



### JUNIOR CLERKS

Young men and women who are leaving school this year are invited to apply for positions on the permanent staff of the bank.

The minimum entrance qualifications are two to three years' secondary education for girls, and three years' secondary education for boys. The bank wishes to recruit each year a number of entrants with School Certificate or University Entrance, and increased salaries are offered to holders of those qualifications.

The National Bank of New Zealand, Limited, offers excellent prospects of advancement to young men of ability. With 107 branches and agencies throughout New Zealand there is a large number of specialist and executive posts, the number of which must increase as the bank continues to expand with the development of the Dominion. These posts are invariably filled by promotion of those within the bank's service.

	BOYS	GIRLS
Minimum commencing salary	£160	£155
Entrants with School Certificate	£185	£170
Entrants with University Entrance	£220	£195

Remuneration reaches a minimum of £580 p.a. for men and £375 p.a. for women, and during the scale period is subject to additional increases for special merit.

Working conditions are excellent and officers participate in the bank's pension schemes which are liberally subsidised by the bank. Sick leave is granted on a generous basis.

Young men or women who are considering a banking vocation are invited to make personal application to the Manager of any of the branches of The National Bank of New Zealand, Limited, who will be pleased to supply any information required.



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### In the Flesh

## "TAKE IT FROM HERE"

Written for "The Listener" by  
DOROTHY ANDERSON

THE Paris Cinema in London's Regent Street is small and intimate. Tucked away down in a basement, with dead white walls, scarlet draperies and scarlet low slung seats, it was once a cinema for the select, with an atmosphere that was cosy, intellectual—and perhaps just a little *risque*. But now the scarlet seats are rubbed and shabby. Some have been removed to make way for a make-shift stage which extends out into the auditorium. Overhead the white arc of the ceiling is crisscrossed with loops of wire, and microphones and amplifiers drop low over the seats. For, as the notice on the doors above announces, this cinema has been taken over by the BBC and here are held some of the "live" shows, variety, comedy and musical half-hours, to be recorded for broadcast later in the week.

Our tickets are for Sunday night at 8.15 and the show we are to see recorded is the comedy half-hour, *Take It From Here*. This will then be broadcast on Tuesday night at 8.0 in the Light Programme, on Thursday night at 10.0 in the Home Service, and again the following Sunday at 5.0 in the Light. Since *ITMA* came so tragically to an end, it is such shows as this that have tried to fill the gap. Many people will be listening to all three of the re-broadcasts of *Take It From Here* (commonly called "Tife"), and its gags and catchwords have become popular parlance. Like all these radio shows, "Tife" follows the same pattern each week with the same team, the same situations, and the same catch phrases. It is left to the skill of the script-writers to ring the changes. The *Take It From Here* team is a small one—Jimmy Edwards, very burly and ex-R.A.F., Dick Bentley, lean and thin-faced, and Joy Nichols, blonde and vivacious. Both Joy and Dick are Australians.

When we arrive there is a seemingly casual look about everything. The orchestra—the BBC Augmented Revue—in slacks and sports coats, are wandering about, chatting. People in the little glass room at the back of the auditorium are switching switches and trying lights. The audience drifts in, waves to friends on the stage, and finds its seats. The second hand on the big clock moves deliberately round, flick by flick. By 8.25 the red seats have filled, the orchestra are in their places, handling their instruments. The lights at the back go out. The glare from the big green arc lamps falls on to the tiny forward stage, with the long poles of the microphones sticking up from it. Then producer Charles Maxwell is up there in front of them, welcoming us and introducing us to the

performers. It is a light-hearted and frivolous introduction. As the long lean script writer, Frank Muir, tells us: "This show is meant to be funny and if you think it is, laugh. If you don't, don't laugh." To ease the last few minutes before the signal is given, Jimmy Edwards rambles on with a story he wants to tell us which isn't true but should be. We, the audience, are happily responsive. Then the green light flashes, the second hand ticks round to the minute, the conductor raises his hand. The show has begun.

There is a smoothness and suppleness about this stage presentation. The three stars stand before the microphone, reading their script, moving a little



BBC photographs  
Above: "Professor" Jimmy Edwards and Joy Nichols, two of the comedy players in "Take It From Here," and (at top) the third member of the trio, Dick Bentley

N.Z. LISTENER, DECEMBER 23, 1949.