Lottie and Robert Colby was Longford. The production was directed by Ben Lewin. A book of the series was published and it too has some historic inaccuracies in it.

A more satisfying tribute for the Bicentennial year was the inclusion of Raymond Longford and Lottie Lyell in the list of 200 personalities honoured for their contribution to Australian life. There has also been a book published on those listed.

1987

A French subtitled version of *The Sentimental Bloke* screens as a special tribute to film pioneers at the Cannes Film Festival.

1989

An opera of *The Sentimental Bloke* was premiered in Melbourne by the Australian Musicians Guild at their 'Music in the Round' Festival. By composer Donald Hollier, the opera was based on C J Dennis' verses. The premiere performance used footage of the silent film. It is dedicated to Dennis and Longford and Lyell.

On 12 July Australia Post issued a commemorative set of four stamps to honour the great names of Australia's Stage and Screen. Raymond Longford and Lottie Lyell appear together on one of these stamps.

1990

The centenary of the birth of Lottie Lyell.

1992

Premiere of video reconstruction of the controversial *The Woman Suffers* (1918) with new original music score played live for conference of the International Association of Sound Archives. Composer Donald Hollier conducted his own score at the Canberra Playhouse.

1993

The Woman Suffers features as a conference presentation for the Sixth Australian History and Film Conference in Melbourne, papers published in *Screening the Past* 1995. Other papers in the same session were *Longford's Painted Sail On A Painted Sky* by Philip Dutchak, *The Woman Suffers*

– *Again! Death and Incest in the Family Melodrama* by Barbara Creed, and *The Woman Suffers: As Melodrama* by Geoff Mayer.

1994

The Woman Suffers was selected for screening at the forty-first Sydney Film Festival.

1995

The Woman Suffers screens with accompanying lecture at the Brisbane International Film Festival.

Conference Presentation for seventh History and Film Conference, *Fragments of Silence: the Incomplete Biography of Lottie Lyell* by Marilyn Dooley, published in Media International Australia, twentieth anniversary issue 1996, by AFTRS (Australian Film, Television and Radio School).

2000

Longford and Lyell more frequently appear named together as a film making partnership. ScreenSound Australia publishes the first research documentation on their contribution to Australian Cinema.

On Line delivery of research on the careers and cinematic contribution of Longford and Lyell begins for Academic Outreach at ScreenSound Australia: the National Screen and Sound Archive.