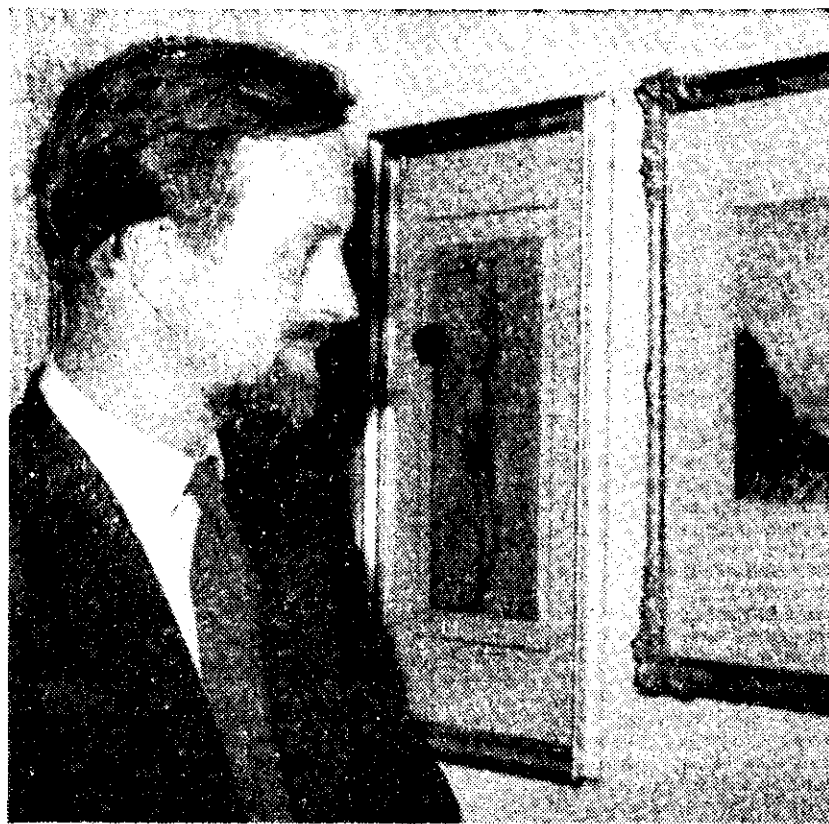




STUDENTS OVERSEAS

IN spite of all the diplomatic platitudes, international understanding at the highest level is a pretty wobbly affair. What really matters is that ordinary people of differing cultures should come to understand and like one another. One of the best ways of bringing this about is for young people to be given the chance to study in other countries. As future leaders of thought their influence will be out of all proportion to their numbers. The United States has taken a lead in fostering the exchange of students, under the Department of State's Foreign Student Programme. Every year, some 1600 foreign students arrive in the United States, mainly under the Fulbright scheme or the Smith-Mundt Act, which makes dollars available for student maintenance. Recently, Marita T. Houlihan (right), one of the senior officials concerned with the scheme, visited New Zealand, and an interview with her is to be broadcast from YA and YZ stations at 9.15 p.m. on Thursday, October 4.

Pacific Affairs

From two YC stations next week (4YC, October 3; 1YC, October 7), listeners will hear an American Fulbright student, Bernie Gordon, discussing New Zealand's outlook on Pacific Affairs. Mr. Gordon, who was in this country last year to study Pacific aspects of our foreign policy, recalls that when the American fleet visited Auckland almost 50 years ago, C. Allan Marris forecast in a piece of verse that some time in the future New Zealand

would be endangered by a people "flushed with the hate of race," and that in the struggle we would be joined by America, whose fighting men "beside our own South Sons, one day shall foil the Eastern world." Though this was written when fear of the Japanese and the "Yellow Peril" was common in Australia and the United States, there is no evidence that New Zealand was deeply interested in foreign affairs at the time, says Mr. Gordon, who goes on to describe how our attitude has changed till in all recent Pacific development "New Zealand has been moving side by side with Australia, in most of it with Britain, and in much of it with the United States."



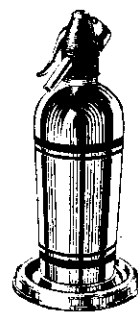
★ He Sees What We Paint ★

THE practice of New Zealand painters steeping themselves in the traditions of European art does not excite much sympathy in P. A. Tomory, director of the Auckland City Art Gallery. Shortly after his arrival from Britain he joined the selection committee for the art exhibition held during the Auckland Festival last May. After working through the material offered, he formed some opinions of New Zealand art which he expresses in his talk, "A First Impression of New Zealand Painting," which will be broadcast on Saturday, October 6 (2YC, 8.40 p.m.; 4YC, 10.15 p.m.).

Mr. Tomory speaks of a "migratory instinct on the part of the New Zealand artist," which has become a "psychological compulsion" to visit Britain and the

Continent. One result of this migration has been the delay in the development of a typical New Zealand school of painting, like the now well-established Australian school. But Mr. Tomory believes that during the war, when local painters found themselves isolated from the European tradition, the germ of a New Zealand style emerged. Since then more artists have shown themselves willing to come to terms with the New Zealand scene—not to paint it in terms of European standards of light and colour, soft and mellowed with age, but in the stark and vivid forms of actuality. They have begun to see the relationship between corrugated iron and the pohutukawa tree, and have found typical subjects in the bush and the sea.

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