

system, and work from air-mail editions of most of the important overseas journals. This, of course, only gives me source material, some of which I may not get an opportunity to use."

Because of the need for *Lookout* to be an up-to-the-minute commentary, material prepared by Saturday morning often has to be changed to include new facts. Sometimes, though luckily more rarely, one may have to do a complete re-write because of important news breaking in the 6.30 p.m. news broadcast.

"Distance enables a *Lookout* speaker to take a bird's-eye view, something more difficult if you were involved. The real job is to put the news into perspective against the background of past and present events, and—as far as any one man can do—to interpret it. Obviously nobody is likely to offer a worthwhile personal opinion on all the subjects that have to be dealt with in *Lookout*. When I broadcast I am not primarily offering an opinion: that only arises as an ultimate conclusion from the way the facts marshal themselves for me personally. I repeat, no one



N.P.S. photograph

R. M. HUTTON-POTTS

person knows enough to offer a final opinion."

Yes, he got a number of letters from listeners, said Mr Hutton-Potts, most of which were greatly appreciated. "Some, however," he added, "lead me to the conclusion that I am lucky to be still alive."

★

FOLLOWING the BBC's decision to fractionalise the Third Programme by cutting off two hours of its time, a departmental meeting at Broadcasting House amused itself by suggesting a change of name (writes Atticus in the "Sunday Times"). Easily the most popular offering: the Two-thirds Programme.

★

A REQUEST has been received for information about Janos Starker the famous cellist. Starker, who was born in Budapest in 1924, has been a master of his instrument since he was



Janos Starker

14, and when at the end of World War II he toured Rumania, Austria, Switzerland and France, European critics spread his fame throughout the world. In 1948 he went to the United States as first cellist with the Dallas Symphony Orchestra, and joined the



★ THE two seen in a fresco conference above are John Southcombe (right), a consulting officer for the N.Z. Dairy Board, and IYZ announcer Sam Gardiner. Sam conducts the weekly farming session, "Bay of Plenty Country Journal," and on the first Wednesday of each month John comes along to answer questions sent in by farmers. He is well qualified for this assignment for he was not only brought up on a farm, but studied at both Canterbury and Massey Colleges and now, as a Dairy Board consulting officer, visits farms in his district. ★

New York Metropolitan Opera the following year. In 1953, when the Metropolitan conductor Fritz Reiner (a fellow Hungarian) went to Chicago to conduct the Chicago Symphony Orchestra, he took Starker along with him as first cellist. In May and September, 1956, Starker played to London audiences, including in his programme the Prokofieff Cello Concerto, Op. 125

—usually avoided by cellists because of its extreme difficulty. It was only the second time it had been performed in London, and he used his Stradivarius cello, one of the largest instruments the Italian master made. Now an American citizen, Starker still works under Fritz Reiner, gives private cello lessons, and travels among community orchestras as a string consultant.

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