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THEY ALL AGREE

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You have to use a script because of the censorship for one thing, but also to prevent drying-up. Then, too, it would be just impossible to memorise the scripts for all the shows we do in a week. It's the scripts that cause me the most trouble, because I want to look up, and then of course, I lose my place."

"Which is harder—for a radio artist to become a stage player or a stage player to become a radio artist?"

"I can't answer that. Each has its own technique. It's possible to get things across on the stage by the use of actions, but the mike picks up the slightest hint of insincerity. Some theatre people look upon the radio as a lower art, and then of course they don't give a good mike performance. But there are others with a real flair for the mike, and they can give a much better performance over the air than a radio artist could give on the stage."

Radio Has Glamour—

Just then someone rushed down the corridor outside shouting out that she had only five minutes to go. There were still lots of questions I wanted to ask her. Time for one only: was radio good publicity for the theatre?

"Yes," she assured me. "There is a glamour about radio, the glamour of the unknown. Radio actors are considered to be romantic figures, and people like to see what a voice looks like in the flesh. The stage has lost this glamour to a certain extent."

"But not altogether, surely?"

She smiled. "We have our two-year-old baby boy in New Zealand with us, and when he wakes us up at 5 o'clock in the morning, we don't feel any glamour."

The warning came again, and Neva Carr-Glynn gathered up the personality of Susan and said good-bye. But before she went, she took me into the dressing-room next door and introduced me to Lloyd Lamble.

—But the Stage is Nicer

Now the Lloyd Lamble I had watched in *Susan and God* had been a man wracked with failure, a man made bitter by the hopelessness of his marriage and humble by his love for his wife. In the dressing-room Lloyd Lamble was anything but depressed. He was alive with good humour. When I went in, he was struggling with a moustache that wouldn't stick, but he waved me into a chair.

"Would you rather be doing this," I asked, "than reading a script behind the microphone?"

"The stage is nicer. Of course it's an arduous life, and it demands perfect health, but I like it."

"Do you really act in front of the microphone?"

"Naturally you act, but the technique on the stage is to fit the action to the words, whereas all acting in radio consists of movements to and from the microphone, in obtaining not only vocal effects according to the mood, but also vocal effects in relation to painting the action of the picture in sound only. On the stage you have the medium of both sound and sight to assist you, over the air everything is reduced to sound only."

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