

## "This Is War!"

The following is the latest schedule of sessions for "This Is War!"

Monday, January 18, 7.30 p.m.:

Main National Stations: "Your Air Forces", featuring James Stewart.

Sunday, January 24, 8.0 p.m.:

12B: "The United Nations", featuring Thomas Mitchell.

22B and 22A: "The Next Three Months", featuring John Carradine and John Garfield.

32B: "Your Navy", featuring Douglas Fairbanks and Fredric March.

42B: "To the Young", featuring Joseph Julian.

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In the second pamphlet W. B. Bland argues, on the basis of the 1937 official survey carried out by the Auckland City Council, that there is a slum problem in Auckland, and that the solution is not beyond the capacity of the Auckland people. The biggest problem is the housing of the pensioners and those who cannot afford more than a few shillings per week in rent. Mr. Bland contends that every house should be inspected and required to conform to certain minimum standards. If it does not reach the necessary standard, the rent from it should be paid to a State fund for the repair and alteration of such houses.

The third pamphlet sets out to show the extent to which the government and indeed, the whole social fabric in Japan is Fascist. The argument is not free from bias, but the facts are arresting.

### Museums as Teachers

**EDUCATION IN NEW ZEALAND MUSEUMS:** Experiments assisted by the Carnegie Corporation of New York, prepared by H. C. McQueen. New Zealand Council for Educational Research. Printed by Whitcombe & Tombs.

FOR some time it must have been clear to people in the four main centres who travel by tram in the mornings that the tramloads of morning shoppers have been transformed into crowded, chattering loads of excited children. Something has been going on, but what? Small boys returning from school have made astonishing announcements. "We had a man to talk to us to-day. He told us how to watch things in the garden. How a worm burrows and where caterpillars make their chrysalises. He had pictures and boxes with the real things in, you know—birds and insects and things like that."

This is how the parental public has become aware of a new development in educational methods. School is no longer a classroom and a strap and a lot of reluctant small boys; it can also be an adventure which takes the young to museums and art galleries or to make discoveries in natural history in parks and domains. That this new venture has been possible in New Zealand on a large scale is due in the main to the Carnegie Corporation of New York. Early in 1936 the Carnegie Corporation allocated the sum of 50,000 dollars for the furtherance of the educational work of museums and art galleries in New Zealand, and the administration of this, which came to be known as the Carnegie Museums Trust, became the work of the New Zealand Council for Educational Research.

How the work has been done is shown in this volume by H. C. McQueen. Mr. McQueen sets out quite simply the problem and how it was tackled. How could museums be transformed from places

where bored adults could spend a wet afternoon into a living part of the educational system of the country? Six proposals were finally acted upon. A school service was established in each of the four metropolitan museums and educational officers were appointed in them, a system of exchange displays amongst the eight museums was organised, educational films were shown in the museums, special displays were arranged in Auckland and in Otago, a special grant was made to Napier for building and equipment to replace losses caused by the 1931 earthquake, and special allocations of money were granted to secure a representative collection of reproductions of pictures illustrating the various schools of painting from the earliest times to the present day. The story of how this was carried out is presented in a plain record stating the difficulties and how they were met. Nowhere is Mr. McQueen either eulogistic or apologetic. This is what we thought best, he says, and this is what we did and this is how it worked, sometimes well, sometimes not so well, and this is what might be. Most of his space is devoted to the schools service, but other sections, notably that on Experiments in Display, are discussed at some length, and illustrated with excellent photographs. There are also two notable colour reproductions of paintings. Those who regret the excessive attendance of children at gangster films and sob-sister dramas should be encouraged to learn that a Saturday morning educational film session proved so popular that a room designed for an audience of 200 was so crowded that the staff filled up the library and went through the programme and refilled it, and refilled it again. The right formula had been found.

## SIMPLE STORIES

### THE KIDS PAY

IT was at a popular seaside town. A drooping, undersized woman, she drifted up to the outside counter of the general shop, trailing after her three weedy children, a boy and two little girls, whose wizened faces and thin legs shrieked malnutrition.

"Any lollies?"

"Sorry, none at all."

"Chocolates?" "No."

"Biscuits?" "No."

"Jam?" "No."

"Well, gimme three penny ice-creams." "Sorry, no penny cones left, only fourpenny ones."

"Gosh! It's the kids suffer most in this war! Dunno what there will be for 'em to eat soon, poor little devils!"

"Milk shakes?" suggested the woman behind the counter, helpfully. "Lord, no. I can't get any of them to touch milk—don't blame them—" As she turned to the children, her eye roved blankly, quite unseeing, over the neat rows of carrots, huge lettuce, dark-green silver beet in the garden next door to the shop, and the notice on the gate, "Vegetables for Sale."

"Better have my bread: it's filling, anyway."

"Wheatmeal?"

"No, they wouldn't eat it; three large white—better have three of those cream buns, too—too bad not to give them something."



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