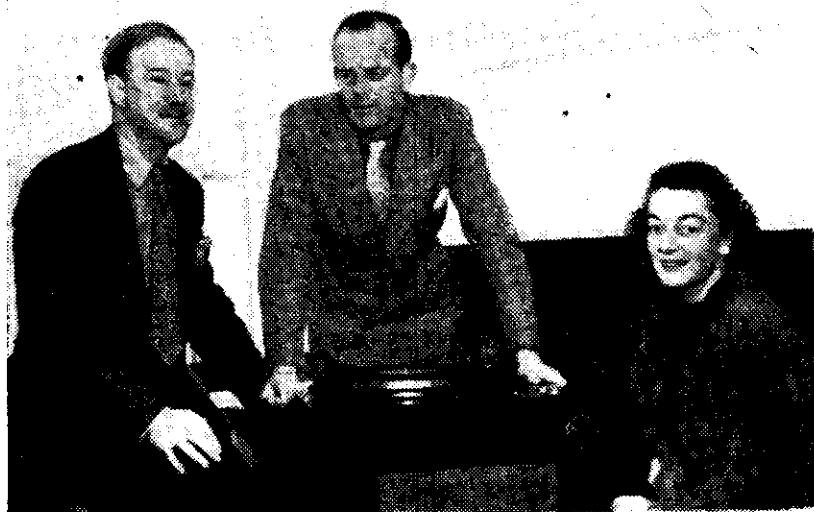


"RADIO ACTING IS THE HARDEST"



THEY ALL AGREE: Listeners to the ZB stations have a particular interest in three of the members of the J. C. Williamson Comedy Company at present playing New Zealand, who are seen in photograph above. They are John Tate (left), Lloyd Lamble and Neva Carr-Glynn, whose voices have so often been heard in "Big Sister," "The Scarlet Widow," "When To-morrow Comes," "Emma," "The Citadel," "A Doctor's Case Book," "Those Who Serve," etc. Lloyd Lamble plays the part of John in the current morning programme "When To-morrow Comes." Neva Carr-Glynn was the Scarlet Widow, and John Tate is Doctor Wayne in "Big Sister." He is also John Knightly in "Emma," and will be heard as the Rev. Henry Maxwell in a new Australian series, "In His Steps." In the photograph they are listening to one of their recordings at head office of the Commercial Division of the NBS.



AS I sat in the Wellington Opera House and watched *Susan And God*, my heart sank. It was Susan not God who caused this sinking, for Susan was holding the stage and the audience with such gushing self-assurance that my courage oozed away completely. But I hadn't realised that it was Neva Carr-Glynn and not Susan I was soon to interview.

Off the stage she was unassuming and friendly. In fact the only connexion between this delightful person and the over-powering Susan were the touches of make-up she was in the middle of applying.

"You won't mind if I go on with this, will you?" she asked me, motioning me to a chair. "Now, what do you want to know?"

"There's Something About the Theatre"

"Well, the radio angle of your work, and how radio drama differs from the stage, and which you prefer, and which came first for you."

"Well, I was born in the theatre," she answered. "My mother and father were both on the stage, so of course the stage came first. I enjoy radio work very much, but there's something about the theatre and the human contact with the audience that I would hate to lose. However, radio work is interesting, and it is very much harder work than stage performances. The hours are long, and the sound-proof recording rooms become very hot and airless. It's a constant

strain. My husband, John Tate, can tell you what that's like. He does nine hours solid recording most days of the week, often rushing from one studio to the next and missing his lunch in order to fit in recording times. My recording hours aren't as arduous as that. Still, we both think it's a lot of fun."

She paused to renew Susan's mouth with a touch of lip-stick.

"Of course, the initial difficulty for theatre people when they start recording is learning to read from the script.

(continued on next page)

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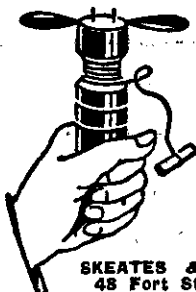
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