

OUR WORLD ON
YOUR SCREEN.

At 5 a.m. on June 26th, 1967, Australian Eastern Time, for the first time in his estimated 10,000,000 years of existence, Man will attempt to achieve instantaneous audio-visual communication between points dotted around the circumference of his home planet, Earth.

The history-making feat will unfold as a dramatic two-hour telecast, entitled Our World, that will utilize the magic of space-age electronics to flash sound and visual images across lands, seas and time zones, fusing "yesterday", "today" and "tomorrow" into a globe-encircling "now".

The program will be presented live in its entirety. There will be no filmed insertions or other previously produced material. Everything will be seen as it happens.

Four communications satellites (three American and one Russian) will be employed in the telecast, with a fifth satellite (American) on stand-by across the Atlantic. Audio-visual pick-ups will be made from 42 different locations in 18 contributing countries and beamed via the satellites around the world.

The program will be carried live in 30 countries and will be provided on a delayed-tape basis to other countries requesting it. It is estimated that 500,000,000 viewers will see the program - the largest audience in television history. The cost of the whole operation will be about \$2,250,000 (750,000 pounds) and will be shared by all the countries taking part.

Control Centre for the telecast will be at the B.B.C.'s largest studio in London. In the 42 broadcast locations, which includes Studio Control Centre in London, the remote mobile units will involve some 30 technicians each with a further 1,500 technicians handling studio operations around the world.

In North America, National Educational Television will handle the switching control out of New York City, feeding items from the United States, Canada, Mexico, Australia and Japan to Control Centre in London. Switching control for all of Europe will be handled by Moscow, Prague and Brussels, with items being fed through Brussels to Control Centre in London.

The transmission of sound and picture to and from the satellites will also involve ground stations at Cooby Creek, Toowoomba, Australia; Kashima, Japan and Juo, Ibaraki, Japan; Rosman, North Carolina, U.S.A.; Andover, Maine, U.S.A.; Brewster Flat, U.S.A.;

Mill Village, Nova Scotia, Canada; Goonhilly Down, England; Pleumeur Bodou, France; and Vladivostok, Russia.

In addition to the enormous technical complexities, there will be the necessity of rapidly translating the various languages of mankind to ensure immediate comprehension in all the receiving countries. Each of the contributing countries will provide commentary in their own language. At Control Centre in London, there will be facilities on guide lines for immediate translation into English, French and German and receiving countries will have commentators who will interpret for their audiences.

In keeping with the Our World theme, the program will be centered around recent human arrivals in that world: five babies newly-born in widely separated countries. Through the miracle of inter-continental television, the babies will be taken into yesterday and to-morrow - made possible by the time differences around the world. Through a series of sequences they will be introduced to This Moment's World (what people are doing at this moment around the world); The Hungry World (what scientific man is doing to attempt to solve or alleviate the hunger problem); The Crowded World (the population explosion with a look at proposed solutions); Aspiration to Physical excellence (man's continual attempt to develop physical skill); Aspiration to artistic Excellence (the drive to excel in the arts); The World Beyond (a look into space and space travel.)

The project is being handled by the European Broadcasting Union. Project editor is Aubrey Singer, head of Outside Broadcasts, television features and science programs for the B.B.C. Other members of the E.B.U. team are project producer Noble Wilson, a chief assistant in B.B.C. television's current-affairs department, project engineer Eric Griffiths, E.B.U., Brussels, and project manager Edward Ploman, Swedish Radio-Television, Stockholm.

Griffiths, the man responsible for the technical aspects of the Our World telecast, is a native of London who, in 1956, was seconded from the B.B.C. where he was engineer in charge of the B.B.C. section of Eurovision (the E.B.U. program pool). Summing up his reaction to the mammoth undertaking, he says: "It has been exciting working on a project of this magnitude. But at the same time, when you consider the statistics - the odds against a circuit breakdown - the prospect is rather nerve-wracking."

BABIES ARE
FOCAL POINT

Through the wizardry of modern technology, five newly-born babies - in maternity hospitals in Mexico, Poland, Russia, Japan and Canada - will make a dramatic appearance before the eyes of the world on June 26th of this year.

The babies will be seen on the historic Our World telecast, in which Man will attempt to achieve instantaneous communication of sights and sounds on a global scale for the first time.

The two-hour telecast will employ four communications satellites (three American and one Russian), with a fifth satellite (American) on stand-by across the Atlantic. Sound and visual signals will be picked up from 42 different locations in ¹⁸~~14~~ contributing countries and beamed via the satellites to a round-the-world audience that will number an estimated 500,000,000. There will be no filmed insertions or other previously produced material. Everything will be seen live, as it happens.

At the outset of Our World, viewers will see the five babies, all newly-born into that world - a world where there are already 3,300,000,000 men, women and children; where in every 120 minutes, approximately 27,900 people are born and 13,900 die; where Man gets 3.7% of his food from the sea and 96.3% from the land; where, on an average, each man consumes 3,000 calories a day and spends 10% of his life working, 34% sleeping and 56% as he chooses; where the common cold is the most persistent disrupter of Man's productivity (responsible for 11% of all the working hours he has ever lost).

Time differences around the world and the ability to switch rapidly from one location to another, will make it possible to take the babies from "now" back to "yesterday" and ahead to "tomorrow". Through a series of sequences they will then be introduced to This Moment's World, The Hungry World, The Crowded World, Aspiration to Physical Excellence, Aspiration to Artistic Excellence and, finally, The World Beyond.

This Moment's World will present a panorama of people and activities in various parts of the globe, starting with midnight at the Sverdlovsk Airport in Russia, moving through evening in Europe, afternoon in New York City, approximately lunchtime in Vancouver (Canada) and on to the small hours of the morning in Melbourne, Australia; and Tokyo, Japan.

In the Hungry World sequence, which concentrates on food production, viewers will be shown items from the United States and Pecs, Hungary, as well as a shrimp farm in Takamatsu (Japan) and the Canberra phytotron (Australia), a laboratory in which plants can be grown under a wide range of closely controlled climatic conditions.

The Crowded World will offer items from New York City and Moscow, a brief stopover at Cumbernauld - near Glasgow, in Scotland - recipient of an international award for best planning in a new town, and a visit to Habitat, a new concept of living accommodation, on display at Expo '67 in Montreal, Canada.

In Aspiration to Physical Excellence, cameras will pick up items from Rome, Sweden, Czechoslovakia, France (where a parachutist will attempt a free fall with a camera strapped to him), and Winnipeg, Canada, where 16-year-old Elaine Tanner will make an official attempt to beat her own world indoor swimming record in the Butterfly.

Aspiration to Artistic Excellence will have items from Bayreuth (a mecca for Wagner lovers) in West Germany, Maeght in France with artists Marc Chagall and Joan Miro, Odessa in Russia, the U.S.A. where Leonard Bernstein and pianist Van Cliburn will rehearse Rachmaninoff's Third Piano Concerto, Mexico, Britain and Rome, where famed Italian movie producer Federico Fellini will be seen directing a film in the streets.

The World Beyond will bring the telecast to a close on the theme of outer space. There will be an evening visit to the Jena observatory in East Germany; other items on space will come from Russia, the United States and the giant radio telescope at Parkes, Australia, where an attempt will be made to observe the most distant object known to man: a mysterious quasar discovered by the Parkes radio telescope's director.

The writer of Our World is 37-year-old Anthony Jay, who was born in London, England, and educated at Cambridge. Before taking up freelance work, he was with the Outside Broadcasts and Talks departments of the B.B.C. Jay was co-writer of the show "Frost Over Britain" which recently won the Golden Rose Award at Montreaux. The composer of the music for the program is 42-year-old Georges Delerue, a native of Roubaix, France, who studied with Darius Milhaud and has written musical scores for numerous motion pictures, including the recent Academy Award winning film, A Man For All Seasons. The visual symbol for the telecast incorporates a da Vinci-inspired figure, with arms encircling the globe, and vertical and horizontal lines representing longitude and latitude. It was fashioned by Germano Fecetti, an artist working in London.

BABIES ARE
FOCAL POINT.

Seen in all its manifold aspects, the Our World global telecast promises to be a technical tour de force of immense scope. It is hoped that it will also serve to inspire men everywhere with the realization that time and distance are no longer effective separators of mankind in this twentieth century, that all men are neighbours in the same world and that mutual understanding and co-operation are in the best interests of us all.

BABIES ARE
FOCAL POINT.

BIOGRAPHIES - Overseas Personnel.

Following are biographies of the Project Team assigned by the European Broadcasting Union to head up the OUR WORLD program:

Aubrey Singer, Project Editor: A 40-year-old native of Bradford, England. Mr. Singer became Head of the BBC's Outside Broadcast Feature and Science Programs in January 1963, and was connected with the first 'live' television program between Britain and North America and last November, to Australia. Mr. Singer is Deputy Chairman of the Guild of Television Producers and Directors and Chairman of the Television Group of the International Scientific Films Association.

Noble Wilson, Project Producer: Born in Perth, Scotland, the 39-year-old broadcaster attended Corpus Christi College, Oxford, where he obtained an Honours Degree in Modern languages (French and German). In 1951, he joined the B.B.C. in Glasgow as a sound studio assistant and in 1952, when television arrived in Scotland, he became stage manager with the Outside Broadcast Unit. In 1954, he was appointed Producer with the O.B. Unit and in 1957 he moved to London. After four years in London he went to Paris as B.B.C. representative there and returned in 1961 to become one of the Chief Assistants in the B.B.C. Television Current Affairs department.

Eric Griffiths, Project Engineer: A 47-year-old native of London, Mr. Griffiths attended the University of London. He worked at the B.B.C. from 1940-1956 in the communications department and in 1956 he was seconded to the European Broadcasting Union as Engineer-in-Charge of Eurovision section, a position he still holds.

Edward W. Ploman, Project Manager: He was born in 1926 and was educated in Stockholm and at the University of Upsala where he received his Bachelor of Law Degree. He joined the Swedish Broadcasting Corporation in 1952 as a producer in the International Service and in 1953 he was appointed Head of the International Program Service, and in 1958 Head of office of Director-General. Mr. Ploman joined the European Broadcasting Union as Head of Eurovision department in 1959, and in 1963 United Nations, Office of Public Information. He returned to Sweden in 1966 to take up the post of Assistant (International Affairs) to Director-General of the Swedish Broadcasting Corporation.

Following are biographies of Executive Producers of the various countries contributing to Our World:

Yuri Fokin, Executive Producer, Russia: Born in 1924 in Chernigov in the

Ukraine, Mr. Fokin graduated in 1948 in International Law at the Moscow Institute of International Relations. He then joined Soviet Radio where he worked as a reporter, editor and commentator, mainly in the News and International Affairs fields. In 1961 he transferred to Soviet Television as Head of News and Outside Broadcasts, becoming Soviet television's first commentator.

Luca Di Schiene, Executive Producer, Eurovision: Holds a Degree in Law and has been with Radiotelevisione Italiana since 1944, currently as vice-Director of RAI-TV News department. He is a lecturer of radio and television journalism at the International University of Social Studies in Rome; at the National Institute of Labour Studies and at the Central School of Financial Policy. He has been twice President of International Jury of Cannes Television Live News Festival, and is advisor to the Holy See Commission for Social Communications.

Robert D. Squier, Executive Producer, NET, United States: Born in Brainerd, Minn., Mr. Squier attended West High School in Minnesota, and graduated from the University of Minnesota in 1956. Mr. Squier recently returned to NET to become special Assistant to the President after a period of 18 months with the U.S. Information Agency as Chief of Production. From 1960 until joining NET in 1963 as a production director in Public Affairs, Mr. Squier was TV Program Manager at KLRN-TV in Austin, Texas. He has served as secretary and a member of the Board of Governors of the Washington Chapter of the National Academy of TV Arts and Sciences.

Thom Benson, Executive Producer, CBC, Canada: Born in Winnipeg in 1915, Mr. Benson attended St. John's College in Winnipeg, and later the University of Pittsburg. In 1938 he joined station CKY, Winnipeg, leaving it to join the navy in 1942. On his discharge in 1945, he re-joined CKY and in 1948 moved to the CBC International Service at Winnipeg. In 1949, he was loaned to the Ottawa location of IS and, in 1950, was transferred to Toronto. He switched to Outside Broadcasts in June 1954 and, in 1965, he was appointed Television and Network Supervisor, Features and Special Events.

Yoshio Hori, Executive Producer, NHK, Japan: Born Dec. 2, 1920, Mr. Hori graduated from Tokyo University in September, 1946, and three months later joined NHK as a News reporter. From September to November 1960, he served as roving correspondent to the Middle East, and from 1962 to 1966 he was London Bureau Chief for NHK. He is currently Deputy of the News Department at NHK.

Alexandre Tarta, Executive Producer, Eurovision: Mr. Tarta was born in 1928 in Moscow, receiving his early education there and later advanced studies at the Cinematographic Superior Studies Institute in 1948. He has been a producer at ORTF (French Radio and Television Corporation) since 1952, at the start as a producer with News and Public Affairs, and later with variety productions.

Roberto Kenny, Executive Producer, Mexico: Mr. Kenny was born in Mazatlan, on the Mexican Pacific Coast, in 1919. He has been one of the pioneers of radio and television in Mexico, and is currently Director of Special Events for Telesistema Mexicano. Mr. Kenny will be in charge of the forthcoming Olympics operation for television.

Original Our World Score By
Renowned Composer of Film Music.

A 42-year-old internationally known film music composer who studied composition and conducting at the Paris Conservatory during the war under Darius Milhaud and was a classmate of Pierre Boulez, wrote the musical score for the first-ever live world television program Our World.

Georges Delerue, a native of Roubaix, France, whose musical score credits includes the recent Academy Award winning motion picture A Man for All Seasons, wrote the melody based on the rhythm established by the words Our World repeated in all of the languages of the world.

Noble Wilson, 39-year-old producer of the history-making two-hour telecast to be seen live around the world on June 26 said "the only instructions that we gave Delerue were that it must be tuneful, easy to remember, and suggest something global, and that it must be capable of orchestral treatment.

"In writing the words, Our World, in the various languages he soon found that it had a natural rhythm of its own, and he capitalized on this. It's different and it's tuneful. After hearing it only a couple of times I find myself unconsciously humming it over and over."

Following the Second World War, Delerue worked as a theatre conductor with a touring theatre group, and started writing incidental music for the theatre. This led to writing music for films, and among his many credits are Hiroshima mon amour, Les Jeux de l'amour, La Fanfare, Une aussi longue absence, Tirez sur le pianiste, Jules et Jim, Cartouche, Le Bel age, Le Mepris, Le Bureau des mariages, La Peau douce, The Pumpkin Eater.

He has also composed innumerable scores for "Son et Lumiere" including "Son et Lumiere" at the Egyptian Pyramids.

OUR WORLD - THE AUSTRALIAN TECHNICAL STORY

The Australian section of the Our World telecast is a major achievement in long-distance overland television transmission.

It has been made possible by combining the facilities of four organisations concerned with communication - the Department of Supply, the Postmaster General's Department, the Australian Broadcasting Commission and the Overseas Telecommunications Commission.

The Our World transmission will be received from the ATS-1 satellite and the Australian segment of the programme will be transmitted to the ATS - 1 satellite from the tracking station at Cooby Creek a few miles from Toowoomba in the south east part of the State of Queensland.

The Cooby Creek station was built and is manned by the Department of Supply for the American National Aeronautical and Space Agency (NASA). From there the signal from the satellite, received on the 525 line system, will be carried by microwave link and cable through Brisbane, the capital of Queensland, to Sydney, the capital of N.S.W. a distance of more than 700 miles.

In much of the east of Australia there are permanent co-axial and microwave links operated by the Postmaster General's Department, but other temporary links will have to be established to receive the satellite programme and manned to complete the coverage. These temporary links will be provided by the Postmaster-General's Department and by the A.B.C. and will require the outside broadcast resources of the Commission's television stations in all States.

In Sydney the signal will be converted to the Australian 625 line system at the A.B.C.'s Gore Hill studios and relayed through a vast microwave and co-axial network to television stations in five eastern states and the Australian Capital Territory. The Network spans many hundreds of miles and stretches from Cairns in the far north of Queensland to Hobart in the Island State of Tasmania more than 1200 miles south, and from Lismore in the east of N.S.W. more than 700 miles west to Port Pirie in South Australia. (This is an area roughly equivalent to the area covered by Eurovision).

To provide the Australian segments of the programme, the A.B.C. outside broadcast units, microwave links and even parts of the television studio centre have been modified from the Australian 625 system to the 525 line system so that the programme can be transmitted directly into the American circuit where it will be combined with

other Asian and American Zone contributions and relayed on to Europe via the Early Bird satellite.

The A.B.C.'s outside broadcast units will be at Parkes in Central N.S.W., in Melbourne, the capital of Victoria and the national capital, Canberra, to provide the three proposed Australian segments.

Additional A.B.C. microwave links and P.M.G. coaxial cable and microwave circuits will be necessary to bring these segments to the A.B.C.'s Sydney studios at Gore Hill where they will be fed into the Our World international programme.

Three A.B.C. television studios at Sydney's Gore Hill will be used to control the incoming programme and to send out the Australian segment through the Cooby Creek tracking station to the ATS-1 satellite. More than a hundred technicians and engineers will man the cross country microwave links O.B. Vans and Studios during the Our World transmission.

Not the least of the problems in receiving the programme and providing the Australian segment will be that of receiving and transmitting the producers' instructions and the commentary by cable. The Overseas Telecommunications Commission and the Postmaster-General's Department have co-operated with the A.B.C. to provide up to 30 sound circuits to allow for this.

For Australia, the Our World programme is a significant advance in the handling of television transmission.

It will be the third reception of a television programme live from overseas. It will be the second transmission from Australia to the outside world but it will be the first in which there is both transmission to and from Australia.

PARKES RADIO TELESCOPE AND THE MOST DISTANT OBJECT
KNOWN TO MAN

A segment for Our World from the giant radiotelescope at Parkes in western New South Wales will attempt to observe the most distant object known to man.

This is a mysterious quasar discovered by John Bolton, director of the radiotelescope, and previously observed by only two or three privileged people. The quasar has no name - only the catalogue number 0237 Minus 23. It is a mere speck on photographic plates taken with the biggest telescope.

Yet it is the most powerful object known to man giving more energy than 100 galaxies like our Milky Way - i.e. about a million million suns. It is so far away that its light and radio signals take 13,000 million years to reach us.

Earth is four and a half thousand million years old so 0237 Minus 23 has been in existence three times as long as time itself as measured on our world.

This object also holds a speed record since it is rushing away from us at the rate of 156,000 miles every second.

Because it will still be dark at Parkes 15 minutes before sunrise in the mid-winter week of the OUR WORLD programme, special lighting will be used to illuminate the big dish of the radiotelescope. This dish is 70 yards across - the area of a soccer pitch.

The Parkes radiotelescope is the second largest in the world, but it is the most accurate and sensitive and several times more precise than Britain's Jodrell Bank. Its moving structure weighs 1000 tons and is controlled with the accuracy of a naval gun merely by pushing buttons.

CERES - THE C.S.I.R.O. PHYTOTRON IN CANBERRA

C.S.I.R.O.'s phytotron is a laboratory in which plants can be grown under a wide range of closely controlled climatic conditions. It is one of the world's finest and most up-to-date facilities for plant research. The word "phytotron" is coined from two Greek words meaning "plant" and "instrument." The Australian phytotron has been named CERES from the initial letters of Controlled Environment Research Laboratory. In mythology Ceres was the goddess of plant growth.

The Canberra phytotron is a two-storey building which contains 15 naturally lit glasshouses, each 150 square feet in area. In each glasshouse day and night temperature can be closely controlled. In addition, there are cabinets in which plants can be grown under even more closely controlled conditions.

Controls include those of temperature and day length (cabinets have steel shutters which can be programmed to open automatically at pre-determined times, simulating any required day length), and with other devices it is possible to simulate wind, frost and cloud cover.

CERES is used for experiments in plant physiology, nutrition, pathology, breeding, genetics and introduction.

In field experiments it is almost impossible to unravel the effects on plants of the individual climatic variables - day and night temperature, day length, light intensity and wind speed to mention only a few. But in the phytotron it is possible to keep several of these factors constant so that a scientist can vary one of them and quickly find out the effect of the variation.

Near sterile conditions are maintained in CERES when it is in operation. All equipment and plants brought into the building are fumigated, the air supply is filtered to exclude dust, insects and disease organisms, and people entering the phytotron are required to change into sterilised outer clothing.

CERES is a laboratory of C.S.I.R.O.'s Division of Plant Industry (C.S.I.R.O. is the Commonwealth Scientific and Industrial Research Organisation) and Dr. Lloyd Evans is the Director.

He does much of his research between 5 a.m. and 7 a.m. - a convenient time for the Australian organisers of Our World which will be seen exactly at that time by Australian viewers.

The Phytotron is the centre of many large scale international programmes for finding new crops and making better ones, specially for the arid, semi-arid and tropical regions of the world.

There are also a large number of international scientists working there - particularly from Africa and South East Asia. At present (April 1967) research workers from 18 countries are using the facilities provided by CERES.

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Dr. Lloyd Thomas Evans

Dr. Lloyd Evans thinks nothing of "camping" overnight in the Canberra phytotron during one of his experiments. His main interest in research is in finding out how temperature and day-length can control flowering in grasses and legumes.

Dr. Evans is a forty year old agricultural scientist from New Zealand and a former Rhodes Scholar. He gained his degree of Doctor of Philosophy from Oxford in 1954 and for the next two years worked under Professor Fritz Went at the California Institute of Technology in the world's first phytotron, the Earhart Plant Research Laboratory.

In 1956 he came to Australia to join the CSIRO Division of Plant Industry in Canberra. Soon afterward he became heavily involved in the design and construction of CERES (the Controlled Environment Research Laboratory) and when CERES was completed became responsible for its scientific and technical management. In spite of this he has managed to carry out a formidable programme of research which has gained him international recognition as an authority on environmental control of flowering.

Outside the laboratory, Dr. Evans enjoys working in the garden of his Canberra home and sailing his dinghy on Lake Burley Griffin with his wife and three young children.

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John Gatenby Bolton

John Gatenby Bolton was born in England. He graduated with honours in Physics from Cambridge University in 1942 and was immediately commissioned in the Royal Navy. His wartime career was dangerous as well as significant for he was assigned to the Telecommunications Research Establishment where he spent two years working on the development, installation and testing of airborne radar equipment. This was followed by two years of seagoing experience in radar operation and maintenance.

It was while in Sydney with the Navy in 1946 that he applied for a research position with the CSIRO Division of Radiophysics to work on the peace time applications of radar techniques.

In the same year he became the first person to identify "radio stars". Discovery followed discovery and he rapidly achieved an international reputation as one of the outstanding pioneers in the new and exciting field of radioastronomy.

In 1955 he left Australia for the California Institute of Technology to work on the design and construction of a modern radio observatory. He became Director of the Observatory and Professor of Radio Astronomy at the Institute. However, Bolton returned to Australia and the Division of Radiophysics early in 1961 to work with the magnificent 210' radiotelescope which was commissioned later that year.

Two hundred quasars have been discovered (150 of them by Bolton himself, now regarded as a top world authority on their discovery) since the first was observed at Parkes nearly five years ago.

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Executive Producer - Dr. Peter Pockley.

Dr. Peter Pockley is Head of the A.B.C.'s Science Unit. He was educated at Melbourne University and Balliol College, Oxford, where, after three years of research in the chemistry of geology, he received his Doctorate of Philosophy.

For three years he taught chemistry at Wellington College in Berkshire, England, then in 1964 joined the A.B.C. as organiser of science programmes on radio and television. He became Head of the Science Unit late last year (1966).

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Executive Engineer - Ken Middleton.

Ken Middleton is Director of Operations TV (Engineering) for the A.B.C.

An Englishman, he completed a B.Sc. degree at London University, then worked on the development and installation of broadcasting stations for the B.B.C., the British Post Office and other overseas organisations.

During the war he worked for the British Home Office and was involved in the early pioneering of police and fire radio communications.

He came to Australia in 1949 to lecture at the University of New South Wales in Physics, later joined the Department of Civil Aviation and came to the A.B.C. in 1955.

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Kim Corcoran

Kim Corcoran of the A.B.C.'s Talks Department was, for two years, editor of A.B.C. Radio's News Review and was organiser of such radio OB's as the live coverage of the launching of Europa rockets from Woomera and the arrival and departure of Sir Francis Chichester.

He will be Executive Producer of the programme transmitted 'live' by satellite from Expo '67 to Australia early in June.

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Eric Hunter

Eric Hunter is the A.B.C.'s Talks representative in the national capital, Canberra, where he has been associated mainly with current affairs and political reporting for A.B.C. Radio and Television.

He has also written television documentaries and will be commentator for another satellite transmission to Australia - the programme sent from Expo '67 to Australia early in June.

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Brian King

Brian King came to Australia from England with his parents in 1952 and joined the A.B.C. in Hobart as an announcer in 1962.

In 1966 he went to Melbourne and joined A.B.C.-TV's public affairs programme, Watch This Space.

King is working now as a reporter on ABC-TV's five-nights-a-week programme This Day Tonight.

He holds Bachelor of Science and Bachelor of Arts degrees and has an interest in classical music.

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