

1 Thursday, 29 November 2012
 2 (11.30 am)
 3 MR NICK VAUGHAN-BARRATT (called)
 4 MR POLLARD: Nick, thanks for coming along.
 5 A. Pleasure.
 6 MR POLLARD: This morning. You know what we are enquiring
 7 into.
 8 A. I do.
 9 MR POLLARD: We have a few questions to ask you, and a few
 10 documents to show you to get your opinion on.
 11 Mr Maclean will be doing most of the questioning,
 12 I will jump in as and when, and Mr Spafford has a couple
 13 of procedural things to mention first?
 14 A. Okay.
 15 MR SPAFFORD: Thanks, Nick. Just a couple of points.
 16 Obviously, as you know, this is being transcribed. In
 17 front of you there is a screen which is a real time
 18 account of what is going on, if you want that to be
 19 stopped at any point, obviously you can do that and you
 20 can check with it what you have said.
 21 Obviously, you signed the confidentiality
 22 agreements --
 23 A. I have not actually signed it. I signed it by email but
 24 I have a copy with me which I will give to somebody
 25 afterwards.

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1 MR SPAFFORD: Obviously you understand it and are happy with
 2 it.
 3 A. Yes.
 4 MR SPAFFORD: The transcript will be finished today and
 5 provided to you for typographical errors, but obviously,
 6 until Nick reports, that is a confidential document.
 7 A. Yes.
 8 MR SPAFFORD: Confidentiality is another significant issue.
 9 Again, you have seen the document, you are aware of it
 10 and you understand it.
 11 A. Yes.
 12 MR SPAFFORD: The focus of that, of course, is that while
 13 Nick can freely use what you say to him, obviously until
 14 the report is produced what you say here, the questions
 15 you are asked, et cetera, all discussions here are
 16 strictly confidential and cannot be provided to any
 17 third party. Is that understood?
 18 A. I understand that. Can I ask a question about that? If
 19 I need to explain something to you for -- it is probably
 20 not going to arise -- for a background briefing which
 21 I don't think is for the record, can I do that?
 22 MR SPAFFORD: No. I think if you are approached by
 23 anybody --
 24 A. I'm talking about here today.
 25 MR MACLEAN: You are talking about you telling us things?

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1 A. Yes. If I chose to say something which I say is not for
 2 the record, you need to understand --
 3 MR SPAFFORD: No, I think that is a problem. I think we
 4 would want everything you say to be on the record.
 5 A. Okay, fine.
 6 MR SPAFFORD: Just in case I misunderstood the first
 7 question, if you are approached by anybody outside
 8 here --
 9 A. Of course.
 10 MR SPAFFORD: -- please don't pass it on.
 11 A. No, I wouldn't.
 12 MR SPAFFORD: Thank you.
 13 Questions by MR MACLEAN
 14 MR MACLEAN: We sent you a bundle of documents. It wasn't
 15 specifically arranged for you, we have been sending
 16 it --
 17 A. I realise that.
 18 Q. You obviously realise that. The documents I want to
 19 show you obviously relate to the very beginning of this
 20 story. We also have from you and we have all read and
 21 want to ask you a bit about a couple of paragraphs by
 22 email that you sent to the BBC, which was this document
 23 here?
 24 A. Yes. I don't have a copy.
 25 Q. It has been passed on. Do you remember that?

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1 A. Yes.
 2 Q. I'm going to ask you just to fill in a bit of colour for
 3 that, if you wouldn't mind.
 4 You say there that about three years ago
 5 Jimmy Savile was discussed -- and was obviously still
 6 alive then -- as a subject for a pre-prepared obituary
 7 at a obits meeting which was a Vision meeting. You say
 8 you can't remember who raised Savile's name but you
 9 recall saying that it was not a good idea for two
 10 reasons: one was to do with the resources and another
 11 was to do with what you called unanswered questions and
 12 rumours regarding his personal life.
 13 A. Yes.
 14 Q. I will come to that aspect in a moment. We have heard
 15 some evidence from others to the effect that there are
 16 very few formal obits which the BBC has on the shelves.
 17 A. That's right, yes.
 18 Q. It is really very, very few --
 19 A. Yes.
 20 Q. -- one or two world figures --
 21 A. That's right.
 22 Q. -- one or two former Prime Ministers --
 23 A. That is right.
 24 Q. -- and presumably senior Royals and that is about it.
 25 Is that right?

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1 A. There are -- yes, that is right. But in addition to
 2 that, which was part of my responsibilities, we did
 3 a very limit number of obituaries of prominent national
 4 entertainment and other figures. I don't want to talk
 5 about who they are on the shelf now, people are still
 6 alive, but a good example of that would be someone like
 7 Ronnie Barker, who died 6 or 7 years ago, Wendy Richard
 8 who died a few years ago. People who are of such iconic
 9 stature that you think you should have something
 10 prepared to run on the day or very near to the day of
 11 transmission.
 12 There is sort of -- for clarity, I was to not
 13 involved in the political obituaries, it was nothing to
 14 do with me, although I knew what was going on because we
 15 talked. There are two sorts of obituaries or tribute
 16 films -- obituaries and tributes is a bit of
 17 a transparent phrase, the phrase can go both ways.
 18 There are two sorts of films. There are films which are
 19 made before someone dies so that you can run them
 20 immediately and films that are made after someone dies
 21 that would you schedule and put in the Radio Times and
 22 put in the billings and perhaps run them four, five, six
 23 weeks after death.
 24 There was a very small amount of money which
 25 I partly managed to produce these films very quickly.

1 Q. You sit somewhere in Vision?
 2 A. Yes, I did. I have retired now. At this time I sat in
 3 Vision.
 4 Q. At the time. So just help me with where you sit in
 5 Vision.
 6 A. I was head of the department called the Events
 7 Department which does big ceremonial and other events.
 8 I was also at this time responsible for Children in
 9 Need. That department was part of a bigger department
 10 called Entertainment and Events. Entertainment and
 11 Events was -- it was a sort of satellite of
 12 Entertainment and Events, fairly self-contained. The
 13 Entertainment Department made things like Strictly Come
 14 Dancing and other sort of mainstream entertainment
 15 programmes.
 16 Our department sat as a kind of annex to it as a --
 17 it was -- the easiest description is the Isle of Wight,
 18 really. It was slightly separate but forming a part of
 19 it.
 20 Q. You mention in this --
 21 A. By the way, just to say, it is impossible to read this
 22 and talk, just so you understand.
 23 Q. We're not expecting you to follow that. You will see
 24 it. It just allows us --
 25 A. Okay.

1 The reason I managed that stuff was so that if someone
 2 very important became very ill, you could very quickly
 3 make a decision to start work now, rather than having to
 4 go through the formal commissioning procedure, but that
 5 was a very little amount of money and it was probably
 6 something like one film, maybe two films a year.
 7 So yes, you are right, it is a very small number of
 8 obituaries and they were, you know, for very --
 9 absolutely key figures.
 10 The sort of test, if you would make one, was would
 11 you cancel that Saturday night's Casualty to run a film
 12 about someone? That's the -- if someone -- you know,
 13 Ronnie Barker is a good case -- it's best to talk about
 14 somebody who is dead -- Ronnie Barker dies on the
 15 Saturday morning, you would want to run a film about
 16 Ronnie Barker on Saturday night because he was at the
 17 time a major figure and you can imagine the kind of
 18 figures that would apply to, and it is very few.
 19 Q. So these are entertainment figures?
 20 A. Well, they are -- prominent -- yes, mostly entertainment
 21 figures, yes.
 22 Q. So you are not dealing with the Nelson Mandela aspects?
 23 A. No, I'm not dealing with political obituaries or states
 24 people but, in this case, I dealt specifically -- this
 25 bit of my job was others.

1 Q. If you say something and we want to go back to it in
 2 five minutes time, we can stop and go back. You can
 3 essentially forget about that, if you are content to.
 4 You refer here to a meeting. Was there some sort of
 5 regular kind of catch up as to --
 6 A. Yes, there were -- obituaries were slightly off the main
 7 radar. What would tend to happen was that about once
 8 a year, about this time, there would be another meeting
 9 which was occasionally a meeting called VEG, which
 10 I think was Vision Editorial Group, which I wasn't part
 11 of but would go to the meeting and discuss our plans.
 12 Occasionally, there would be a meeting with the
 13 channel controller. Perhaps a new channel controller
 14 would come and I would go and brief them about a number
 15 of things including obituaries, and later on towards the
 16 end of the period that you are considering, there was
 17 a commissioner involved who became involved in that, but
 18 I don't think she was involved in any of these
 19 decisions, although there is some stuff with her in
 20 there --
 21 Q. Who is that?
 22 A. A woman called Jan Younghusband, who was Commissioner of
 23 Events who came in towards the end of this period.
 24 Q. Right?
 25 A. I'm not sure if she had started work by the time I sent

1 the document 1, bundle 1, but I didn't communicate that
 2 through her and wouldn't necessarily have done so.
 3 Q. But she was certainly on the scene by the time Savile
 4 actually died --
 5 A. Yes.
 6 Q. -- because in the exchanges then --
 7 A. That's right, yes. She was on the scene by then.
 8 Q. She was on the scene by then.
 9 A. So the answer is: I don't remember which of these
 10 various meetings this will have happened at. Sorry, to
 11 finish the question, there were several potential
 12 meetings. There was a -- there would have been a Vision
 13 Editorial Group, which I don't know how often they met
 14 but I might have gone to that two or three times in five
 15 years, not very often, to discuss this. There might
 16 have been a Director of Television meeting where they
 17 called together News and others -- Current Affairs --
 18 and me to discuss -- and channel controllers -- to
 19 discuss what was on the shelf in terms of obituaries and
 20 also what procedures were for deaths of prominent
 21 figures.
 22 Q. Just pausing there, the Director of Television, that was
 23 the Director of Vision, that was the role that
 24 Mr Entwistle had this time last year?
 25 A. Exactly, yes.

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1 about this because she is now dead -- but we couldn't
 2 get the film rights and there other problems with it, so
 3 there would have been a note on Liz saying:
 4 "Elizabeth Taylor: no obituary due to rights
 5 issues."
 6 My memory -- and I think that list sort of fell into
 7 disrepute a bit or disuse a bit in the last couple of
 8 years -- my memory is that Savile was never on that
 9 list.
 10 Q. So there wasn't a list of, as it were --
 11 A. There wasn't a comprehensive list.
 12 Q. There wasn't a dodgy geezers list of people we are not
 13 making obituaries for because of concerns about their
 14 personalities?
 15 A. Absolutely not -- and you would tend not to put on --
 16 because there is always a risk of these things becoming
 17 public and you obviously don't want the public to know
 18 who you are thinking about -- who is ill, who is
 19 considered worth doing. You would you tend not to put
 20 dodgy geezers on it, I would say. So I don't remember
 21 Savile ever being considered for that list --
 22 Q. I will come to the reference to --
 23 A. -- probably because he was not old enough or ill enough
 24 at the time, but obviously he became ill and that's when
 25 we --

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1 Q. Were there any meetings of that nature when he was in
 2 that role of Director of Vision --
 3 A. I don't know, I can't remember.
 4 Q. -- because I don't think could he recall it.
 5 A. I can't remember. My memory of the last one was when
 6 Jana Bennett, his predecessor was there, and there would
 7 certainly have been meetings with new channel
 8 controllers, when a new particularly BBC1 controller
 9 took office, and I think in there was a couple in this
 10 period. I'm not sure who was controlling in 2010, in
 11 early 2010. I would have probably gone to them to brief
 12 them on other matters I don't really want to go into now
 13 which we know about, and things like what was on the
 14 obituary shelf.
 15 Q. Would there have been a list somewhere in the BBC
 16 saying: Ronnie Barker, tick; Jimmy Savile, cross?
 17 A. Yes, there was an obituaries list. That list, to my
 18 memory, didn't have Jimmy Savile on it, because --
 19 Q. So it was a positive --
 20 A. It was a positive list. It may have been -- it wasn't
 21 only -- it was broadly a positive list but there was
 22 also, for example, on it, if there was a major actor
 23 that we couldn't get film rights for -- Elizabeth Taylor
 24 is a good person, where -- we would have liked to have
 25 made an obituary about Elizabeth Taylor -- I can speak

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1 Q. I will come to the reference in one of your emails to
 2 "agreement with successive controllers" specifically on
 3 Savile. But is this right, that there was not, as it
 4 were, any institutional memory of people about whom
 5 there had been a decision not to make an obituary for
 6 particular reasons?
 7 A. It's my view that there was no institutional memory.
 8 But I can't say that there wasn't an institutional
 9 memory. I know of no process.
 10 Q. There was a process of institutional memory of
 11 Ronnie Barker -- "he's on our list for obits".
 12 A. There's a film about him, yes.
 13 Q. If I had been appointed Director of Vision, for example,
 14 on 1 November last year, I could have gone to some file
 15 and seen the people that there was a film for, but
 16 I wouldn't have been able to see what I call the "dodgy
 17 geezers list" because there wasn't one?
 18 A. No, no, to my knowledge.
 19 Q. Right. So I will come to 2010.
 20 A. Okay.
 21 Q. I will come to bundle 1, page 1, in due course.
 22 A. Okay.
 23 Q. Can we just go to page 81? This is 29 October last
 24 year. This is the day that Jimmy Savile died.
 25 A. Yes.

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3 (Pages 9 to 12)

1 MR POLLARD: Can I just ask you in passing, how well did you
 2 know George Entwistle from your time at the BBC?
 3 A. Quite well. Quite well as a -- I mean, I worked with
 4 him a lot. I had been involved with him on a number of
 5 specific projects, for example he ran the steering group
 6 of the Pope's visit to Britain in 2010, so I worked with
 7 him very closely on that. He was in charge of the
 8 steering group for the Royal Wedding and, you know, as
 9 Head of Factual Commissioning I spoke to him a lot.
 10 MR POLLARD: Okay.
 11 A. He happened -- you know, we -- our paths crossed a lot.
 12 MR MACLEAN: That was his role immediately before Director
 13 of Vision?
 14 A. Yes.
 15 Q. Lord Patten, I think, as it happens, was in charge of
 16 the Pope's visit, wasn't he, in a non-BBC sense?
 17 A. I think the Pope was in charge of the Pope's visit.
 18 Q. But he had some --
 19 A. Yes, he had a role in it, yes. He had a role, and
 20 didn't come into my line at that time.
 21 Q. Right. Page 81, 29 October last year --
 22 A. Yes.
 23 Q. -- is the day that Jimmy Savile died.
 24 A. Yes.
 25 Q. You see pretty immediately there is some email

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1 traffic --
 2 A. Yes.
 3 Q. -- starting with somebody called Sam Hodges, to
 4 Danny Cohen, who we know is the Controller of BBC1.
 5 A. I don't know who Sam Hodges is. Sam Hodges may be
 6 a press -- someone from Press, I have a feeling.
 7 Q. I don't think so but it doesn't matter.
 8 A. Yes.
 9 Q. But you see that Savile had died:
 10 "Press Association have asked if we have any tribute
 11 programme lined up."
 12 A. Yes.
 13 Q. Then Roly Keating is wondering what the position is, and
 14 something is -- you may or may not have known that
 15 something goes out in Mark Thompson's name.
 16 A. Yes, the quote, yes.
 17 Q. The quote that Mark Thompson had seen that quote and
 18 fiddled about with the quote, with one sentence of it?
 19 A. Yes.
 20 Q. Then you get involved, if you go to page 85 --
 21 A. I didn't spot this when I read through.
 22 Q. I think this is a reference to you. This is from
 23 Jan Youngusband, from somebody Phil Dolling. Just help
 24 us with Phil Dolling.
 25 A. This was, as I said before the formal business of this

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1 meeting started I was unwell during the summer of 2011
 2 and came back to work part time in, I think, late
 3 September, 2011. Phillip Dolling was an executive
 4 producer in the Events Department who had been acting
 5 for me over the summer, and at the time -- at that time,
 6 30 October, I'm pretty sure that I had announced that
 7 I was going to leave that job in the middle of November,
 8 after Remembrance weekend.
 9 So we were in a sort of handover period where I was
 10 working three days a week having been ill, and
 11 Phil Dolling was dealing with a lot of stuff. So he
 12 would have been dealing with Jan Youngusband over the
 13 summer and September and October, on a number of issues
 14 on my behalf, including some of his own issues which he
 15 would have dealt with as executive producer. So she
 16 would have naturally gone to him because, I'm not
 17 sure -- I hadn't been back very long then --
 18 Q. So we can see that she's asking him can:
 19 "Not sure if Nick [that is presumably you] is still
 20 across this kind of thing, I will email him."
 21 Over the page she does, a minute later, and she
 22 says:
 23 "What's the position?"
 24 Your answer is over the page again at 87, Sunday
 25 morning at 9.30:

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1 "Some years ago we decided not to make one in
 2 advance and that decision has been agreed by successive
 3 controllers."
 4 A. Yes.
 5 Q. Can you unpick that for us? First of all, who is the
 6 "we"?
 7 A. "We" the BBC, "we" those involved at the various times.
 8 The "we" would have been -- it depends how long ago
 9 we're talking. I mean, as a sort of -- to explain what
 10 tends to happen -- what tends to happen is that every
 11 time there's a new controller, because the controllers
 12 could effectively commission these films without ever
 13 having to transmit them or have them on -- or pay for
 14 them, because the money was separate from the
 15 controller's budget, every new controller that you met
 16 would firstly, through a bit of fear of not wanting to
 17 find themselves to have the right programmes around, and
 18 also lack of experience, would want to commission
 19 a huge -- a substantial number of obituaries because
 20 they say "Oh my God, what happens if this person or that
 21 person dies", without really thinking of the
 22 consequences, which is you would end up, once every
 23 couple of weeks, pulling an episode of Casualty and the
 24 series would never finish.
 25 So there would have been meetings with new

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1 controllers of BBC1 and BBC2 which I would be present
 2 at, and new commissioners and various other people,
 3 where you would have shared the folk memory.
 4 What you would have said to them was "Think hard
 5 about this, does this person pass the Casualty test?"
 6 Because we're talking about spending £100,000 or £50,000
 7 or whatever the film will cost, for a film that you
 8 might never run. Firstly, this person is not very old
 9 or ill -- there are clearly people who are getting on,
 10 but they are not frail, they are not ill and -- the
 11 channel controllers wouldn't want to be caught out. On
 12 the other hand, you can't make films and update them
 13 every few years. It becomes a bigger operation than you
 14 want.
 15 So I would have probably briefed a couple of new
 16 channel controllers in the sort of few years that Savile
 17 was getting older. They may have asked about him and
 18 I would have certainly advised them not to do it.
 19 Q. He hadn't been, as far as I remember -- I remember him
 20 as a child on Jim'll Fix It -- he hadn't been on the
 21 telly much, had he, in the last ten years?
 22 A. I don't think so. Not that I recall.
 23 Q. So, nonetheless, he would still crop up in these
 24 discussions?
 25 A. Yes, he would crop up in the discussions. Because, you
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1 know, all sorts of odd people crop up in the
 2 discussions. So yes, he would have cropped up in the
 3 discussions. I can't remember a specific controller
 4 asking me about it, but I'm pretty sure that there were
 5 a number of conversations over the years about him and
 6 probably, certainly dozens, if not hundreds, of other
 7 people, so it was only one of many. You know, he
 8 certainly didn't pass the Casualty test, as I would call
 9 it.
 10 Q. Just to be clear about this, this agreement by
 11 successive controllers is --
 12 A. Yes.
 13 Q. -- is it, a fairly fleeting mention of Savile's name
 14 along with dozens or perhaps several dozen others?
 15 A. Yes.
 16 Q. So we run through -- we can all think of names, dredge
 17 up names, no doubt -- but you run through and the reason
 18 why Savile -- there was no obit film made in advance was
 19 that he frankly wasn't a big enough star to pass the
 20 Casualty test?
 21 A. That's right. That's right.
 22 Q. So far as the successive controllers were concerned, if
 23 they had thought about Savile at all, they had only done
 24 so fleetingly --
 25 A. That's right, yes.
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1 Q. -- and the reason he's not on the list is not because of
 2 rumours about his dark side or whatever --
 3 A. No.
 4 Q. -- but because he was not a big enough star?
 5 A. No. That's right, although certainly there was one
 6 meeting which I cannot recall where towards the end --
 7 I can't recall the nature of the meeting, which meeting
 8 it was -- there was certainly one meeting where he was
 9 starting to get ill and, you know, there was a more
 10 serious discussion.
 11 Q. That's this one, that's the one you referred to?
 12 A. Yes, in which I said, you know, there's a darker side,
 13 and anyway --
 14 MR POLLARD: This is the one you mentioned in your --
 15 A. My initial note, yes. But I genuinely can't recall who
 16 was there. I went to five meetings a day or something.
 17 MR MACLEAN: I will come to that.
 18 Is that a sufficient archaeology of the reference to
 19 "agreed by successive controllers", or do you want to
 20 say anything more about that?
 21 A. Um --
 22 Q. On one reading, there is a kind of formal meeting,
 23 item 1 so on the agenda is Jimmy Savile, and there is
 24 a half an hour discussion --
 25 A. No, no. Absolutely no. It is casual references,
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1 I would say. "Casual" is the wrong word. I would say
 2 it is fleeting references, because he is low down the
 3 list in terms of fame.
 4 Q. So he wasn't a near miss for the Casualty test?
 5 MR POLLARD: There was a --
 6 A. I don't think so.
 7 MR POLLARD: -- network obit which done after he died,
 8 wasn't there, a network programme, on 11 November?
 9 A. That was around the funeral, wasn't it?
 10 MR MACLEAN: I was coming to that. My next question was
 11 going to be: there is a distinction between these formal
 12 obits, on the one hand --
 13 A. These pre-made obituaries.
 14 Q. -- and then running some sort of tribute once somebody
 15 has died, on the other.
 16 A. That's right.
 17 Q. I was about to ask you the extent to which -- how does
 18 this process of "We're not going to have a pre-made
 19 film" relate to, once somebody has died expectedly or
 20 unexpectedly, then you get this process that we see at
 21 the end of October?
 22 A. Right, if it's -- there are two scenarios -- as it
 23 happens in this instance, three scenarios because
 24 I think one was made by the Nations and Regions --
 25 Q. Yes --
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1 A. -- which I admit I didn't see.
 2 Q. In Yorkshire, I think.
 3 A. There are two processes. If it is somebody of limited
 4 but significant interest where there is a very good
 5 story, a particular channel might decide, in the
 6 fullness of time, in a couple of months, or within a --
 7 to give somebody the time to spend -- a proper period of
 8 time and make, you know, an accomplished, polished film
 9 about them.
 10 So it may be that, you know, if a -- if a great film
 11 director died, BBC4, you know, who make those kinds of
 12 programmes, might decide this person is worthy of
 13 a proper documentary, we will commission someone to make
 14 it, it will take three months to make it and we will run
 15 it when we like.
 16 Q. A David Lean time, for example?
 17 A. Yes, that's one process.
 18 MR POLLARD: Ken Russell was mentioned, rather oddly, in one
 19 of the emails.
 20 A. Yes. That's right. So there is that thing. The other
 21 thing is when is there a shock death of someone that you
 22 are not expecting when you might make something very,
 23 very quickly, which is where I and my team, who have
 24 this budget and live type of skills, will come in and,
 25 you know, there was a case some years ago -- I don't

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1 want to mention the name -- but you will recall a young
 2 female star who was killed in tragic circumstances,
 3 perhaps 10 years ago, 12 years ago, maybe longer, where
 4 we made a film to run that night.
 5 If there was someone that was a complete shock that
 6 you were not expecting to die, you might make a film
 7 very quickly, but you would normally either pre-make
 8 a film or wait for some time, because these films are
 9 actually quite complex to make.
 10 If you are making a film about someone's life as
 11 a tribute to their work and you want to interview lots
 12 of people, you know, you could make a very, very good
 13 ten-minute news piece quickly, you can't make
 14 a 60-minute film quickly, it takes time. You need to
 15 interview people, that takes time to get them, you need
 16 to get the archive you need to tell the story.
 17 So there is a process, yes, where a channel
 18 controller -- but those would be commissioned through
 19 the normal commissioning process.
 20 MR MACLEAN: It is not just a question of throwing together
 21 a few clips from the shows. If you are actually going
 22 to tell somebody's life story you need to do a bit of
 23 research.
 24 A. Yes, it takes time. I mean, News tell the story quickly
 25 and brilliantly and then documentary makers tell the

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1 bigger picture and try to tell something different,
 2 a different story.
 3 Q. So coming back to Jimmy Savile last year when he died,
 4 the formal position is there was no film on the shelf --
 5 A. No.
 6 Q. -- there was no formal obituary?
 7 A. Yes.
 8 Q. So if we look at page 87 Jan Younghusband says:
 9 "Thanks for letting me know."
 10 Then you reply other the page, page 88 -- you give
 11 her a bit more detail. You say:
 12 "We decided that the dark side to Jim would make it
 13 impossible to make an honest film that could be shown
 14 close to death but maybe one could be made for later."
 15 A. Yes.
 16 Q. I think it follows from what you told us earlier,
 17 although not surprisingly you can't remember the precise
 18 details, that what you were referring to there was not
 19 some ongoing decision of successive controllers --
 20 A. One specific conversation, yes.
 21 Q. -- but rather this particular meeting, is that right?
 22 A. I seem to remember one meeting -- I can't remember who
 23 it was with, it would have been senior colleagues in
 24 Vision, which is what I think I said there -- where this
 25 was discussed in some more depth, as they occasionally

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1 are. I remember explaining that I thought it was very
 2 complex to make this film because -- well, what I said
 3 there. It's not a straightforward story.
 4 Q. You had been at the BBC for how long?
 5 A. At that time, I had been -- well, I -- I left the BBC in
 6 the 1980s and came back probably the mid-1990s
 7 1996/1997.
 8 Q. So you were there from 1997-ish until last year?
 9 A. Until this year.
 10 Q. Sorry, this year. You say you left in the mid-1980s.
 11 When did you start?
 12 A. My first job -- the brief history is I worked at the BBC
 13 in Leeds where I worked with Jimmy Savile, amongst
 14 others, from 1971 to 1980.
 15 Q. He was doing television then?
 16 A. He was doing television at the BBC in Leeds.
 17 Q. Doing what, Klunk Click, and --
 18 A. Well, he was doing that. I was working at the BBC in
 19 Leeds, where we were making regional programmes with
 20 him.
 21 Q. Because he did the --
 22 A. Two series, one called Savile's -- Yorkshire
 23 Speakeasy --
 24 Q. Speakeasy.
 25 A. -- which was a studio talk show which I directed the

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1 studio for and previously a documentary series called
 2 Savile's Yorkshire Speakeasy, which was a television
 3 documentary series where he travelled around Yorkshire,
 4 which I was a researcher on and spent quite a lot of
 5 time with him.
 6 Q. Right, okay. So your knowledge of the "dark side to
 7 Jim", did it come from your particular experience
 8 working with him in the 1970s or from intelligence you
 9 gathered at the BBC more generally --
 10 A. Well, let me tell you what I mean about the "dark side
 11 of Jim", if that would help you.
 12 Q. Yes.
 13 A. I want to say from the outset that, until he died or
 14 until these stories a few weeks ago, until the ITV
 15 documentary, I had never heard any accusations of
 16 illegal activity -- well, activity with underage girls.
 17 I had never heard those stories, or rumours. I had
 18 heard rumours about him abusing his position at
 19 Stoke Mandeville, a long time ago -- I'm talking about
 20 I heard these rumours in the 1980s when I didn't work at
 21 the BBC.
 22 MR POLLARD: What does a mean "abusing his position at
 23 Stoke Mandeville"?
 24 A. Well, you know, there appeared to be stories that he
 25 was -- there were accusations that he was having sexual

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1 relations with patients at Stoke Mandeville, which
 2 I think have come out recently, and I had heard some of
 3 those allegations, but not about underage girls. I had
 4 never heard that accusation.
 5 MR MACLEAN: You had heard, if I put it this way, sex
 6 allegations but not underage sex allegations?
 7 A. Yes. If I can start from the beginning, I will tell the
 8 story. I worked with him from 1971, not all the time.
 9 I worked with him on a number of programmes from 1971 to
 10 1980, roughly.
 11 In the first bit of that work, I was a researcher so
 12 I was meeting him regularly to talk through stories,
 13 travelling with him to film locations, going to
 14 locations, meeting him in various places like his flat
 15 in Leeds, and Leeds General Infirmary, the BBC canteen.
 16 He didn't have an office or a manager, so he was someone
 17 that you had to go to where he was to meet him.
 18 You know, I knew him as well as you know anybody you
 19 work with. I wasn't a personal friend but I knew him
 20 fairly well and he was strange, he was, er, a bit
 21 creepy -- I think the women in the Production team would
 22 say that.
 23 He lived a very itinerant lifestyle, he didn't seem
 24 to live anywhere. He would be in his flat in Leeds
 25 sometimes or living in the hospital, or

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1 Stoke Mandeville, I never went to Stoke Mandeville. So
 2 to find him you would have to ring a number of kind of
 3 numbers: Stoke Mandeville, Broadmoor, Leeds General
 4 Infirmary. He had his flat in Scarborough where he kept
 5 all his mother's clothes which he had dry cleaned every
 6 year and kept in dry cleaning bags. He had an apartment
 7 at an hotel in Bournemouth, as far as I remember.
 8 So he had lots of places where he stayed and lived,
 9 he didn't appear to actually live anywhere, he was
 10 itinerant. He didn't appear to have any, um, close
 11 personal relationships.
 12 I got the strong impression he was a misogynist. He
 13 certainly told me on one occasion, perhaps more, that he
 14 never wanted to get married or have a serious girlfriend
 15 because they would just be after his money. Um, and he
 16 was strange. But I never -- in all the time I worked
 17 with him in BBC in Leeds -- I never heard a complaint
 18 about his behaviour, inappropriate behaviour. I never
 19 saw any inappropriate behaviour, with one exception,
 20 which wasn't inappropriate, but which later became
 21 a concern.
 22 I never heard anybody complain about him, but he was
 23 strange, he was a weird character. He clearly, in his
 24 years before he started being a broadcaster, you know,
 25 he had been a dance hall manager in Manchester and had

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1 had a bit of a rough experience. He had got bouncers
 2 and, you know, he had obviously been quite a tough --
 3 a rough and tough kind of person. He had been
 4 a wrestler, and I think he was a, you know -- so he was
 5 a slightly --
 6 Q. He was a coal miner at some point as well.
 7 A. The story is -- I think he had been a coal miner, broke
 8 his back, Bevin Boy, couldn't go to war, went down the
 9 pits, broke his back, came out of that, started running
 10 dance halls, discos, did a bit of wrestling.
 11 He wasn't quite an Arthur Daley character, but he
 12 was a shady character with a bit of a shady past, and
 13 he, um -- he was strange. I mean he wasn't a man that
 14 you could have a -- you know, he didn't drink, for
 15 example, he never drank, he didn't appear to socialise
 16 with people. He was weird, and that's what I meant by
 17 his dark side. He was a very strange man.
 18 Um, in terms of his sexuality, I have to say that
 19 I thought he was gay in the 1970s. You know, it wasn't
 20 that long since it had been illegal to have homosexual
 21 relations. A lot of men in show business and other
 22 fields used -- you know, covered up their sexuality by
 23 having friends who were women and, you know, the sort
 24 of, you know, being cheerful around women and putting
 25 their arms around lots of girls and things. All those

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1 things he did on location.
 2 If you were filming a piece to camera with him, he
 3 would get you a pile of women and girls whatever, to be
 4 around and put their arms around him so he looked more
 5 exciting. Obviously, when I saw the stuff on Top of the
 6 Pops, that was what you thought he was doing, trying to
 7 make himself look butcher than he was.
 8 He certainly didn't like children, younger children.
 9 I think he said that publicly. I think he said to the
 10 Louis Theroux film and others. He wouldn't -- for
 11 example, if you were filming and there were children
 12 around, he would not want to sit and talk to them
 13 afterwards. He would want to get away from them as
 14 quickly as possible, or get away from everybody, really,
 15 as quickly as possible.
 16 There are so there were two sides to him: there was
 17 his public face of the cheerful chappy, arm around lots
 18 of girls, and this man who didn't have any friends,
 19 didn't seem to like women, didn't seem to live anywhere
 20 and was a bit weird.
 21 Q. After shows that were shot in studios, were there
 22 parties in the dressing room afterwards?
 23 A. No, he went -- my memory is he went, and he just
 24 disappeared. That's my memory.
 25 MR POLLARD: What was the one exception you --
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1 A. There was one occasion in the early 1970s when I went to
 2 collect him to go filming, a fairly normal thing to do,
 3 and he emerged from -- I think -- the block door of his
 4 flat, rather than the flat itself, with a girl and he
 5 asked if we could drop her off and, er, she didn't look
 6 distressed, I don't remember her being particularly
 7 young, and we took this girl to a school and dropped her
 8 off at the school. All I can remember about it,
 9 I remember it being a Catholic school, but it didn't
 10 surprise me particularly because Savile was a prominent
 11 local Catholic, had friends in the Catholic community,
 12 and the only friends of his I had ever come across were
 13 sort of people who were prominent members of the
 14 Catholic -- so the fact that there was a Catholic
 15 girl --
 16 To be honest, if I came to your house and there was
 17 a girl there and I knew you didn't have any children,
 18 and you said "Can you drop this girl off?" I would not
 19 automatically assume you were a paedophile. This was --
 20 you know, I was young, not long out of university. It
 21 didn't strike me as particularly odd. Later when --
 22 MR POLLARD: She wasn't in school uniform?
 23 A. Not that I remember.
 24 MR MACLEAN: She was a school girl?
 25 A. Yes, we dropped her at the school and she was a school
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1 girl but I don't know whether it was someone that he met
 2 coming out of the block of flats and he said "I will
 3 give you a lift". It may have been someone who came
 4 from another flat or it may have been someone who had
 5 been at his flat, but that was the only incident. When
 6 you heard a few rumours a bit later in the 1980s that
 7 seemed to be something that was a bit strange. I don't
 8 recall her being distressed or -- it was a minor
 9 incident.
 10 Q. When you left the BBC in the 1980s -- you stopped
 11 working with Jimmy Savile after about ten years in about
 12 1980 --
 13 A. Yes.
 14 Q. -- you had formed the view that he was a bit weird --
 15 A. Yes.
 16 Q. -- but you hadn't, with this exception which perhaps
 17 struck you later --
 18 A. Yes.
 19 Q. -- you had no reason to think -- you hadn't heard any
 20 rumours about underage sexual activity?
 21 A. No.
 22 Q. But then you just said -- you said when you heard a few
 23 rumours a bit later in the 1980s.
 24 A. Yes.
 25 Q. So if we can then fast forward to 2010/2011, what was
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1 the information you had about the dark side to Jim at
 2 that stage?
 3 A. Well, I mean, I had seen the Louis Theroux film, which
 4 had confirmed everything I knew. I had not come across
 5 the man for -- when was the Louis Theroux film,
 6 2000-ish?
 7 Q. About ten years ago.
 8 A. Yes, when I saw that, I had not seen Savile for 20 years
 9 and I saw that film and it reminded me of the fact he
 10 was very strange. Have you seen that film?
 11 Q. Yes --
 12 A. He's clearly --
 13 Q. -- bits of it?
 14 A. He's a -- clearly, you know, a very strange man, and it
 15 reminded me of what he was like. You know, and there
 16 were one or two -- I think there was an interview in the
 17 independent, I think, where there were -- there was some
 18 stuff about him, which I vaguely remember. But, you
 19 know, he had slipped out of public life at that stage,
 20 but the Theroux film reminded me that this was a very
 21 weird man and -- and a strange man.
 22 That was when, I suppose -- when I took that view in
 23 2010, er, it was a view that it would be very difficult
 24 to make a tribute to him that you would run sooner --
 25 immediately or soon after his death that could tell the
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1 whole story of the complexity of the man.
 2 Because, I suppose, let me try to explain what
 3 I mean by that. There are some prominent public figures
 4 for whom there are minor questions their personal life,
 5 not questions of illegality, but just, you know, they
 6 may be men who people think may or may not have come out
 7 or whatever, and with those people you could -- you
 8 could make a film immediately after they died and say
 9 towards the end of the film, you know, "His private life
 10 remained very private and he never married".
 11 Q. "He never married" is the usual term.
 12 A. You could do that and viewers, in my judgement, would
 13 not say "What an outrageous the BBC have not addressed
 14 the fact that this man was a total weirdo". They would
 15 say "They are being kind to a great star".
 16 I suppose -- obviously a lot of this stuff I have
 17 thought subsequently because I'm trying to analyse my
 18 own instincts three years ago or two years ago,
 19 I suppose with Savile I took the view subconsciously --
 20 this was not a conscious decision -- was that you
 21 couldn't do that with Savile. It would be very
 22 difficult editorially to make a film which just at the
 23 end said "He never married and his personal life" --
 24 because clearly he was weird, and it would be hard to
 25 make a tribute without -- a journalistic tribute.

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1 You could make a tribute about Jimmy Savile on Top
 2 of the Pops or how wonderful Jim'll Fix It was, but very
 3 hard to make a documentary. Do you think, Nick? Do
 4 you --
 5 MR POLLARD: I understand that, absolutely.
 6 A. That's why I think I formed the view we shouldn't make
 7 one. But I certainly hadn't heard the rumours of
 8 illegality until a few weeks ago and I was quite
 9 shocked.
 10 MR MACLEAN: So you don't, as a matter of principle, see
 11 anything unusual or odd about the BBC deciding to run
 12 some sort of tribute programmes to Jimmy Savile, as it
 13 were, celebrating his work as an entertainment person on
 14 television on the one hand, without dealing with his
 15 private life on the other?
 16 A. That's not a judgement I'm -- I don't think my judgement
 17 on that would be helpful. "I don't know", is the
 18 answer. I haven't thought about it.
 19 Q. One obvious question is: why the BBC bothered to do
 20 tribute programmes to Jimmy Savile at all?
 21 A. That's not a question -- I mean I wasn't part of that
 22 decision-making process so I don't know. I'm not trying
 23 to evade, I'm trying to say I don't -- I didn't think
 24 about that. I'm happy to think about it.
 25 MR POLLARD: The implication of what you have been talking

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1 about over the past ten minutes logically suggests that
 2 it wasn't a very good idea.
 3 A. No. Nick, you have worked in television for a long
 4 time, I have worked in show business also for a long
 5 time. There are rumours about almost everybody.
 6 Everybody who is famous there are rumours about. Some
 7 unsubstantiated, some substantiated, some rumours of
 8 illegal activity, some rumours of non-illegal activity,
 9 but almost every star that you can mention there are
 10 rumours about, and I suppose the thing about Savile
 11 which strikes -- always struck me as extraordinary, was
 12 if there were these rumours about his private life and,
 13 you know there were rumours, you know, about certainly
 14 Stoke Mandeville and what we now know are these
 15 allegations about these people which I am sure, you
 16 know, there is a volume of them to make it pretty clear
 17 that there was some case to answer, why did the
 18 newspapers never, ever, nail him? Why? It was
 19 something that I thought about quite a lot before all
 20 this happened. Why was -- why did nobody ever try and
 21 do that story?
 22 And, you know, subsequently we hear the police
 23 couldn't prosecute him. So I guess there wasn't
 24 evidence. I'm guessing. There just wasn't enough
 25 evidence.

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1 MR POLLARD: You spoke I think very candidly about your sort
 2 of view of him in those quite --
 3 A. Yes.
 4 MR POLLARD: -- key years now that people are looking back.
 5 A. I was one of many people who worked with him,
 6 I wasn't --
 7 MR POLLARD: Yes, one of the remarkable things obviously
 8 about what has emerged in the past few months is the
 9 sheer weight of suspicion and rumour at the time that
 10 people didn't act on.
 11 A. Well, you see, yes. I don't know about this. I mean,
 12 I -- you know, I have been involved in a lot of sort of
 13 entertainment-based and factual-based television.
 14 I have to say there weren't people -- I didn't work at
 15 Television Centre in the 1980s or even in the 1990s so
 16 I was not around at the Television Centre in the studios
 17 in that sort of environment in the 1980s and 90s, so I
 18 don't know what was going with Top of the Pops. I have
 19 no idea. I have never been to a Top of the Pops
 20 recording in my life, well, except for once in Comic
 21 Relief a few years ago. But I was never there so
 22 I don't know what was going on.
 23 And of course you find it extraordinary that if all
 24 this weight of allegations by all these victims emerges,
 25 how the people working, you know, responsible for Top of

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1 the Pops didn't know any of that. But, you know,
 2 everybody says there were lots of rumours. I didn't
 3 hear a lot of rumours, I heard some rumours, but I don't
 4 think I heard any more rumours than I heard about a lot
 5 of other people.
 6 MR POLLARD: I see that. But just to sort of press this
 7 point: your doubts about Jimmy Savile -- and I accept
 8 this is in the context of a possible obituary --
 9 A. Yes.
 10 MR POLLARD: -- were strong enough for you to mention it in
 11 quite clear terms in that meeting that you describe?
 12 A. Yes.
 13 MR POLLARD: And also to send a note to George Entwistle
 14 saying "Jimmy Savile not very well. By the way, there
 15 would be a big problem with putting together
 16 a conventional obit".
 17 A. Yes.
 18 MR POLLARD: So it was sort of weighing quite heavily on
 19 you?
 20 A. I would not say it was weighing that -- actually I
 21 wouldn't say it was weighing heavily on me. I mean, it
 22 was a fairly straightforward -- you know, I tend to, you
 23 know, think of -- make quite quick judgements about
 24 things and it was a pretty straightforward judgement.
 25 I didn't go into that in great detail with George.

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1 If I had been asked -- and I don't think I was --
 2 I would have explained more. But I think it was -- it
 3 was for several reasons the wrong decision to make an
 4 obit about him, a pre-made obit when he got ill, when he
 5 got seriously ill in 2010.
 6 I would not say it weighed heavily on me. There
 7 were a lot of people we made decisions not to make
 8 obituaries about. Perhaps one every three or four
 9 weeks.
 10 MR POLLARD: Yes, but enough to mention it at the meeting
 11 and to bring it to the Director of Vision's notice?
 12 A. I don't think he was Director of Vision then. He was
 13 Head of Factual Commissioning at that stage. So the
 14 natural -- I didn't bring it to him --
 15 MR POLLARD: This is 2010?
 16 A. 2010, yes. If anybody had got seriously ill and
 17 I thought there was a decision to be made, I would have
 18 brought it to his attention as Head of Factual
 19 Commissioning. So that was not surprising.
 20 MR MACLEAN: Can I just press you a bit about what
 21 eventually was put out, in particular the Christmas
 22 Jim'll Fix It with Shane Ritchie as broadcast last
 23 Boxing Day.
 24 A. Yes.
 25 Q. You have probably seen in these documents -- if you look

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1 for example at page 101 -- that it looks as though
 2 Danny Cohen had the idea --
 3 A. He did, yes.
 4 Q. -- of a Fix It Special at Christmas:
 5 "With a loved BBC personality taking Sir Jimmy
 6 Savile's role. It would be a homage to him and I think
 7 would feel like a real Christmas treat."
 8 And George Entwistle in effect agrees with that, and
 9 the programme gets made and broadcast?
 10 A. Yes.
 11 Q. First of all, why is the BBC, do you think, having
 12 a homage to Jimmy Savile; and secondly, was it
 13 appropriate for it to do so?
 14 A. Um, I don't know anything about that decision at all.
 15 But a decision like that can be taken for lots of
 16 reasons. It might be taken because another Christmas
 17 Special fell down ten minutes ago and they had a bloody
 18 great hole in the schedules -- or you can take bloody
 19 out, that's fine -- have a substantial gap in the
 20 schedules.
 21 Q. We have heard worse, believe me.
 22 A. I am sure you have.
 23 So it may be that there was a hole in the schedules
 24 and they needed to fill it with something; it may have
 25 been that they had a particular star that they had under

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1 contract and had promised them a Christmas show and
 2 couldn't think of one, so they thought "Oh my God, we
 3 could do this, a Fix It"; it may well have been another
 4 bit of the BBC trying to come up with a new idea, and
 5 almost all the new ideas in entertainment are old ideas
 6 which are disguised. This one clearly wasn't. So there
 7 are lots of reasons. I don't think -- I have no idea
 8 what Danny's thought process was. I can imagine
 9 a thought process of a controller, not Danny, where
 10 by -- what date was that decision taken?
 11 Q. If you look at 101, you are not in these emails --
 12 A. No, no.
 13 Q. -- but Mr Dolling is. And I think you told us earlier
 14 you are there until Remembrance Sunday. So obviously
 15 you are still around somewhere. 101, Danny Cohen to
 16 George Entwistle, copied to Mark Linsey, Dan McGolpin,
 17 Jan Younghusband and Emma Swain.
 18 Can you just fill in who they are for us?
 19 A. Okay. Who are those people? Jan Younghusband is the
 20 newish but not that new at this stage Commissioner for
 21 Music and Events. Danny Cohen you know. Emma Swain was
 22 at this stage Head of Factual Commissioning, the job
 23 that George had previously done. Phil Dolling was an
 24 executive producer in the Events department who was
 25 about to take over my job in a couple of weeks' time.

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1 Q. Right.
 2 A. And was effectively running that bit of the department,
 3 if that makes sense.
 4 MR POLLARD: Mark Linsey?
 5 A. Mark Linsey, sorry, was the Head of Entertainment
 6 Commissioning.
 7 MR MACLEAN: So he worked with Danny Cohen?
 8 A. No.
 9 Q. No?
 10 A. He worked to the Director of Television.
 11 Q. To George Entwistle?
 12 A. Yes.
 13 Q. And Dan McGolpin?
 14 A. Dan McGolpin is a scheduler. A BBC1 scheduler who works
 15 for Danny Cohen.
 16 Q. You are not involved in that email exchange?
 17 A. No.
 18 Q. And nor is Mr Dolling?
 19 A. No, he wouldn't be, because it was -- the programme was
 20 not something that would have involved that bit of the
 21 department.
 22 Q. If you look at 103 --
 23 A. Yes.
 24 Q. -- Phil Dolling, but not you, is copied into this email
 25 at 12.01 --

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1 A. Yes.
 2 Q. -- from Jan Younghusband to George Entwistle:
 3 "I gather we didn't prepare the obit because of the
 4 darker side of the story."
 5 A. Yes.
 6 Q. It may be she had got that from you?
 7 A. She may have got that from me. She may have called me
 8 and asked me, or Phil may have said he'd talk to Jan and
 9 asked me. "Dark side of the story" sounds like a phrase
 10 I might have used.
 11 Q. Well, it was a phrase you did use.
 12 A. I did use, yes, so there we are then.
 13 Q. Then there is the distinction that I asked you about
 14 a few minutes ago:
 15 "So something celebrating a particular part of his
 16 TV career is probably better than the live story as
 17 there are aspects of this which are hard to tell."?
 18 A. I think "live" means life story, doesn't it?
 19 Q. Yes, I think so. Life, yes.
 20 A. I'm guessing.
 21 Q. So did you ever have any discussions with Mr Entwistle
 22 in particular about Jimmy Savile, that you can recall?
 23 A. Not that I can recall.
 24 Q. So such contact as you had with George Entwistle about
 25 Jimmy Savile then, is this right, was the email exchange

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1 in 2010?
 2 A. Yes. He may have been at a commissioning meeting where
 3 Jimmy Savile was discussed. He would have probably been
 4 at one of the Vision editorial group meetings, he would
 5 have probably been at obituaries meetings in these
 6 various disguises, but I don't recall ever having a
 7 conversation with George about Jimmy Savile.
 8 Q. If you look at page 1 -- well, actually it is page 0?
 9 A. Yes.
 10 Q. This is May 2010. So this is 18 months or so before
 11 Jimmy Savile actually dies?
 12 A. Yes.
 13 Q. And Mr Entwistle at this stage is in his role of factual
 14 commissioning?
 15 A. Factual commissioning, yes.
 16 Q. An email from you to him on a Saturday afternoon:
 17 "I understand Jimmy is very ill. We have no obit
 18 and I'm not sure we'd want one, what do you think?
 19 I have a personal interest as my first job on TV was on
 20 a JS show. I know him well and saw the complex and
 21 sometimes conflicting nature of the man at first hand,
 22 if you know what I mean!"
 23 A. Yes. I think this is a --
 24 Q. So you are proceeding on the basis -- just let me ask
 25 the question -- that you and Mr Entwistle know what you

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1 are talking about, aren't you?
 2 A. I assumed -- well, I -- clearly, it's on a Saturday
 3 afternoon. I can tell from the lack of spell-check that
 4 it is written on my BlackBerry. It is written very
 5 quickly and I have no idea what I mean by "if you know
 6 what I mean".
 7 I mean, it's -- listen, that email, like a lot of
 8 things here, is quickly written and, you know, slightly
 9 ill-considered. And I think the phrase, you know, "mine
 10 is ironic, flawed and fascinating" is just pretentious
 11 twaddle on my part.
 12 Q. Can you remember why suddenly on a Saturday afternoon
 13 you should suddenly think of Jimmy Savile?
 14 A. Yes, I am sure I would have seen it on the news.
 15 I would have seen a news report and thought it was my
 16 duty to say this person, I have heard he's seriously
 17 ill, we need to make a decision about whether we do
 18 something and this is my advice. I might have better
 19 phrased that to say "I have just heard on the News that
 20 Jimmy Savile is seriously ill. We haven't got
 21 a pre-prepared obituary about him. My advice is that we
 22 shouldn't make one for a number of reason, particularly
 23 the sort of complex nature of the man." I would not on
 24 reflection have added the phrase about -- the last
 25 sentence which was clearly me sitting on a train

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1 somewhere trying to say something erudite.
 2 Q. Then Mr Entwistle's reply, he obviously has some
 3 recollection of some sort of the fact that Louis Theroux
 4 had done a portrait, as he puts it, of Savile:
 5 "Would it be fair to reshow the Louis Theroux
 6 portrait if necessary? I can't remember how edgy it
 7 was."
 8 A. Yes.
 9 Q. And then you say that you "would feel very queasy about
 10 an obit. I saw the real truth!!!"
 11 With three exclamation marks.
 12 A. Yes.
 13 Q. So again it might be said that you are rather assuming
 14 that you and Mr Entwistle know what that real truth is?
 15 A. Yes. I assumed that he knew that the man was -- had
 16 very complex -- if you had seen the Louis Theroux film,
 17 if that was the only thing you had seen about Savile,
 18 you would know he was a very, very difficult man.
 19 As a -- you know, George as an accomplished factual
 20 programme maker, you know, if you watched the
 21 Louis Theroux film and someone said "I don't think we
 22 should make an obituary because of the complex nature of
 23 the man", you would know what you were talking about.
 24 Q. So "complex nature of the man" is code for weirdo or
 25 what? "Complex and sometimes conflicting nature of the
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1 man?"
 2 A. Conflicting nature of the man. Yes, the conflicting
 3 nature, yes. It is not code -- I suppose it is sort of
 4 code. I mean, Nick is a programme maker: would you
 5 understand what I meant by that if you had seen the
 6 Louis Theroux film?
 7 MR POLLARD: I'm not sure that I would, actually.
 8 A. Okay, well, maybe it was an ill-judged email. There are
 9 probably many of them.
 10 MR POLLARD: Because the Louis Theroux programme --
 11 A. I think you are reading too much into this. I think
 12 what I'm saying to George here is:
 13 "It is Saturday afternoon. I have just heard that
 14 Savile is ill. We haven't got an obit for him. I don't
 15 think we should make one. The guy is pretty complex and
 16 difficult and there is a dark side", is what I'm saying.
 17 MR MACLEAN: But these emails do proceed on the basis of
 18 there being some common currency, if I can put it like
 19 that. And the common currency might be that he's
 20 a weirdo, it might be that he's some sort of sexual
 21 predator, and it might be that he's a paedophilic sexual
 22 predator, or it might be something else.
 23 A. Well, I didn't know that he was a paedophilic sexual
 24 predator at the time.
 25 Q. So the common currency, is it, is that he's a weirdo?
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1 A. I think the common currency was he's a weirdo. I don't
 2 think the common currency or -- I know a lot of my
 3 colleagues have said "we knew, we all knew, we saw him
 4 coming out, you know, of his camper van with young
 5 girls". I know all that stuff.
 6 I know -- I don't think that was the common
 7 currency. I think you also have a generational thing
 8 here which is that many of the people that you asked me
 9 about a few moments ago are much younger than me and
 10 weren't around television -- were probably at school
 11 when Savile's programmes were on, so they wouldn't have
 12 been around the studios.
 13 But I have to say, I don't recall cameramen and
 14 sound crews and all those kind of people ever talking
 15 about all this stuff and I also don't recall, you know,
 16 when I came back to the BBC in the 1990s and
 17 occasionally talked to people about what you have done
 18 in your career and mentioned Jimmy Savile, I don't
 19 remember people saying to me "Oh my God, isn't it the
 20 story that he's been doing all these appalling things?"
 21 I don't remember that, and I worked, you know, in a lot
 22 of bits of television.
 23 So I think the common currency was he was weird, he
 24 was creepy, he was odd. You know, he kept his mother's
 25 clothes 40 years after she died and had them dry cleaned
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1 every year. He travelled around the country in a camper
 2 van and he's very strange. I don't think the common
 3 currency was -- I genuinely don't think the common
 4 currency was this man was a sexual predator of underage
 5 girls, who -- you know, or an accusation of rape or
 6 whatever else. I don't think that was the common
 7 currency -- well, it wasn't the common currency that
 8 I heard.
 9 MR POLLARD: I absolutely appreciate it was not your
 10 decision, but everything you describe would seem to be
 11 the perfect definition of not somebody to have Christmas
 12 tributes about.
 13 A. Well, if you want my opinion rather than -- I'm here to
 14 try to tell you the facts as I understand them. There
 15 are a lots of programmes on the telly that I wouldn't
 16 put on.
 17 Would I have made a Christmas tribute about Savile?
 18 I think I would have -- I think I wouldn't, but
 19 I wouldn't, I think, for other reasons. I think trying
 20 to remake Fix It without Savile with a new star is
 21 a fatally flawed idea. You know, people have tried to
 22 reconstitute The Generation Game and reconstitute Big
 23 Break and a dozen other television programmes and there
 24 is no history of it ever working.
 25 So I think the very first hurdle, which is: "Is it
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1 a good idea to do Fix It without Jimmy Savile and
 2 potentially make a long running series?" which I think
 3 was some of the talk, fortunately I don't have to fill
 4 the hours up on BBC1 and other people do, but it seems
 5 like a pretty terrible idea to me.
 6 Would I have made a film about Jimmy Savile's great
 7 TV work? In the end, you know, he wasn't a great actor
 8 with whom you can talk about the performance. He wasn't
 9 a great singer where you can hear the music, you know,
 10 and talk about the kind of art of it. He was
 11 a television presenter and at the time apparently a much
 12 loved one, but that was kind of, he was a DJ, and we
 13 have seen so many repeats of Top of the Pops with him in
 14 it and so much of that stuff, I kind of don't think
 15 I would want to see it.
 16 I think I would have repeated the Louis Theroux
 17 film, or maybe updated it. I think what I would have
 18 done, if you had asked me, is to have got Louis Theroux
 19 to update that film and tell the story.
 20 MR MACLEAN: In fact that was under consideration
 21 fleetingly.
 22 A. Was it?
 23 Q. There was one email saying that Louis was only in the
 24 country from X day to Y day and then he was going to go
 25 abroad, so if they wanted him to touch up the voicing of

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1 it, he would only be around for a particular period.
 2 MR POLLARD: Yes. We just skipped over earlier the issue of
 3 Stoke Mandeville. You mentioned that you didn't know
 4 anything about underage sex.
 5 A. Okay, this story refers to -- this evidence refers to
 6 when I worked in ITV. On a programme I worked on,
 7 Savile was suggested as a guest and the executive
 8 producer at the time, who subsequently died, said
 9 "I really don't want Savile on, there is all those
 10 stories about him and those women at Stoke Mandeville",
 11 and I remember a very brief discussion where he said,
 12 you know, "There are lots of stories about him, you
 13 know, having sex with patients at Stoke Mandeville and
 14 stuff", and, you know, "We don't really want to have" --
 15 this would have been in about 1983 or 1984 -- "he's not
 16 a person I want on my programmes".
 17 So there was certainly a rumour from someone who had
 18 worked in television for a long time, worked in a senior
 19 position at the BBC, worked in that -- in the celebrity
 20 world for a long time, who took a view in the mid-1980s
 21 that he was not a savoury man to have on television.
 22 But there wasn't a currency, I have to say. Going
 23 back to your question about common currency, I was in
 24 charge in various guises of Children in Need for 13 or
 25 14 years and whilst I know that Sir Roger Jones, one of

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1 the trustees of Children in Need, who was also a BBC
 2 governor, has made a statement that he banned Savile
 3 from Children in Need, he certainly never told me that
 4 he had banned Savile from Children in Need. [REDACTED]
 5 [REDACTED]
 6 [REDACTED]
 7 [REDACTED]
 8 So I wouldn't say it was common currency.
 9 I wouldn't say in the Children in Need world -- and we
 10 dealt with -- Savile never appeared on Children in Need
 11 in my time, I think he did before that -- there was
 12 certainly never a kind of -- you know, and we spent
 13 a long time with the charity talking about guests, who
 14 should represent the charity, who should be part of it.
 15 I don't ever remember anybody saying "We don't want
 16 Savile here". It was the 1990s, so it was a bit past
 17 his day, so I don't think that was the currency.
 18 MR MACLEAN: Let me just show you a point you touched on, if
 19 we go in that bundle there, 14/314, in the middle of the
 20 page there is an email from George Entwistle that we
 21 saw, the one that is copied to Phil Dolling.
 22 A. Yes.
 23 Q. "My instinct is we probably would not want to commission
 24 an obit as such but would commemorate Sir JS by
 25 repeating some of the programming we already have.

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1 I suspect [BBC] 1 may not be the right place for that."
 2 A. Yes.
 3 Q. Then Danny Cohen sends an email:
 4 "One thought I have had this morning is to do
 5 a Fix It special at Christmas."
 6 Then the reference to "homage". Then you see
 7 Ben Weston. Can you help us as to who Ben Weston is, at
 8 313?
 9 A. Ben Weston -- who can't spell "Savile" -- Ben Weston at
 10 this time that was Jan Younghusband's editorial
 11 assistant. He was a commissioner working for
 12 Jan Younghusband.
 13 Q. You see there is a reference there to:
 14 "The Louis Theroux special is by far the most
 15 interesting and enlightening programme that was ever
 16 made about Jimmy Savile, one of his best."
 17 They get a copy up from the archive and there is
 18 an email later along the lines of:
 19 "See where Louis Theroux might be in case we want to
 20 polish that up."
 21 A. Yes.
 22 Q. What happened, it seems, is that an independent
 23 production company called True North came on the scene
 24 quite quickly and made a programme which was broadcast
 25 in November called "Sir Jimmy Savile: As It Happened".

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1 A. This was related to the day of the funeral.
 2 Q. It was shown, I think, a day or two after the funeral:
 3 the 11th, I think the funeral was the 9th.
 4 A. Yes.
 5 Q. You mentioned earlier you wondered why none of the press
 6 has ever, as you put it, nailed Savile.
 7 A. Hasn't that crossed your mind?
 8 Q. What I want to ask you is: after he died, didn't it
 9 occur to you that it might be more likely now that the
 10 press would nail Savile, now that he was dead and
 11 couldn't sue --
 12 A. It didn't cross my mind, no.
 13 Q. -- and that therefore the chances of this dark side
 14 coming out were now greatly increased and that was all
 15 the more reason for the BBC to be slightly cautious
 16 about what they pumped out about him over Christmas?
 17 A. I was not involved in the -- in the discussions about
 18 what would be on BBC1 at Christmas.
 19 Q. But you -- I just want to explore where your involvement
 20 gets to. We see these emails with George Entwistle and
 21 Danny Cohen and a copy to Mr Dolling.
 22 A. Yes.
 23 Q. Is this right: what happens about Savile just goes off
 24 to another part of the BBC and you are not involved in?
 25 A. No, I was not involved in. As it happened, we were in
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1 this handover period between Phil Dolling and me where
 2 we had announced that he was taking over from me but
 3 I was just managing the Remembrance weekend, as the last
 4 thing to do. (Pause)
 5 Yes, we were in a position where I was handing over
 6 to Phil Dolling in a couple of weeks and he had already
 7 started doing some of the work. Yes, once -- the
 8 complex thing to understand about the BBC, and it really
 9 is difficult, is that almost anybody anywhere can make
 10 a programme about almost anything, with the exception
 11 that drama would not make a documentary, except they
 12 occasionally do, or documentaries wouldn't make a drama,
 13 except they exceptionally do.
 14 The Events department, for which I was responsible
 15 for a bit, we made rock concerts, we made documentaries
 16 about the Queen, we made obituaries, we made, you know,
 17 the Pope's visit to Britain. We made a whole range of
 18 stuff. So it would be perfectly normal when someone
 19 like Savile dies for lots of bits of the BBC to suggest
 20 ideas to -- to refer to that, to cover that, as is quite
 21 clear has happened.
 22 Q. Just let me show you bundle 1, the first one we looked
 23 at.
 24 A. Yes.
 25 Q. If you go to 134 --
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1 A. I realise how complex this is for you to understand the
 2 BBC process and --
 3 Q. I think what I'm about to show you --
 4 A. What page number, sorry?
 5 Q. 134. I think this is going to the point you have just
 6 mentioned, but tell me if I'm wrong. 31 October, so the
 7 Monday after Savile has died, from Craig Henderson to
 8 Dan McGolpin:
 9 "I asked Tony to update you on Savile and
 10 True North's plans."
 11 It later says:
 12 "The funeral looks likely to be next Monday or
 13 Tuesday. If BBC1 is not planning a special then we
 14 would definitely want to have a special from Yorkshire."
 15 A. Yes, I understand all that.
 16 Q. Then we get an email back from McGolpin:
 17 "Something is going to go out in the Yorkshire
 18 region."
 19 A. Yes.
 20 Q. Then you see, at 133, Danny Cohen says:
 21 "Dan, as it is True North ..."
 22 It is an independent production company which
 23 Danny Cohen knows and trusts, I infer:
 24 "... I think I would be happy to take this for
 25 Network. If you are also happy with that, I will let
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1 George E know."
 2 It seems that good old "Question of Sport" gets
 3 bumped out and there we are, and it gets broadcast.
 4 A. Yes.
 5 Q. So the impetus for that particular --
 6 A. Is your point that it is a casual decision?
 7 Q. Yes, and the impetus says Yorkshire says we're going to
 8 do something, definitely, whatever the national position
 9 is, and then it gets picked up and shown without very
 10 much --
 11 A. In my experience that happened rarely, because there
 12 is -- there's a natural competition between the English
 13 regions and the network. The English regions don't get
 14 many programmes on the network. The network broadly
 15 doesn't want to run many programmes originated by the
 16 English regions for all sorts of reasons, so that is
 17 slightly surprising. I'm slightly surprised.
 18 Well, when I said "surprised", it is unusual that
 19 a programme that originates as an idea from the English
 20 regions ends up on BBC1 nationally.
 21 Q. It appears that that idea from Yorkshire ends up on
 22 BBC -- I think it might have been BBC2.
 23 A. I don't know.
 24 Q. I'm not sure about that one. But then the Danny Cohen
 25 Christmas Fix It, of course, also happens as well --
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1 A. Yes.
 2 Q. -- in the end, on Boxing Day on BBC1.
 3 A. Was the True North film the one -- or was there another
 4 programme --
 5 Q. There was another one as well.
 6 A. Yes. Because that one was close to the funeral, the
 7 others were Christmas, weren't they?
 8 Yes, I mean, I obviously wasn't part of any of these
 9 discussions, but I could imagine if I had been at BBC in
 10 Leeds I would have wanted to do some special programming
 11 relating to Savile around the funeral. I was at
 12 BBC Leeds 30 years ago, so I could imagine that
 13 BBC Leeds would want to do a special as he was a local
 14 boy and I don't know who True North are, but obviously
 15 they are a company from the north, I guess, so they
 16 would commission them to do it or an idea from
 17 True North came to the BBC in Leeds or English regions.
 18 So I can see how you would do that and I can see how
 19 Craig, who is, I think, Managing Editor of Programmes
 20 for English Regions, would have, you know, done the
 21 right thing and told Danny Cohen about it through
 22 Dan McGolpin. But it does appear to be quite a quick
 23 and casual decision. But they often are, you know, the
 24 decisions are often quite quick.
 25 But just for clarity, clearly I wasn't involved in
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1 that decision. I don't know True North from Adam and
 2 wasn't involved in that stage.
 3 MR MACLEAN: Right.
 4 MR POLLARD: Are you happy? I think that is fine, Nick,
 5 thank you. Unless there is anything else you want to
 6 add that we haven't touched on?
 7 A. Can I have 30 seconds to think about it?
 8 MR POLLARD: Of course.
 9 A. I'm buffering, as they say.
 10 MR POLLARD: We go back many years in the BBC.
 11 A. Well, yes.
 12 I suppose -- I suppose on balance, I have thought
 13 about this a lot, obviously, and, you know, it's nagged
 14 at me for weeks now. I just don't think there was the
 15 common -- a common currency around BBC in the period
 16 I was there from the mid-1990s onwards. I can genuinely
 17 say I don't think -- except in a couple of obituary
 18 meetings where there were fleeting comments -- I don't
 19 think anyone mentioned him.
 20 I think there was a general view -- the common
 21 currency, the general view was that he was history, it
 22 was a different period of the BBC's existence and, er,
 23 he was obviously a bit strange, but was a bit of
 24 a national figure that you wouldn't want -- that people
 25 liked, and I don't think people gave it a minute's
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1 thought.
 2 So it may be a lot of people said that during the
 3 1980s they knew lots of stuff, people who worked in
 4 Television Centre, and it may well have been the common
 5 currency then, but it is a generational thing -- the
 6 generation of George and Danny Cohen and Dan McGolpin
 7 and Jan Younghusband and all these people -- and I'm
 8 probably sort of part of that because I'm not quite the
 9 generation who was working on the Top of the Pops in the
 10 1980s, I was not around there. You know, they don't
 11 have the contact with that previous generation, so there
 12 will be people -- and it is for the other inquiry not
 13 for you -- there will be people who were around then you
 14 would have guessed would have known something, but
 15 I just don't think it was in people's -- in the folk
 16 memory of this generation of BBC managers, and so
 17 I would be surprised.
 18 The other thing to say, which is not my business at
 19 all, but I don't mind saying it, if you came out and
 20 said that there was pressure on Newsnight not to run
 21 this film because of the two Christmas programmes,
 22 I would fall off the kitchen chair. Because knowing the
 23 way decisions are taken in the BBC, and understanding
 24 the separation of programmes within the BBC from
 25 different departments, and the intentional separation of
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1 that, I would be utterly astonished. Actually, if you
 2 have two minutes I would give you an example of that --
 3 a much less serious incident.
 4 About four years ago my department was responsible
 5 for covering Crufts, the dog show, and a film was made
 6 by -- a documentary through Factual Commissioning about
 7 illness that dogs suffered who were heavily bred --
 8 I can't remember the title of it now -- and because of
 9 that film, we ended up deciding -- you know, I have
 10 close relationships with the Kennel Club, who were
 11 working very closely -- and we decided not to cover
 12 Crufts anymore, and the BBC still doesn't.
 13 The way that was handled -- and it was handled by
 14 George Entwistle, I'm not here to defend him, I'm here
 15 to tell you what I know -- was that he knew about that
 16 film being made, of course he was head of Factual
 17 Commissioning at the time, he also knew that we made
 18 Crufts. He very formally, about a week before
 19 transmission of the film, called me in and said "I need
 20 to tell you --" I had heard nothing about this film
 21 being made, not a word, from the BBC. I had heard from
 22 other sources, from the Kennel Club, I had not heard
 23 from the BBC and I didn't do anything about it.
 24 George had said to me:
 25 "I need to tell you because you have to handle the
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1 fallout from this, that we have made a film about Crufts
 2 which is very damaging to the Kennel Club and we're
 3 going to transmit it in a week's time."
 4 He asked me if I wanted to see it before
 5 transmission and I absolutely refused to see it, saying
 6 I shouldn't see it, it would be the wrong thing to do
 7 because my responsibility is to be responsible for
 8 Crufts and support the Crufts programming, and there was
 9 no gossip, no rumour, no chats in corridors. This was
 10 a properly made decision by a man who had two bits of
 11 output which were conflicting and kept them totally
 12 separate.
 13 MR POLLARD: How far away at that point was the next Crufts?
 14 A. I can't remember. It would have been some months.
 15 MR POLLARD: It wasn't imminent?
 16 A. It wasn't imminent, no. But it was certainly, you know,
 17 in the middle of contract with them and the preparations
 18 take quite some time. I don't remember when the film
 19 was, I think the film was the end of summer or
 20 something. But, you know, in terms of how the system
 21 operates, this editorial event, it is very hard to
 22 understand how the BBC can do lots of things which are
 23 completely separate but it does.
 24 For example, the Fix It remake was made within the
 25 department I was part of, but I didn't know about it

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1 until it was in the press. I mean, the -- the head of
 2 the department wouldn't tell all the senior heads in
 3 that department what programmes they were making because
 4 things were kept very private. The nature of things is
 5 things are kept secret even comparatively
 6 uncontroversial things like remaking Fix It with Shane
 7 would be kept private until they are released by the
 8 press because you don't want stuff all over the press
 9 before you are ready to do.
 10 It. But this editorial separation -- I think, the
 11 Crufts case is a very good case where, you know, George
 12 absolutely observed the proper thing to do, and I think
 13 you would say, you know, from your experience in the
 14 business, it is editorially proper that, if you are at
 15 Sky and there was a story about football, you wouldn't
 16 be gossiping with your mates from Sky Sports, you would
 17 treat the things separately as Sky did brilliantly with
 18 the whole Murdoch, News International stories.
 19 You can keep these things separate and people do.
 20 I know it is a surprise to people who don't work in TV
 21 how Panorama can in secret rip another bit of the BBC
 22 up, in common parlance. It is of absolutely no surprise
 23 to anybody who works there at all.
 24 MR POLLARD: But obviously one of the issues is that the
 25 separation of, let's say, the Newsnight investigation

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1 with the preparation of the tribute programmes --
 2 A. Yes.
 3 MR POLLARD: -- in the end partly led to where we are today
 4 that tribute programmes were broadcast to a man about
 5 whom there was growing evidence of serious wrongdoing.
 6 A. That's right. So it has its downside.
 7 MR POLLARD: Yes.
 8 A. It has its downside, but, you know, so does democracy.
 9 Do you want an organisation where one person says "You
 10 can't do that because there is something else"? Do you
 11 want an organisation where one person at the top says
 12 "If you are making a documentary about the Queen, don't
 13 under any circumstances do something about this, this,
 14 and that, don't mention Diana, don't mention this", or
 15 do you want individual -- do you want lots of individual
 16 executive producers, producers, presenters to give their
 17 view of the world and hope to God that the total view
 18 is, er, the right view, is a balanced view?
 19 That's the way it works. In this case, it may
 20 appear that, in the case you are looking into, that it
 21 led to some tribute films going out when there was this
 22 growing concern. But on the on the other hand -- and it
 23 is not a judgment for me to make -- having worked there
 24 for quite a long time, the separation is probably better
 25 than not doing it, because otherwise you would have only

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1 one voice and that would be a bad thing.
 2 MR MACLEAN: Okay, thank you very much.
 3 MR POLLARD: Thank you Nick.
 4 A. Okay.
 5 MR POLLARD: I appreciate your time.
 6 A. No, it has been fascinating.
 7 MR SPAFFORD: Someone is going to come up with the agreement
 8 to sign, okay?
 9 A. Okay, yes, that's fine.
 10 (1.00 pm)
 11 (The Inquiry adjourned until 2.00 pm,
 12 Thursday, 29 November 2012)
 13 I N D E X
 14 MR NICK VAUGHAN-BARRATT (called)1
 15 Questions by MR MACLEAN3
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