

# **THE DAME JANET SMITH REVIEW REPORT**

**THE JIMMY SAVILE INVESTIGATION  
REPORT**

**BY DAME JANET SMITH DBE**

**FOR PUBLICATION ON  
25 FEBRUARY 2016**

**THIS REPORT CONTAINS EVIDENCE OF SEXUAL ABUSE WHICH  
SOME READERS MAY FIND DISTRESSING**

**THE JIMMY SAVILE INVESTIGATION REPORT**

**VOLUME 2**

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## **CONCLUSIONS – THE QUESTIONS ANSWERED AND THE LESSONS TO BE LEARNED**

1. In these Conclusions I answer the questions arising from my terms of reference and set out the lessons to be learned from the evidence uncovered by the Review. The questions I will answer are:

- Did Savile commit acts of inappropriate sexual conduct in connection with his work for the BBC?
- Were any concerns raised within the BBC whether formally or informally about Savile's inappropriate sexual conduct?
- To what extent **were** BBC personnel aware of inappropriate sexual conduct by Savile in connection with his work for the BBC?
- To what extent **ought** BBC personnel to have been aware of inappropriate sexual conduct by Savile in connection with his work for the BBC?
- Did the culture and practices within the BBC during the years of Savile's employment enable inappropriate sexual conduct to continue unchecked?

As required by my terms of reference, I also take account, as necessary, of the findings of Dame Linda Dobbs in her investigation into the activities of Stuart Hall.

### ***Did Savile commit acts of inappropriate sexual conduct in connection with his work for the BBC?***

2. I consider this question in detail in Chapter 5. I conclude that Savile committed many acts of inappropriate sexual conduct in connection with his work for the BBC. The Summary describes the varied nature of this conduct and Savile's modus operandi. Savile abused

boys, girls and women, usually young women. His preferred target seems to have been teenage girls.

3. Most, but not all, of the more serious incidents of rape and attempted rape and some of the more serious sexual assaults I have described took place on Savile's own premises and not at the BBC. They were, however, connected with Savile's work for the BBC. Usually, Savile either met the victim at the BBC or else he groomed the victim by offering the opportunity to attend the BBC before taking the victim elsewhere, often to his home or camper-van. In addition to these incidents which occurred on his own premises, Savile would gratify himself sexually on BBC premises whenever the opportunity arose and I heard of incidents which took place in virtually every one of the BBC's premises at which he worked. These included the BBC Theatre at Shepherd's Bush (in connection with *Jim'll Fix It* and *Clunk Click*), Television Centre (in particular in connection with *Top of the Pops*), Broadcasting House or Egton House (where he worked in connection with BBC Radio 1), Lime Grove Studios and various provincial studios, including Leeds, Manchester and Glasgow.

***Were any concerns raised within the BBC whether formally or informally about Savile's inappropriate sexual conduct?***

4. The short answer to this question is that some complaints were made and some concerns raised, although not many considering how many incidents of abuse occurred. I need to consider who made them and to whom.
5. My first conclusion is that no complaints were made about Savile to the BBC's Duty Office. A complaint to the Duty Office was the standard procedure for a complaint from outside the BBC. Such complaints would have been recorded in a log. However, there were eight occasions on which complaints about Savile's sexual conduct were made in other ways. Five of those were made by or

on behalf of members of BBC staff; the remaining three were made by people outside the BBC.

6. Chronologically, the first complaint was made by C2, a telephone operator in Manchester, in the late 1960s (see paragraphs 5.56 and 5.349 of my Report). She asked Savile for his autograph; he said “*give me a kiss*” and pointed to his cheek but he kissed her full on the lips. C2 told her supervisor what had happened although she did not expect her supervisor to do anything about it. Given what had happened and the way in which the report was made, I do not criticise the supervisor for taking no action.
7. The second complaint was made by C13 (see paragraphs 5.61 and 5.350 of my Report). In 1969, Savile sexually assaulted C13 by grabbing her breasts with both hands; he was then rude to her. She told her immediate managers (who were both men and women). The reaction of one of her managers was to show no surprise and to suggest that it would have been more surprising if Savile had not tried to touch her. That was an inappropriate reaction but one which is not surprising given the culture of the times.
8. The third complaint was made by A6, a sound engineer who, at some time in the mid-1970s was responsible for a young trainee (see paragraphs 5.169 and 5.351 of my Report). One day, the trainee went into Savile’s dressing room to fit his microphone. On his return, the trainee was upset, saying to A6 that he was “*never going in there again*”. The trainee was reluctant to speak about the incident but A6 gathered that Savile had asked the trainee to fit the microphone whilst they were both on a bed and had appeared to want to fondle the trainee. A6 made a report to the sound supervisor and then to the sound manager (the next level up the management line). A6 heard nothing more and the reports seemed to have fizzled out. The reason for this is unclear. The evidence

suggests that, if the trainee was approached, he would probably have refused to speak about the incident.

9. The fourth complaint was made in the mid-1980s by B13, a studio manager (see paragraphs 5.231 and 5.352 of my Report). Savile came into the studio to record a programme and immediately asked B13 whether she was *“the woman that I saw last night with the snake between her legs”*. She reported the incident to her manager and a colleague of hers reported the incident to his line manager and to a woman in the personnel department. It appears that the complaint was listened to but no action was taken. I do not find that surprising as I think that conduct such as this was not generally regarded as seriously in the mid-1980s as it is today.
10. The fifth complaint was made by C51 (see paragraphs 5.254-5.255 and 5.353 of my Report) who worked as a junior employee at Television Centre. She was sexually assaulted by Savile in late 1988/early 1989. He put his hand inside her skirt up her leg. Savile left when C51’s supervisor (who was also a relatively junior employee) returned to the table with cups of coffee. C51 told her supervisor what had happened but was told to *“keep your mouth shut, he is a VIP”*. The supervisor did not appear to be shocked by what Savile had done but simply told C51 to keep quiet, which she did.
11. Pausing there, in none of those five incidents did the complaint result in any formal investigation. Nowadays, one would expect that each of those reported incidents would be treated with a proper degree of concern. It appears to me that the culture of the times both within and without the BBC was such that incidents of this kind were not treated seriously and, as a result, I am not surprised that none of these reports resulted in a full investigation.
12. There were three occasions when a complaint was made about Savile by a person from outside the BBC. On the first of these, C16

was assaulted by Savile at the age of 16 in September 1969. She went to *Top of the Pops* with a group of school friends (see paragraphs 5.62-5.65 and 5.355 of my Report). She wore hot pants and a long coat and was asked by a man with a clipboard to go onto a podium with Savile during the recording. C16 found herself very close to Savile. Suddenly, she felt his hand behind her waist, underneath the long coat. He unzipped the back of her hot pants and put his hand down inside her knickers underneath her bottom. She panicked and ran to the man with the clipboard, crying, and telling him what had happened. Another man came over to see what was going on. She was told that she must have been mistaken and, despite her protests and showing that her zip was undone, a security officer was summoned and told to escort her off the premises. She was taken out and left on the street. I have not been able to identify the floor staff involved. This was a very serious assault on a young innocent girl; it was not dealt with properly. The BBC employee who received the complaint should have reported it to his manager or to the producer of the programme. It appears to me that the BBC floor staff at that time probably regarded this kind of conduct by Savile as harmless good fun and regarded a girl who complained about it as a nuisance. I can see that it might be said that C16 could have followed this up with a formal complaint to the Duty Office, but I do not criticise her in any way because she did not.

13. The second complaint by a person from outside the BBC was made on 24 November 1976 when B8 attended *Top of the Pops* (see paragraphs 5.183-5.185 and 5.356 of my Report). She was asked to sit on some staging on a podium. Savile appeared beside her and started talking to the camera. She felt Savile's hand going underneath her bottom. She was shocked and leapt in the air and, as she came down, his hand was underneath her, "*fiddling*" with her. She was able to move away and went to speak to a BBC employee (a man with earphones). She told him what had



happened. He told her not to worry; it was *“just Jimmy Savile mucking about”*. When she remonstrated, he told her to move out of the way as they were trying to move the camera. He should have reported the complaint to his manager or to the producer of the programme and recorded it in a log. It appears that he did neither and that the complaint was completely ignored. The attitude of the member of BBC staff involved suggests that he saw what Savile was doing as harmless fun and B8 as a nuisance. However, in addition, there can be little doubt, from his reaction, that the BBC employee with the earphones was prepared to believe that Savile had done what B8 had complained about.

14. The third complainant from outside the BBC is C33 (see paragraphs 5.221-5.227 and 5.357 of my Report). C33 was working as a waitress. At the time, she was 19. Ted Beston, Savile’s Radio 1 producer, was a regular customer where C33 worked and got to know her quite well. In late 1978 or early 1979, he asked C33 if she would like to meet Savile and invited her to an event which involved a drinks party which took place in a portable corporate hospitality cabin, at which other BBC personnel were present. C33 was shown into a curtained-off area in order to meet Savile. He was on a low sofa. He lunged at her and kissed her forcibly, grabbing at her breasts and putting his hands down inside her top. He took hold of her hand and put it inside his tracksuit bottoms. His penis was erect. She ran out of the curtained area and went to Mr Beston and told him what had happened. He treated her as if she was being silly and told her that she should go back in. She left the event. She saw Mr Beston after this incident, but did not feel able to refer to what had happened. She made no further complaint to anyone else at the BBC.
15. There were two further occasions when reports about Savile’s conduct were made by a person external to the BBC. I do not consider these to be complaints, rather expressions of concern. In

the mid-1970s, Ian Hampton made two reports about Savile's behaviour. He was a musician who played bass guitar for a group called *Sparks* and appeared on *Top of the Pops* about 15 times. Mr Hampton had heard rumours in the music industry that Savile had sex with underage teenage girls. On two separate occasions, Mr Hampton saw Savile leave the *Top of the Pops* studio with a young girl. On the first occasion when he saw this, he told that night's presenter (who was not Savile) what he had seen. The presenter's response was to tell him not to be silly. We have spoken to the presenter concerned. He has no recollection of the conversation but our impression is that, at the time, the freelance presenter (whom I shall not name) genuinely thought the suggestion that Savile was taking advantage of a young girl was preposterous.

16. On the second occasion, Savile himself was presenting *Top of the Pops*. Mr Hampton saw him leave the studio with a young teenage girl. Savile returned not long afterwards but Mr Hampton did not see the girl again. Mr Hampton was unaware of any reaction from the BBC staff to Savile's disappearance. However, Mr Hampton told us that the members of his band all noticed what had happened. On the second occasion, Mr Hampton spoke to Robin Nash, a producer, asking him what Savile was up to. When Mr Nash asked him what he meant and he explained what he had seen, Mr Nash told him not to be ridiculous. We have been unable to speak to Mr Nash, who died some time ago.
17. My view of both these reports is that they did not entail clearly inappropriate conduct by Savile. They were reports of unusual behaviour which might or might not have had a perfectly innocent explanation. If a person had heard rumours about Savile's sexual interest in young girls (as Mr Hampton had), a report such as this would ring alarm bells; but if the recipient of the report had no prior reason to suspect Savile of sexual misconduct, the report would seem meaningless. As the presenter concerned thought the

suggestion that Savile was doing something wrong was preposterous, I do not think it could be said that he was aware of any inappropriate behaviour or that he was under a duty to report the matter upwards. As for Mr Nash, I have been unable to interview him. I cannot and do not conclude that he was under a duty to report what Mr Hampton had seen to any higher authority.

***To what extent were BBC personnel aware of inappropriate sexual conduct by Savile in connection with his work for the BBC?***

18. It is of great importance to the BBC to discover what its staff knew about Savile's sexual activities and to discover at what level of seniority there was awareness of those activities. Were the Governors ever aware? Were members of the Board of Management ever aware? What about the heads of relevant departments? It is important to establish the level at which there was awareness because the press and, to a significant degree, the public have already formed the view that "the BBC" knew what Savile was doing.
19. As is apparent from the evidence I have received and which is set out in my Report, some members of BBC staff were aware of Savile's inappropriate sexual conduct in connection with his work for the BBC. I will summarise my findings on this topic shortly. Before that, I have to decide at what level of management awareness should properly be attributed to the BBC as an institution. There is no established legal test for determining this issue.
20. In the context of the criminal law, a body corporate cannot be convicted of an offence unless an identified senior individual, who could be said to embody the company (also known as the 'controlling mind' of the company) could also be convicted. It seems to me that for the BBC to be convicted of a criminal offence, it would be necessary to identify (and convict) a person of the

seniority of at least the Board of Management level. However, it also seems to me that, in the context of the question I have to answer, whether the BBC as an entity was aware of Savile's sexual deviancy, it would be wrong to assess the BBC's awareness and responsibility by reference to so narrow a range of people. I have to make a judgment about the level of seniority at which I think it is reasonable to say that the BBC as a corporate body was aware of his conduct. I think it clearly reasonable to include members of the Board of Governors, members of the Board of Management and regular attenders at management meetings held by the Managing Directors of Radio and Television who would usually have titles such as 'Director' or 'Controller' or 'Head' of some central administrative function such as Publicity or Finance or Programme Services.

21. It does not appear that those responsible for the departments which made programmes usually attended such meetings. However, it does appear to me that a member of the public would be surprised to be told that, even though, say, the Head of Light Entertainment was aware of Savile's deviancy, the BBC as a corporate entity was not aware. Although this dividing line might seem arbitrary, I think it reasonable to say that if a Head of Department was aware of Savile's deviancy, the BBC was aware. I have also considered whether I should hold that awareness by personnel lower down the management structure should be attributed to the BBC. For example, ought awareness of a programme producer to be so attributable? Although the position of producer might sound senior, my conclusion is that, in the BBC management hierarchy, it is not. A producer would make an important contribution to a particular programme but his or her management responsibilities would be limited to that programme. Producers would be answerable to either an executive producer or a Head of Department. They would certainly be under a duty to report any concerns they had to their

line manager but, if they did not do so, it could not in my view follow that the BBC as a whole was aware of that concern.

22. Slightly more difficult is the position of an executive producer, who is senior to a producer (and is usually the line manager of a number of producers). So also, is the position of an editor, a job title which seems to be limited to news, current affairs and documentary programmes. These positions lie between that of producer and that of Head of Department and seem to me to be on the cusp of attributability. However, I have decided that I should draw the line at Head of Department. I do so because it seems to me that a Head of Department has management responsibility for an identifiable part of the BBC and also has ready access to people who would sit on one of the important management committees such as the Board of Management. I do realise that there is an element of unreality about this decision because, if a Head of Department was aware of Savile's deviancy and deliberately decided to keep that information to himself, the BBC as a body would never have had the opportunity to do anything about the situation. However, arbitrary though it may be, I am saying that, if a Head of Department knew, the BBC, as a whole, knew.
23. I appreciate that the question of BBC knowledge is a central one for the Savile investigation (as well as the Hall investigation) and that it is an issue which attracts controversy. There are those who decided a long time ago that there was no doubt that the BBC, as a corporate entity, knew all about Savile and there are those who readily (and, frequently, publicly) make the jump from awareness (whether of rumours or more) on the part of any BBC employee or freelancer to awareness on the part of BBC senior management and, as a consequence, the BBC itself. But I approach this issue (as I must) as a judge, applying reasoned principles and reaching conclusions on the basis of the evidence I have heard and the inferences which I can properly draw.

24. In reaching my conclusions on who was aware of what, I must distinguish between, on the one hand, awareness in the sense of actual knowledge (such as would arise from observing a sexual act by Savile or by hearing an admission from Savile himself, spoken seriously and not apparently in jest) and, on the other hand, awareness arising as the result of hearing an account from someone which appeared credible (as opposed to mere gossip or rumour) or awareness arising from a realisation or an inference from circumstances. I discount mere gossip or rumour as being, of itself, incapable of giving rise to awareness of misconduct. I will discuss later what the BBC should have done about rumour and gossip.
25. In earlier sections of the Report, I have set out the incidents in which Savile did something sexually inappropriate. I do not propose to repeat that evidence here. Some of those victims were BBC employees and they certainly had actual knowledge of what had happened. Each of those victims was a fairly junior employee, so junior that their actual knowledge could not amount to awareness by the BBC.
26. Some of Savile's victims reported what had happened to BBC staff. For example, C33, whose evidence I summarise in paragraph 14 above, reported what had happened to her to Ted Beston, who was Savile's BBC Radio 1 producer. I deal with the evidence relating to him in some detail at paragraphs 11.61-11.89 of my Report and paragraphs 165-170 of the Summary. In addition to receiving C33's complaint, Mr Beston did, in my view, also know that Savile would have casual sex with teenage girls (and other slightly older women) as and when he could get it. It is more difficult, however, to decide whether Mr Beston actually knew that some of the girls Savile had sex with were under the age of 16. There is some evidence that he knew, although he denies it. In the end, I concluded that I could not say that Mr Beston did know that some of the girls with whom

Savile consorted sexually were underage; he might have known. At the very least, he must have realised, from their appearance, that some of the girls might well be underage. Also, if they were in fact over 16, it would not in some cases be by a very wide margin.

27. I do not think that it ever crossed Mr Beston's mind that he ought to discuss what he knew about Savile with his executive producer and "report" Savile upwards. However, I think he should have done. He should have been concerned about the age of some of the girls Savile consorted with and also about Savile's conduct towards C33. Had he discussed these matters with his executive producer, it must at least be possible that steps would have been taken which would have led to Savile leaving the BBC. Instead, he kept his awareness to himself and, as a result, it cannot be said that the BBC as a corporate body was aware of what he knew.
28. Unfortunately I have not been able to identify all of the other members of BBC staff who received complaints from Savile's victims. I have already mentioned the man with the clipboard (see paragraph 12 above) and the man with the earphones (see paragraph 13 above). They received credible and immediate reports from teenage girls who alleged that Savile had touched them sexually without their consent on the set of *Top of the Pops*. Regardless of their age, this was unlawful conduct and should have been reported. These men were floor staff; they were certainly not in management. They should have passed the report upwards but my conclusion is that they did not. The BBC as an institution was not aware of these matters.
29. C51's supervisor also received a credible and immediate complaint about a sexual assault on C51. As a supervisor he should have passed the report to his manager but he did not; instead he told C51 to keep her mouth shut. Senior management did not hear of that incident.

30. I have mentioned the sound supervisor and sound manager to whom A6 spoke about his trainee's experience (see paragraph 8 above). I do not know whether the trainee himself was prepared to make a complaint but those members of staff were certainly aware that A6 had a concern about Savile's alleged approach to the trainee. It was clear that, if anything had happened, it was not with the trainee's consent and would have been unlawful, even if (which is not clear) the trainee was old enough to consent. It seems to me that those members of staff ought to have reported upwards the fact that A6 had expressed concern about Savile's actions even if the trainee had refused to make a formal complaint. It appears that this did not happen and that senior management did not become aware of this concern.
31. There are other members of staff who were aware of what was, at the very least, inappropriate sexual conduct. I have in mind, for example, C13's supervisor (see paragraph 5.61 of my Report), who showed no surprise when told that Savile had touched her breasts and even suggested that it would have been more surprising if Savile had not tried to touch her. Of course, by the standards of today, that supervisor ought to have reported the complaint upwards and ought to have advised C13 to consider making a report to the police. Given the culture of the time, within and outside the BBC, I do not find it surprising that that incident was not reported upwards. I am quite satisfied that that report did not reach anyone in senior management.
32. Who else was aware of what Savile did and of what were they aware? In the 1970s, Canon Colin Semper (Reverend Colin Semper as he was known at the time) worked as a producer of *Speakeasy*. The evidence relating to him is covered in more detail at paragraphs 11.113 to 11.126 of my Report and paragraphs 174 to 179 of the Summary. In the early 1970s, he helped Savile to write *God'll fix It* which was first published in 1979. Canon Semper



was promoted a number of times within the Religious Broadcasting Department but was not, at any point, Head of Department. He became Head of Religious Programmes Radio in 1979. I accept that Canon Semper did not “know” that Savile had sex with underage girls in the sense of ever seeing it happen, but he clearly did “think” that Savile had casual sex with a lot of girls, some of whom might have been underage. Canon Semper did not make any report to his managers. I have concluded that he ought to have discussed his concerns with a manager. I have explained at paragraph 21 above why I do not consider that awareness on the part of a producer should be attributed to the BBC as a corporate body. I conclude therefore that the BBC was not aware of what Canon Semper was aware. The fact that Canon Semper later became Head of Religious Programmes does not alter the position. This is for two reasons. First, Canon Semper never became a Head of Department. Second, by the time he was promoted to Head of Religious Programmes, Savile had ceased to work on *Speakeasy* and Canon Semper had no responsibility for him. I think it would be wrong to attribute Canon Semper’s past awareness of Savile’s conduct, never shared with anyone, to the BBC as a corporate body.

33. In 2001, Louis Theroux became aware of a credible allegation that, in the late 1960s or early 1970s, Savile had had intercourse with a 15 year old girl. It is clear that Mr Theroux’s meeting with the woman in question (who was, by then, in her 40s), had been on a strictly confidential basis and, it appears, subject to the normal journalistic convention that her confidentiality should be protected at all costs. This meant that the information could not be reported without her express permission, which was not forthcoming. Mr Theroux spoke to David Mortimer, who was at executive producer level in the BBC. Neither man thought it right to report this information either to the police or within the BBC. While the information was clearly serious, it appears that the woman in

question had approached Mr Theroux because she wanted to correct the impression given by Savile in the *When Louis Met Jimmy* documentary that he had never had a girlfriend; and Mr Theroux saw the information in that way. In the circumstances, it does not appear to me that either Mr Theroux or Mr Mortimer should be criticised in any way for their responses to the information they received.

34. In 2006, Mark Lawson saw Savile assault C23, who was working on *Front Row*. Savile was being interviewed for that programme after taking part in the very last *Top of the Pops* programme. Afterwards, Mr Lawson and C23 mentioned that Savile had behaved in a lecherous way to John Goudie, the Editor of *Front Row*, although not as a formal complaint. In any event, C23 did not wish to make a complaint; she regarded the incident as unpleasant but thought that it was really a case of an old man acting in a clumsy, outdated and inappropriate manner. Savile was almost 80 at the time. In the circumstances, I think that both Mr Lawson and Mr Goudie acted entirely reasonably and I do not criticise either of them in any way for the fact that this incident was not taken any further.
35. There were a number of incidents which I have described at paragraph 5.366 of my Report where members of staff saw or became aware of strange or unusual behaviour by Savile. I have in mind such people as Richard Broke, Bob Langley, Jonathan Bennett, A9, Ann Mann and David Nicolson. These were not reported upwards to anyone senior, which I think was understandable as none of the incidents involved actual sexual misconduct.
36. Finally, as mentioned above at paragraphs 15-17, Mr Hampton reported Savile disappearing with a young girl from the *Top of the Pops* studio on two separate occasions, respectively to the show's presenter and to Mr Nash (the producer of that night's show). Neither of those incidents involved actual sexual misconduct. They

were examples of unusual behaviour which might be of concern. I therefore could not conclude that either the presenter or the producer was aware of inappropriate sexual conduct by Savile.

37. My conclusion is that a number of BBC staff were aware of specific complaints about Savile's conduct and in two cases were aware of his sexual interest in teenage girls, some of whom might have been underage. All of these people ought to have reported their awareness to their line managers or to someone in a more senior position. None of them did so. The result is that I must conclude that there is no evidence that any senior member of staff (of Head of Department status or above) was aware of Savile's conduct. It follows that I have found no evidence that the BBC as a corporate body was aware of Savile's conduct.
38. I understand that my conclusion on this issue may prompt comment based, perhaps, on previous media reports that the BBC "knew" about Savile. I have explained, in Chapter 8, why I conclude that, for various reasons, some of those media reports were misleading. In summary, my conclusion is that certain junior and middle-ranking individuals were aware of Savile's inappropriate sexual conduct in connection with his work for the BBC. However, I have found no evidence that the BBC, as a body corporate, was aware of Savile's inappropriate sexual conduct in connection with his work for the BBC.

***To what extent ought BBC personnel to have been aware of inappropriate sexual conduct by Savile in connection with his work for the BBC?***

39. I interpret this question as asking me to what extent awareness of inappropriate sexual conduct by Savile in connection with his work for the BBC should have come to the attention of more senior BBC personnel thus providing an opportunity for that conduct to be addressed. In short, were there failings in the BBC possibly of a

cultural nature which prevented people with sufficient seniority to take action ever being alerted to the existence of a problem?

40. I have already enumerated the occasions on which a junior or middle-ranking member of BBC staff who became aware of a complaint or concern failed to report it upwards to a level where action could be taken. So the short answer to the question is that, yes, there were occasions when senior BBC staff did not find out about things which they ought to have found out about. No senior manager ever found out about any specific complaint relating to Savile's inappropriate sexual conduct in connection with his work for the BBC. If any or all of those members of staff had reported what they knew upwards to a more senior level, where action could have been taken, it is possible that Savile would have been exposed.
41. Why was it that they did not report what they knew upwards? In most of those cases I have not been able to find out why; I have not been able to identify or question them. The exceptions are Ted Beston (I think that he would never have thought of passing on what he knew) and Canon Semper who was concerned but did not report his concerns because he did not then regard the conduct of which he was aware as being as serious as he now knows it is. Also, he thought (wrongly) that his managers were also aware of Savile's conduct and that it was not up to him to report it.
42. In addition, I have the impression that the reason why some of the people who were aware did not report upwards what they had learned was that they personally thought that such conduct was not seriously wrong and that people who complained were making a fuss. Examples are the two men, one with the clipboard and one with earphones, on *Top of the Pops* (see paragraphs 12 and 13 above). Those attitudes were not unknown in British society in the late 1960s and 1970s. It appears that they were not uncommon in

the BBC, although I am not for a moment saying that they were universally held there.

43. My conclusion is, however, that in addition to the personal views of some individuals who thought that sexual conduct (of the kind complained of say by B8 and C16) was not serious, there were cultural factors at work within the BBC which militated against the reporting upwards of sexual complaints or concerns, particularly when they related to a member of the Talent such as Savile. I will come to those cultural factors in a moment but I wish first to deal with the question of rumours and what should be done about them. I also wish to discuss a specific example of a lost opportunity to discover things about Savile which could and would have been discovered if there had been greater concern than there was about child protection and greater diligence in pursuing worrying rumours.
44. As I recorded in the main body of my Report, quite a number of people in the BBC (and in the music industry and in Fleet Street) heard rumours about Savile. In the main, these were rumours about his interest in teenage girls. Of course they were not heard by everyone in the BBC. Ought the people who did hear them to have reported what they had heard to someone in authority? It is clear that, in general, this did not happen. Perhaps the main reason for this was that the people who heard a rumour often assumed that, if they had heard it, so had everyone else. So, it was not up to them to take any action; it was a matter for someone more senior. I do not find those attitudes surprising and do not consider that they warrant criticism. The trouble was that the more senior people would not necessarily know of the rumours; as one would expect, more senior people do not seem to have had the same exposure to gossip and rumour as those in less senior positions. The BBC is a hierarchical organisation and, as a general rule, I think people tended to socialise with colleagues at their own level in the hierarchy. In any event, it is difficult to know what action ought

to be taken in respect of a man about whom one hears rumours of inappropriate or even unlawful conduct. One cannot report rumours to the police; nor can one take disciplinary action as an employer. One might well say that, if a disturbing rumour comes to the ears of a senior manager, it should be investigated. But one must also bear in mind that, where the rumour relates to someone with the reputation of being a great benefactor, tireless fundraiser and a friend of the great and the good, there will be an understandable tendency to discount the rumour as being untrue.

45. There was one occasion of which I know when a senior manager heard disturbing rumours about Savile. In 1973, Douglas Muggeridge, the Controller of Radio 1 and 2 heard rumours about Savile's sexual impropriety. He set in train two lines of inquiry: see paragraphs 11.14 onwards and 11.34 onwards in the Report. The first line of enquiry led to a meeting between Savile, Derek Chinnery, then Head of Programmes for Radio 1, and Doreen Davies, an executive producer. Savile was asked whether there was any truth in the rumours; he said there was not and it appears that Mr Chinnery and Ms Davies believed him. The second line entailed enquiries with the press through Rodney Collins, a BBC Radio publicity officer. He learned that the press had heard rumours too but had no hard evidence. It appears that Mr Muggeridge was reassured and no further enquiries were made.
46. I have not been able to interview Mr Muggeridge who died many years ago. However, it appears to me that the main concern which prompted his enquiries was the risk of damage to the BBC's reputation, rather than the welfare of any girls who might be sexually involved with Savile. It seems likely that, as a result of his enquiries, he believed the rumours to be untrue. Even so, I am surprised that he should have closed the book quite as completely as he appears to have done. I would have expected him to have some lingering anxiety about the Savile rumours and their potential

for damage to the BBC's reputation. As a prudent manager, I would have expected him to retain some concerns, share them with other senior colleagues within the BBC and keep a watching eye and a listening ear on Savile within BBC Radio. This could have been done through members of his staff.

47. In my view, had discreet enquiries of BBC Radio staff been made, a number would have come forward with information which would at least have given significant cause for concern about Savile. In particular, if enquiries had been made of Canon Colin Semper and Canon David Winter, both of whom worked as co-producers on *Speakeasy* in the Religious Broadcasting Department, concerns about Savile would, I think, have been expressed. Without having had the opportunity to speak to Mr Muggeridge, I do not criticise him personally for his approach. But it is unfortunate that he did not retain his concerns and share them because, had he done so and particularly if those concerns had been passed to television, it seems likely that information would have come to light which would have taken the level of concern to the point where the BBC would have had to consider dispensing with Savile's services.

***Did the culture and practices within the BBC during the years of Savile's employment enable Savile's inappropriate sexual conduct to continue unchecked?***

48. I will deal first with those cultural and practical issues which, in my view, allowed inappropriate sexual behaviour to continue unchecked and then will deal separately with those issues which related specifically to the abuse of young people under the age of consent.

*The Culture of Not Complaining*

49. First and most important there was, during the period covered by the Savile investigation, a culture within the BBC which made it

difficult to complain or to say anything to management which might 'rock the boat'. There were several facets to this culture.

50. One was that complaining was often seen as being damaging to the interests of the complainant. While it is important to say that the sense of insecurity which inhibits staff from whistle-blowing is a widespread, longstanding and intractable problem, there was clear evidence specifically relating to the BBC. There was evidence that people who were contemplating making a complaint decided or were persuaded not to do so because it would damage their careers. I was particularly saddened by the fact that a few witnesses from the BBC who gave evidence to the Review asked for an assurance that their names would not be published in my Report before they were willing to say anything even mildly critical of the BBC. The reason appeared to be that they feared some form of reprisal.
  
51. I was told that an atmosphere of fear still exists today in the BBC possibly because obtaining work in the BBC is highly competitive and many people no longer have the security of an employment contract. My concern in this regard was shared by the Report of the BBC's *Respect At Work Review* (published in May 2013) which examined the culture and practices of the BBC in recent years. That report mentioned fear of reprisal, fear of losing your job, fear of being known as a troublemaker and fear of not being promoted as reasons why complaints might not be made. Some members of staff tried to report complaints or raise concerns of a sexual nature through the BBC's Personnel department, as it was then known. These reports did not relate to Savile. The evidence was that such reports were often not properly dealt with during the 1970s, 1980s and even in the 1990s. Sometimes, the complainant was told that it was not in her best interests to pursue the complaint. Sometimes it was implied that the complainant's own attitude was the problem. I have not been asked to investigate the Human Resources



Department since the Savile years, but I do note that the BBC's *Respect at Work Review* stated that there was a common perception that the Human Resources department "*worked for management*" and did not provide support for employees who wanted to make a complaint or raise a concern. Unfortunately, that finding resonates with my findings in relation to the Savile period.

52. A further aspect to the culture of not complaining was the strong sense of loyalty that BBC staff felt towards the programme on which they were working. There was a sense of pride in the programme, a strong desire that it should succeed, a strong sense of competitiveness with other programmes and a strong disincentive to do anything which might compromise that success.
53. The strong sense of loyalty to a programme could hinder the sharing of information or concerns. For example, as I explain at paragraph 10.98 of my Report, in the 1980s, there grew up in the production team on *Jim'll Fix It* a general sense of unease about Savile in relation to sexual matters. It is not clear if that was raised even with the show's producer, let alone with anyone more senior.

#### *The Culture of Not Complaining about the Talent*

54. As I have said, there was a culture of not complaining about anything. The culture of not complaining about a member of the Talent was even stronger. Members of the Talent, such as Savile, were to a real degree, protected from complaint. The first reason for this is because of a deference or even adulation which was, and still can be, accorded to celebrity in our society. The second reason was because of the attitude within the BBC towards the Talent. The evidence I heard suggested that the Talent was treated with kid gloves and rarely challenged. An example of this is the attitude of C51's supervisor when he was told that Savile had sexually assaulted C51 (see paragraphs 5.254-5.255 of my Report). His immediate reply was "*Keep your mouth shut, he is a VIP*".

55. Peter Scott-Morgan (who undertook consultancy work for the BBC in 2003, some years after Savile had stopped working regularly for the BBC) used an expression which I think encapsulated the general attitude towards the Talent. He said that they were “*more valuable than the values*”. By this he meant that a member of the Talent could be so influential at the BBC or so important to the success of a programme that he or she could get away with conduct which flew in the face of the values of the BBC. Managers would not challenge members of the Talent. There was a feeling of reverence for them and a fear that, if a star were crossed, he or she might leave the BBC. Alan Hart, who became Controller of BBC One in 1981, said that he was “*quite sure that [the BBC] would be prepared to overlook certain things for fear of losing talent*”.

#### *The Lack of Any Suitable Route for the Making of Complaints*

56. The management structure of the BBC did not facilitate the making of complaints or the raising of concerns. The BBC was and is hierarchical. Management practice in the BBC entailed an expectation that managers (and others) who needed advice or a decision would refer the issue upwards to their immediate line manager and not by any other route. I do not criticise the BBC for its pyramidal structure, but it appears that many members of staff felt that the hierarchy was over-respectful and inhibited the free exchange of views. This could cause reluctance to take a complaint or concern to the next level in the hierarchy, usually the immediate line manager. This reluctance might arise for several reasons, some of which I have already mentioned.
57. Many members of staff felt that complaining or raising any concern through a line manager was not a suitable means of complaining, particularly in relation to sexual harassment. As a result, a number felt that there was “*no clear channel*” for reporting inappropriate behaviour. Also some staff said that they would be reluctant to raise a concern, say for example about a member of the Talent,

with their line manager because they would assume that those more senior to them would know about it and they did not want to be seen to be questioning those above them in the hierarchy.

58. From the findings of the *Respect at Work Review*, it seemed that little had changed in the culture of not complaining since the 1970s, 1980s and 1990s. However, the more recent report of GoodCorporation and information which the BBC has recently provided to the Review suggests that changes in this culture are now being made. The GoodCorporation report says that the BBC has put in place a whistleblowing policy that provides a channel for anyone inside the Corporation to raise a serious concern, which ensures that it will be investigated impartially and will be brought to the attention of senior management. According to GoodCorporation, there is now a clear message from senior management encouraging employees to raise their concerns. The large majority of those interviewed had said that they would feel confident to do so.
  
59. GoodCorporation also considered that the complaint investigation process was carried out in a genuinely impartial way and was properly independent of day to day management. The identity of the complainant was properly kept confidential. An audit of individuals who had raised complaints or concerns through the new official whistleblowing channel revealed no cases where the complainant had suffered a detriment. The problem of giving special treatment to the Talent had been recognised and was being addressed. However, the report disclosed that there was quite widespread ignorance among staff about the new arrangements with the result that some concerns were still being raised with line managers. Not all had satisfactory outcomes. In addition, GoodCorporation was not satisfied that the new arrangements had been properly extended to temporary staff and contractors. In short, although, according to GoodCorporation, much progress has

been made and there is evidence of genuine commitment by the BBC, there remains work to be done.

*The Culture of Separation and the Lack of Cross-dissemination about Concerns*

60. A further reason why information was not reported upwards as it should have been was that, at the relevant time, there was a clear separation between various parts of the BBC, including between Television and Radio. As one witness told me, BBC Radio and Television had *“two completely separate cultures”* and *“two completely separate groups of people”* and it was a case of *“never the twain shall meet”*. This separation led to what was described as *“the silo mentality”*. When Lord Birt arrived at the BBC in 1987, he found it to be *“highly baronial”* and that some parts of television were *“anarchical”*. Dame Esther Rantzen described the BBC as *“a set of private armies”* and added that *“they don’t necessarily like each other.”* When Greg Dyke came to the BBC as Director-General in 2000, he put in place an initiative called *“One BBC”* which was an attempt to make the BBC pull together – and, as he put it to me, *“to stop the people in Newsnight thinking the people in Panorama were the enemy and vice versa”*. A number of witnesses expressed regret that when Mr Dyke left his post in 2004, his attempts to bring about change were truncated.
  
61. This sense of separation could mean that a concern which arose in one part of the BBC would not be transmitted to or discussed with another part. For example, in 1973, Douglas Muggerridge does not appear to have shared his concern about Savile with anyone in Television. I accept that, if an issue was considered by the Board of Management, it would be known of by senior management across the BBC. For example, when concerns arose about possible misconduct at *Top of the Pops*, there was some discussion at a meeting of the Board of Management. Soon afterwards, there was discussion about this kind of issue at the Management Director

Radio's weekly meetings. But if an issue was not raised at such a meeting, its chances of going across the BBC were slight.

62. At a lower level, there could be a reluctance to discuss a problem which arose in one department with personnel in another. This seems to have been attributable to the sense of competitiveness which prevailed between programme making departments.
63. Even within the same programme, there could be difficulties of communication in relation to complaints. Staff working on a programme would not necessarily have the same line manager. Staff working on the production team would be part of a line of management which ran through the producer, maybe to an executive producer and from there to the head of department. Other staff would have a different management line – for example, the floor manager would not report to the programme producer but to his or her own line manager in the Studio Management Department. That was because the provision of floor management was a central service provided to a programme. Cameramen, sound engineers and audience supervisors had similar separate management structures. This separation seems to me to have the potential for preventing anyone in management from seeing the bigger picture.

#### *The Macho Culture*

64. Another reason why complaints or concerns of a sexual nature might not have been passed up the BBC as they should have been related to the 'macho culture' which some witnesses said was present in some (but not all) departments of the BBC. Particular complaint was made about the behaviour and attitudes of technical staff (who were almost entirely male) and of management in Radio 1 and Television's Light Entertainment Department, where there very few women in senior positions. I have the impression that sexual harassment was more common in the Light Entertainment Department and BBC Radio 1 (the areas where Savile worked)

than in many other parts of the BBC. Women found it difficult to report sexual harassment. Generally, the attitude of the male managers was thought to be unsympathetic and, of course, there were very few female managers. I was told that management in the programme-making departments usually had a technical background. No doubt that background had its advantages when it came to understanding the business of making programmes. I doubt, however, that such a pool necessarily provided the best management material. It does not appear that there was any management training in respect of such matters as diversity, dealing with complaints or in respect of sexual harassment generally. I accept that it was not common in industry generally for management training to be offered on such topics until the 1990s.

*Lack of a Coordinated Approach to the Investigation of Complaints or Concerns*

65. One of the cultural or practical weaknesses which may well have contributed to a failure to check Savile's sexual misconduct was the BBC's method of investigation. Although the BBC had an Investigations Department, which may have been capable of conducting a thorough investigation, not all investigations were referred to that department. Indeed, I heard of several which were dealt with within the department in which they arose. Where the concern was of a sexual nature, the practice appears to have been merely to ask the person accused whether the allegation was true and, if it was denied, to accept the denial and say that nothing more could be done. There was no attempt to collect evidence which might support the complaint or even to provide general background to it. I cite as examples of this, the way in which the Light Entertainment Department investigated a sexual misconduct allegation against a celebrity in 1971 (see paragraph 9.50 onwards) and the way in which Derek Chinnery investigated rumours about Savile which concerned Mr Muggeridge in 1973 (from paragraph 11.14 of my Report). A further example may be found in the way in

which the BBC investigated allegations against Harry Goodwin, the stills photographer on *Top of the Pops* (from paragraph 9.45 of my Report).

### ***Cultural Factors Relating to Underage Victims***

66. Before considering cultural and practical issues within the BBC of specific relevance to the abuse of those under the age of consent, I should make it clear that I do not criticise the BBC for the fact that, during the period between the 1960s and the 1990s, child protection was very low on its radar, no clear policies or procedures existed and such matters were generally not discussed. The position in the BBC simply reflected the situation in many if not most organisations at that time. I accept that there is evidence that the BBC of today takes child protection very seriously. The report of GoodCorporation shows how much has changed, although some work remains to be done.
67. In one respect, the BBC of the 1980s was ahead of the times. It played an important role in the development of the public awareness of child abuse in the mid-1980s through the programme *Childwatch* which was devised and presented by Dame Esther Rantzen. At the time, the initial focus was on the recognition of abuse in the home and it was not until later that consideration was given to the possibility that there could be child abuse risks even within the BBC itself. Save for one exceptional factor which I address below, it is not surprising that senior managers in the BBC during the relevant period never applied their minds to the possibility that a disc jockey presenter might use his celebrity and position at the BBC to attract and groom those under the age of consent for sex. To modern ears, this might sound uncaring, but I do not think that it is surprising.
68. The exceptional factor relates to the events of 1969 and 1971 when the BBC received a number of wake-up calls about the risks to which teenage girls were exposed when attending *Top of the Pops*.

In Chapter 9 I have described the circumstances which provided these wake-up calls. For example, the *News of the World* made allegations about the taking of pornographic pictures of young girls and the picking-up of girls under 16 by male members of staff on the programme. At the same time, the BBC was facing separate allegations that various BBC producers and other staff had received money, gifts and services (including sexual services) in return for playing particular records, thereby assisting their entry into and ascent up the charts.

69. The BBC's investigations into these different allegations showed, in my view, where its real concern lay; it lay with the allegations of corruption. The BBC's investigations into the possibility that young girls attending *Top of the Pops* were at risk of moral danger did not evince any real concern for the welfare of the young audience. The impression I have is that the BBC regarded these girls as something of a nuisance. Board of Management minutes for the relevant time reveal a limited focus on these issues. It appears that the BBC was content with the decision to raise the admission age from 15 to 16. That measure did little if anything to tackle the gravamen of the concerns raised, particularly as the BBC well knew that it was virtually impossible to police the age limit. In any event, even if the audience was over 16, it does not seem to me to be satisfactory for the BBC to permit unsupervised contact between teenagers and older men in the testosterone laden atmosphere that prevailed in the *Top of the Pops* studio.
70. By comparison, the BBC prompted a much more in-depth investigation into corruption allegations than into the allegations relating to *Top of the Pops*. I think that, for the BBC, allegations of bribery, corruption and rigging of popular music were much more serious than allegations that they were failing in their duties of child protection.



71. A similar attitude existed in Radio 1. As I explain from paragraph 11.2 onwards of my Report, the issues raised on *Top of the Pops* were also considered within Radio 1 and it is clear, in particular from the minutes of a meeting held in 1971 and chaired by the Managing Director (Radio), that the management of Radio 1 was aware of the dangers of bringing together disc jockeys and young girls in circumstances in which assignations of a sexual nature might be made. Although the possibility that disc jockeys might abuse their position is recognised, the minutes I have seen demonstrate what, to my mind, is a most unfortunate attitude towards the young girls: they are regarded as “unbalanced” and not as merely young and in need of protection.
72. In summary, while I do not criticise the BBC for a lack of general focus in the organisation on the well-being and protection of children at the relevant time, I do criticise its response and attitude to such issues when they arose. The BBC appears to have been much more concerned about its reputation and the possibility of adverse comment in the media than in actually focussing on the need to protect vulnerable young audiences.

### ***My Recommendations***

73. It is clear from the Reports of the Savile and Hall investigations that, over a long period of time, both men engaged in inappropriate sexual conduct in connection with their work for the BBC and took advantage of their association with the BBC to further their contacts with young people for sexual purposes. Much has been written publicly about the BBC and its awareness of what Savile and Hall were doing. Some of what has been written has been ill-informed and wrong; some of it has been accurate. I hope that my Report and Dame Linda Dobbs’s Report will be accepted as authoritative accounts of the activities of both men in connection with their work for the BBC. The delivery of these Reports presents an opportunity for the BBC to take steps to ensure that history cannot repeat itself.

74. The events which Dame Linda and I have described took place many years ago. However, the BBC must resist the temptation to treat what happened then as being of limited relevance to today. It clearly is not and I shall seek to explain the ways in which our findings are important to today's BBC.
75. Primary responsibility for the commission of acts of inappropriate sexual conduct in connection with their work for the BBC lies with Savile and Hall. However, as Dame Linda and I have explained, there are a number of cultural factors and systems failures which were the responsibility of the BBC and which, in our view, contributed to the failure to detect this misconduct and consequently contributed to its continuance. Had those factors and failures not existed or had they been addressed and resolved, it is possible (but not certain) that the misconduct of either or both men would not have happened or would have been curtailed. In considering the lessons to be learned by the BBC from Savile and Hall, I therefore focus on those factors and failures which, if addressed, might have prevented or curtailed their activities.
76. Before I consider specific points, I wish to make some general observations. Savile and Hall make very sorry reading for the BBC. Although the situation relating to Hall in Manchester is in some important respects different from the situation affecting Savile in London, there are some common factors. The main difference between Dame Linda's and my conclusions is that Dame Linda has made specific findings that members of management in Manchester were aware of Hall's activities whereas I have found no evidence that senior individuals in London were aware of Savile's.
77. Dame Linda found that Mr Colley (Regional Television Manager, North West) was aware (without direct personal knowledge) of Hall's past inappropriate sexual conduct on BBC premises and, indeed, that he expressly warned Hall against similar conduct in the future. She also found that, because he had a specific reason to

ensure that a watch was kept on Hall, Mr Colley ought to have been aware of what Hall later did on BBC premises. Dame Linda also found that Mr German (News Editor, North West) was most probably aware or should have been aware. There was no precise equivalent to Mr Colley or Mr German in London; there were no senior individuals who knew about Savile's interest in sex in the way that Mr Colley and Mr German knew about Hall's. It seems to me that that is probably because there were no senior individuals in London who had day-to-day contact with Savile as Mr Colley and Mr German (who were part of a very much smaller centrally based Manchester management team) did with Hall. My criticisms of senior management in London relate to their failure to be more concerned about Savile's reputation and to have realised that he was not suitable for the work he was doing for the BBC.

78. More important for present purposes is that both Dame Linda and I have identified some serious failings in the BBC's culture and its systems of communication, management and investigation. We have also identified a number of cultural factors which militated against the discovery of sexual misconduct or inappropriate sexual conduct which were not specific to the BBC but were general in society.
79. I will deal first with the factors which were general in society during the material period. They were, first, a failure to see sexual abuse of the young as a significant major problem. Regrettably, as a society, we are still discovering the extent to which the young can be vulnerable to grooming and sexual exploitation. Consequent upon the failure to understand the extent of the problem of sexual abuse of the young was a common sense of disbelief when such allegations were made. As a result, when complaints were made to persons in authority, too often the complaints were disbelieved, disregarded or covered up. Children were not protected as they should have been.

80. Second, in addition to the failure to recognise the abuse of young children, there was also a failure in society to recognise the need to protect young people around the age of consent from exploitation by older men. Society had had to accept that girls of 15 sometimes would have intercourse and could not effectively be stopped but it seems that, at least in some sectors of society, that was taken to mean that the age of consent was not important; if the girl was willing, the fact that she was under the age at which she could consent was not of great importance. Moreover, there seems to have been a sense that, once a girl had reached the age of 16, anything went. There was a failure to recognise the seriousness of the harm which could be done to young people who might (albeit lawfully and willingly) be drawn into casual sexual contact with older men who were abusing the power given to them by their age or position. These factors, which were general in society, were not the responsibility of the BBC. They are important because they form the background to what happened. The people within the BBC who had responsibility for dealing with concerns about sexual misconduct were living within and must have been affected by those cultural features of our society.
81. Further, there were also a number of employment or business practices and internal cultural failings in relation to which I am critical of the BBC. I have to acknowledge the fact that, even in relation to these failings, the point can legitimately be made that they were, at the time, probably common throughout business, industry and the professions. For example, during the relevant years, the BBC was a place of sexual discrimination and sexual harassment and there was a failure on the part of management to take such problems seriously. The BBC was far from the only place where such problems occurred. However, as I say above, these are issues on which I do criticise the BBC. Had these failures been addressed at the time, it is possible that, at best, Savile would not have behaved as he did or, at least, his activities would have been

curtailed. In this part of my Report, I do not need to do more than to list these factors, although I will, in each case, identify where the issue is dealt with in more detail in my Report. The failings are:-

- The lack of an effective complaints process (paragraphs 2.96 to 2.108 of my Report);
- The need for stronger lateral relationships across the BBC encouraging the sharing of information (paragraphs 2.42 to 2.56 of my Report);
- The lack of an effective investigations process (for example, paragraphs 9.61 to 9.65 and 9.74-9.75 of my Report);
- The need for stronger audience controls and protection (for example, paragraphs 9.12-9.14 and 9.23 (in relation to *Top of the Pops*) and 10.26-10.28 (in relation to *Jim'll Fix It*); and
- The need for an effective human resources department providing proper support to employees as well as the employer (paragraphs 2.99 to 2.108 and 2.126 of my Report).

82. In the ordinary course of events, after Dame Linda and I had reached our conclusions about the unlawful and inappropriate conduct which had occurred and about why those things had not been discovered earlier, I would have expected to make detailed recommendations about the steps that needed to be taken to ensure that any repetition could be avoided in future. However, in this case, it does not seem to me to be sensible or practicable to

attempt to do so. The events and shortcomings I have described occurred many years ago. They occurred against a particular social background. Much has changed since then. First, social attitudes have changed greatly. For example, there is universal awareness of the duty of any organisation involved with young people to protect them from harm. Second, based upon my reading of the report of GoodCorporation and the *Respect at Work Review*, the BBC has changed and its attitudes have changed. Its procedures have developed. An obvious example of change is that the BBC now has a satisfactory child protection policy. Employment practices have also changed. For example, the BBC, like all large employers, has grievance procedures, whistle-blowing policies and mechanisms by which complaints and concerns can be raised. It seems reasonable for me to assume that many things have changed within the BBC since the period about which I have written.

83. As a result, I propose to make one overarching recommendation. It seems to me that the BBC needs to demonstrate to the public that it has taken the current criticisms seriously and has made, or is making, such changes as are necessary and appropriate to ensure that these terrible events cannot occur again. By current criticisms I mean those made in the Savile and Hall Reports and the Report of the *Respect at Work Review*. My recommendation is that within, say six months of this report, the BBC should set out its official response to all the reports and should explain what its current rules, policies and procedures are in respect of each of the areas which have been open to criticism and demonstrate that these apply current best practice.
84. Having appropriate policies is only part of the answer. In addition to publishing and explaining its policies, the BBC should, in my view, commission an independent audit of the operation of those rules, policies and procedures. It should set out the timeframe in which

each of these areas will be subject to audit, how the audit will be undertaken and should confirm that the results of each audit will be made public. Further, it should undertake now to make any changes to procedures recommended by those audits to ensure that it maintains best practice in these extremely important areas.

85. For the avoidance of doubt, the issues which should be dealt with in this way include the protection of children and young people, complaints and whistle-blowing procedures and the procedures for investigating complaints whether internal or external. Examining these issues will also entail close examination of the operation of the Human Resources function. In addition, a commitment from the very top of the organisation to the principles of good practice in all these areas must be demonstrated.
86. In addition to undertaking to audit its practices in respect of these specific issues, I consider that the BBC ought to undergo a period of self-examination in respect of a number of other issues. These are matters to which I have drawn attention which I think have contributed to the BBC's failure to detect Savile and Hall but which I cannot say **must** be changed in any particular ways. These matters must be carefully considered at a high level.
87. These issues are, first, the lack of cohesion within the BBC. I have described the poor lateral communications between parts of the BBC, the sense of superiority of one part over another and the existence of competing fiefdoms. I acknowledge that competition may stimulate artistic excellence but my impression is that, at the levels I heard of, it is counterproductive. Greg Dyke recognised these problems and tried to tackle them under his "One BBC" project. The evidence I heard was that, after he left in 2004, the project was abandoned. I think that it or something like it should be reconsidered. My own view is that there should be commitment, at the highest level, to the principle that, subject to the needs of

journalistic independence, different departments should work together and share information.

88. Second, the hierarchical nature of management structure should be re-examined. I think that the aim must be a culture in which management is respected but not feared. I was particularly disturbed by the evidence heard by both the *Respect at Work Review* and me about the extent to which staff were and still are afraid to raise complaints or concerns for fear of losing their jobs or the opportunity for promotion or, for freelancers, the fear of not being used again. The commitment of managers to these principles should be tested through appraisal and feedback processes.
89. Third, I think the BBC should examine its attitudes towards 'the Talent'. I have reported that the BBC appeared, at least in the past, to be tolerant of inappropriate conduct by the stars because they were more valuable to the BBC than the BBC's own values. The BBC should leave members of the Talent in no doubt as to the standards of behaviour expected of them. I was also concerned that the attitude of some managers appeared to be that they would turn a blind eye to inappropriate conduct unless there was adverse comment in the press or from the public. I think that the BBC ought always to make its own mind up about what it should do in the light of its own values.

### ***A Final Word***

90. I wish to conclude with three general remarks. The first relates to the BBC; the other two to our society at large.
91. This Report makes sorry reading for the BBC. Both Dame Linda and I have found disturbing things and have not hesitated to expose them. We have also, however, found positive things: the BBC has always been a place of quality and dedication – a place where people were proud and happy to work and were even prepared to



accept unpleasantness because it was so important to them to work for one of the world's leading and most respected media organisations. If the BBC can genuinely learn from this desperate experience, it should be able to face the future with confidence.

92. One of the questions which I have been asked is whether it is possible that a predatory child abuser could be lurking in the BBC even today. My answer is that I do not think there is any organisation that can be completely confident that it does not harbour a child abuser. It must be recognised that child sex abusers can be highly intelligent, articulate and charismatic but manipulative people. Stuart Hall is an example. Savile too was intelligent, charismatic and extremely manipulative, even if not always very articulate. Any organisation could be duped by such an individual. There is an additional factor for an organisation which employs celebrities, such as the BBC. The power of celebrity and the trust we accord it, which show no real sign of diminishing in our society, make detection of a celebrity abuser even more difficult. Until a complaint is made, such people are likely to enjoy the confidence and approval of all those around them.
93. As a society we must do everything we can to ensure that young victims have the confidence to complain at the time (or soon after) they are abused and the confidence to face the criminal justice system. It is clear that the revelations about Savile and Hall have encouraged people, now adult, who have been abused in the past to come forward to give their accounts. We need now to ensure that that message is passed to the younger generation. We need them to complain straightaway if they are abused before the abuser has the chance to abuse again and again. We need also to ensure that the criminal justice system treats them appropriately so that the fear of giving evidence will not deter them.

## **SUMMARY**

**This is a summary of my Report. Fuller analysis and examples supporting my views are found in each chapter of the Report.**

### ***SETTING UP THE REVIEW: THE TERMS OF REFERENCE (CHAPTER 1)***

1. In early October 2012, the country was deeply shocked about revelations that Sir James Savile, the well-known and well-loved television personality and charity fundraiser had in fact been a prolific sex offender. Some of his offences were said to have taken place in connection with his work for the BBC. Later that month, I was invited by the BBC to investigate Savile's sexual misconduct and the BBC's awareness of it. The Review's Terms of Reference (as amended) are that I should:

- receive evidence from those people who allege inappropriate sexual conduct by Jimmy Savile in connection with his work for the BBC, and from others who claim to have raised concerns about Jimmy Savile's activities (whether formally or informally) within the BBC; (PART 1)
- investigate the extent to which BBC personnel were or ought to have been aware of inappropriate sexual conduct by Jimmy Savile in connection with his work for the BBC, and consider whether the culture and practices within the BBC during the years of Jimmy Savile's employment enabled inappropriate sexual abuse to continue unchecked; (PART 2)
- in the light of findings of fact in respect of the above, identify the lessons to be learned from the evidence uncovered by the Review; (PART 3)

- as necessary, take into account the findings of Dame Linda Dobbs in her investigation into the activities of Stuart Hall.
2. Altogether, the Review has been in contact with over 800 people. In the Savile investigation, it has interviewed over 380 witnesses. In the Hall investigation, it has interviewed over 100 witnesses. I think that the volume and content of the evidence is such as to enable me to draw reliable conclusions.

### ***THE BBC – HISTORY, ETHOS AND MANAGEMENT CULTURE (CHAPTER 2)***

3. I begin this chapter with a brief history of the BBC and a description of its corporate and management structures. I also discuss BBC values and objectives – what the BBC stands for.
4. In discussing how the BBC operated, I have concentrated my attention on the departments in which Savile regularly worked, namely the Light Entertainment Department in television and Radio 1. I have also focussed my attention on the period in the 1970s and 1980s when Savile frequently worked at the BBC.
5. As I understand it, BBC management structure was and is intended to work on the basis that Heads of Department are expected to run their own departments without close supervision from above. When a manager or producer is in doubt about what to do or feels that a decision is too important to be taken alone, the issue should be ‘referred upwards’ to the immediately senior line manager. However, the ‘refer upwards’ by one rung rule would not work well if a manager decided to keep matters to himself, possibly because the manager wished to retain, consolidate or even expand his power base or if he did not get on well with his line manager. Some witnesses described BBC departments as ‘fiefdoms’ or ‘baronies’ and I have the impression that in the Light Entertainment

Department of the 1970s and 1980s, the managers were strong personalities, wielding their power with confidence.

6. There was almost universal agreement that, during the period under review, there was a marked degree of separation between various parts of the BBC. To begin with, there was complete separation between radio and television and several witnesses also recognised a sense of separation between departments, described to me as 'the silo mentality'. This sense of separation could extend to different entities within the same department and, within a programme-making department, manifested itself as a strong sense of loyalty to an individual programme. An individual's professional reputation and career prospects might well depend upon the success of a particular programme. This sense of loyalty could engender competition between programme teams and protection by a team of its own programme. The programme had to be kept on an even keel, which militated against the willingness of a member of staff to complain or raise concerns about anything untoward which was happening within the programme team.
  
7. An important feature of the culture of the BBC during the period under review was the reluctance of staff to complain or raise concerns. Management culture did not encourage openness in these respects and did not recognise the sense of insecurity which inhibited staff from speaking out. This culture was not unique to the BBC; far from it. In my view, the difficulty experienced by employees wishing to raise a concern is a widespread, longstanding and intractable problem. In the 1970s and 1980s, the BBC had no whistle-blowing policies; I doubt that many organisations had. Many members of staff felt that complaining to a line manager (in accordance with the hierarchical structure of the BBC) was not a suitable means of complaining about a fellow member of staff, particularly in relation to bullying and sexual harassment. Some employees felt that they would be regarded as

trouble makers and that their careers would suffer. Until the 1990s, there was no Human Resources Department in the modern sense at the BBC and I heard several examples of the failure of the Personnel Department (as it was then known) to deal adequately with complaints in the 1970s, the 1980s and even the 1990s. Examples of such cases are set out from paragraph 2.99 of my Report onwards.

8. If it was difficult to make a complaint about another member of staff, it is not hard to imagine how much more difficult it must have been to make a complaint about a member of what the BBC called the 'Talent', such as Savile. The general perception of the witnesses I heard was that the Talent was accorded privileges, treated with kid gloves and very rarely challenged. I have the clear impression that most people in the BBC held the Talent in some awe and treated them deferentially; they appeared to have the ability to influence careers and were themselves untouchable. It would be a brave person indeed who would make a complaint against such a person.
9. I have concluded that, during the Savile years, the culture in the BBC and the BBC's management style did not encourage the reporting of complaints or concerns. Given the hierarchical structure, the impracticability of complaining to anyone other than a line manager and the weakness of the Personnel Department, the only option for a victim of inappropriate behaviour during the Savile years was to put up with it or leave. By and large, they chose to stay because, in many respects, the BBC was a wonderful place to work. Indeed, although many witnesses were critical of BBC management and culture, the overwhelming impression I gained from past and current members of staff was one of a deep affection for and pride in the BBC. Specific examples of relevant comments are at paragraphs 2.63 to 2.69 of my Report.
10. As I state at paragraph 1.15 of my Report, my Terms of Reference had originally included a requirement that the Review should

consider whether the BBC's current child protection policies are fit for purpose. In due course, however, the BBC decided that my Report should not encompass an examination of the current child protection and whistle-blowing policies and practice. The BBC was anxious to examine how that policy and its whistle-blowing policy were working and wished that that work should start before I had completed my report on Parts One and Two of my Terms of Reference. Accordingly, my Terms of Reference were amended on 27 March 2014 and GoodCorporation was instructed to undertake an independent review of the BBC's child protection and whistle-blowing policies and processes.

11. The report of the GoodCorporation Review dated June 2015, suggests that the BBC's efforts to establish good whistleblowing practices are beginning to bear fruit. The report states that there is now a clear message from senior management encouraging employees to raise their concerns. A large majority of those interviewed by the GoodCorporation said that they would be confident to raise a concern with a line manager or with someone else in a position of responsibility. However, awareness of the whistleblowing policy (which provides for a dedicated line of reporting and investigation rather than reporting to line managers) remains extremely low outside the senior management team. This shows that more work needs to be done. The GoodCorporation also made a number of other recommendations and a copy of its report can be downloaded from the BBC's website<sup>1</sup>.

### ***CHANGING ATTITUDES AND SEXUAL MORES (CHAPTER 3)***

12. In Chapter 3 of my Report, I briefly consider changes in sexual mores in British Society in the post-war period through to the 1980s. In essence these changes comprised greater tolerance of some of what would previously have been regarded as

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<sup>1</sup> <http://www.bbc.co.uk/corporate2/insidethebbc/howwework/reports/goodcorporation-review-of-the-bbcs-child-protection-and-whistleblowing-policies>

unacceptable. Young people gained increasing autonomy and greater freedom of sexual behaviour. I discuss the way in which, in the eyes of some, the importance of the age of consent for a female to sexual intercourse (16) appeared to diminish. I mention the development of the cult of celebrity, especially in show business and the popular music industry. There was a perception in some quarters that teenage girls were ready and more than willing to have sex with their pop idols. However, I conclude that, although standards of sexual conduct did change during the 1960s and 1970s, most people in this country still did not think that underage sex was acceptable; nor did they think that it was appropriate for a middle-aged man to have casual sexual relations with a teenage girl, even if she was slightly over the age of consent.

13. I conclude, however, that there was a marked degree of tolerance towards a celebrity such as Savile who made no secret of his pride in a prolific sex life with girls or young women very much younger than himself. I refer to passages from his autobiography *As It Happens*, published in 1974 where Savile made it plain that he liked to have sex with lots of girls not saying how old they were but calling them “dolly birds”. In addition, Savile appears to have cooperated in the production of three articles published in *The Sun* in April 1983 and did not deny their essential accuracy, when asked about them later. In one of these articles, he boasts about how many girls he has sex with on a casual basis. It appears that Savile was confident that these revelations would not damage his public reputation. In general, he seems to have been right, although it appears that the Honours Committee disapproved of this conduct and that the articles contributed to several years’ delay in the award of Savile’s knighthood. This is explained further from paragraph 3.19 of my Report.
14. From paragraph 3.24 onwards, I consider sexual mores in the BBC. A common attitude was that the private lives of staff and artists

were their own affairs. Sexual misconduct would be of particular concern if it were likely to cause a scandal and damage the BBC's reputation. My overall impression is that, although most staff disapproved of casual sexual conduct involving teenage girls, some regarded such conduct as an unavoidable aspect of modern life. I also have the impression that this attitude was unchallenged because there were so few women in senior positions; the dominance of male management created or permitted what has been called a "macho" culture.

15. From paragraph 3.44 of my Report, I consider the prevalence of gender discrimination within the BBC. After promising beginnings in the pre-war and wartime eras, the position of women seems to have deteriorated so that, by 1969, there were very few women in senior grades at the BBC. Only 1% of those in the top grades and only 5% of those in the next most senior grades were women. These figures give a useful picture of the gender mix in senior management at the BBC at the start of the Savile era. I provide more detail on this, as well as specific examples, from paragraph 3.47 of my Report.
16. The impression I have is that sexual harassment of women was common, during the Savile years, in the Light Entertainment Department and BBC Radio 1. Women found it difficult to report sexual harassment and generally the attitude of the male managers was thought to be unsympathetic. I provide more detail on this from paragraph 3.64 of my Report.
17. I consider child protection in the BBC from paragraph 3.81 onwards. It was not until 2004 that the BBC introduced a child protection policy applicable to the whole organisation and, from what I have seen, child protection does not appear to have been at the forefront of the minds of BBC managers in the 1970s or 1980s. This may sound uncaring. However, in the context of the time, when few people were aware of the prevalence of sexual



abuse, these attitudes were common. If it were not for the fact that the BBC received a number of wake-up calls in the early 1970s (which I discuss in detail in Chapter 9) it would not be surprising that individual minds had not been focussed on the risks to young people arising from contact with celebrities or on the possibility that a disc jockey presenter such as Savile might use his celebrity and position at the BBC to attract and groom young girls for sex.

18. I have lost count of the number of witnesses to the Savile investigation who have told me that ‘things were different in those days’. What they were telling me is that attitudes towards sexual behaviour and, in particular, towards some of the sexual behaviour in which Savile indulged, were more tolerant in the 1960s, 1970s and 1980s than the attitudes we have today. To some extent, I accept that this is so. The relevance of this is that, when I consider what staff at the BBC knew about Savile’s sexual activities and attitudes towards sex, I must judge their reactions to that knowledge in the context of the mores of the time.

#### **SAVILE – HIS CAREER AND PERCEPTIONS OF HIM AT THE BBC (CHAPTER 4)**

19. Following some guest appearances in the late 1950s and early 1960s, Savile’s career at the BBC began on 1 January 1964 when he presented the first *Top of the Pops*, broadcast on BBC One from Dickenson Road Studios in Manchester. Savile joined BBC Radio 1 in 1968, the year after the network went on air. His first show was *Savile’s Travels*, which ran until 1977. In 1969, he began to present *Speakeasy* which ran until about 1977.
20. In 1973, Savile began to present a new Saturday early evening television talk and entertainment show on BBC One called *Clunk Click*. This show enjoyed only limited success and was discontinued. *Jim’ll Fix It* was launched in 1975 with Savile as its

presenter. It was hugely successful. It ran until 1994 and brought Savile enormous fame.

21. Savile's radio career also developed. From 1973 to 1978, he presented *The Double Top Ten Show* on BBC Radio 1 on Sunday afternoons and from 1978, he presented *Jimmy Savile's Old Record Club*. Savile left BBC Radio 1 in 1987 and moved to the BBC World Service to present *The Vintage Chart Show*. He stayed there for only two years.
22. Although the programmes I have mentioned were Savile's mainstays, he appeared on many others, including *Juke Box Jury*, *Songs of Praise*, *The Jimmy Savile Show* and a series of public information films promoting the use of seatbelts from which came the tagline 'Clunk Click Every Trip'. He also presented two series of programmes for the BBC in Leeds, *Savile's Yorkshire Travels* in the early 1970s and a discussion programme, *Yorkshire Speakeasy*, in the late 1970s and early 1980s.
23. Savile revelled in his celebrity status. He boasted that *Top of the Pops* brought him "total recognition". If it did, it was *Jim'll Fix It* which brought him almost total public adulation. Broadcast early on Saturday evenings to a family audience, *Jim'll Fix It* sometimes attracted as many as 16.5 million viewers. More than any other programme, *Jim'll Fix It* led to Savile being viewed, as *The Telegraph* wrote after his death, as the "favourite uncle to the nation's children".
24. Savile's role as a regular BBC television presenter ended in 1994 with the demise of *Jim'll Fix it*. He co-presented the final *Top of the Pops* programme on 30 July 2006. The final show ended with Savile turning the lights off in an empty studio.

#### ***Perceptions of Savile at the BBC (Chapter 4)***

25. The Savile investigation interviewed a wide variety of people from the BBC who had worked with or knew Savile. Most of these witnesses had worked in fairly junior roles, as floor assistants, researchers or production assistants. A smaller proportion worked in more senior roles, such as floor managers, directors or producers. A few worked in senior management.
26. Taken as a whole, the picture which emerges is that Savile was not well-liked. The words used most often to describe him were “*weird*” and “*creepy*”. It is no exaggeration to say that he was generally seen as a sleazy, unpleasant, self-important and self-obsessed loner. Other words used to describe him included “*strange*”, “*cold*”, “*peculiar*”, “*predatory*” and “*loathsome*”. Women were particularly unsettled by Savile, some feeling sexually threatened by him.
27. There were of course some who admired him and a few who even liked him. Almost all of these were men. While the men to whom I spoke did not say that they felt sexually threatened by Savile, many found him unpleasant. Male witnesses described Savile as “*creepy*”, “*peculiar*”, “*weird*”, “*cold*” and “*a loner*”.
28. Savile was widely seen as boastful and self-aggrandising. I was told that he frequently mentioned that he had raised £40 million for charity, boasted about the famous people he knew and never tired of telling people how members of the Royal Family or a senior politician would seek his advice. According to him, they saw him as “*an ordinary man of the people*”.
29. Despite his celebrity, many witnesses described Savile as a loner who avoided social contact save in situations over which he had complete control. He was not interested in getting to know members of a production team. He rarely went to BBC parties and seldom went to the BBC Club (most BBC premises had a licensed bar known as the Club). Even someone who worked with Savile for

years, Roger Ordish, the producer of *Clunk Click* and *Jim'll Fix It*, found him secretive and defensive.

30. It must not be thought that, just because Savile was generally not liked at the BBC, that means that he had no friends at all. He plainly did have a circle of loyal friends and relations who appear to have been fond of him despite his notorious meanness.
31. The evidence suggests that, at least while at the BBC, Savile had two personae – one for more senior people to whom he would be respectful, even deferential and one for less senior people to whom he could be quite unpleasant. For example, when a production assistant in Light Entertainment introduced his wife to Savile at an end of series party, Savile remained in his chair and claimed that he stood up for no one. But when Bill Cotton, who was Head of Light Entertainment, walked into the room, Savile leapt from his chair.
32. One feature of Savile's off-screen personality was that he never seemed to stop talking. It was often difficult to understand what he was talking about or to know what was true or false; there was "*this whole miasma of talk*". One witness described him as a performer who continued performing "*as though the act mustn't stop*". Another witness said that talking to Savile was rather like being part of an Edward Lear nonsense rhyme. Savile told this witness that he had created himself; he had realised early on that he had nothing going for him, that he was not well educated and that he needed to create an "*outrageous personality*". One can see that this might explain Savile's image with his unconventional style of dress, strange hair colourings, use of 'bling' jewellery and stylised conversation which was frequently punctuated by sayings like "*now then, now then, how's about that then?*"

#### ***Savile the Presenter (Chapter 4)***

33. Opinion was sharply divided among BBC staff as to Savile's abilities as a presenter. Some, mainly women and mainly in fairly

junior positions, could find nothing good to say about him. They complained of his lack of interest in and genuine commitment to what he was doing. Others, usually men in more senior positions, such as producers, were impressed by Savile's professional skills and the ratings he attracted.

34. There were those who claimed that Savile had no real interest in music; he did the minimum necessary for a programme. Several witnesses noted his lack of interest and involvement in the preparatory work on *Jim'll Fix It*. Again, his approach was to do the minimum. This was in contrast to the impression given to an often adoring public, many of whom thought that Savile was personally involved in making dreams come true. Savile's lack of interest is to be contrasted with the interest, enthusiasm, pride and pleasure shared by members of the *Jim'll Fix It* production team in creating a programme which was not only popular but which gave enormous pleasure to a great number of people.
35. Yet, in the eyes of the public, Savile was almost a saint; he was "revered"; a "superstar" who was "beloved" by the public. In the pop scene, he was "like the High Priest of Mecca". On his charity walks people "would flock around him as though he was the Pope...".
36. His image combined with his skill as a presenter brought success to his programmes, in particular in terms of audience ratings. Savile became important to the BBC. Will Wyatt, former Managing Director, Network Television and Chief Executive, BBC Broadcast and Deputy to the Director-General, said that Savile was one of a small number of people who were, at any one time, "really seriously important" in the BBC. They were, in effect, the faces of the BBC.<sup>2</sup> Another witness, who was well-placed to speak on this, said that when *Jim'll Fix It* was at the height of its popularity, Savile was viewed as the BBC's "biggest asset".

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<sup>2</sup> Report, paragraph 4.79.

## ***SAVILE'S PRIVATE LIFE AND SEXUAL ACTIVITIES (CHAPTER 5)***

37. In Chapter 5 of the Report, I set out the accounts of the men and women who have come forward to us and who have a story to tell about some sexual contact with Savile in connection with the BBC. Many of these reports allege a contact which was unlawful either because the person concerned was under the age of consent or because the person, although old enough to consent, did not in fact do so. Some witnesses described a sexual encounter or activity with Savile which was not unlawful but which was improper, inappropriate or distasteful, usually because it entailed an abuse of the power or age imbalance between Savile and the person concerned. Some witnesses described encounters with Savile which did not entail any sexual activity but which are included because they demonstrate some facet of Savile's sexually predatory behaviour. We recognised that many of the victims who gave evidence would be re-living painful experiences. I am very grateful to those who felt able to assist us and recognise the courage required to do so.
38. It is important to stress that Chapter 5 is not intended to be a comprehensive account of Savile's sexual activities. My Terms of Reference limit my scope to matters connected to the BBC. The Metropolitan Police report into Operation Yewtree suggests that only a small proportion of Savile's victims came into contact with him through the BBC.
39. In addition, my Report cannot be comprehensive even as an account of Savile's sexual activity in connection with the BBC. There must be victims who have had some sexual experience with Savile (in some way related to the BBC) who, for one reason or another, have not come forward. It follows that I cannot claim that we have a complete picture of all Savile's sexual activities connected with the BBC. Even with the limitations I have described, however, the evidence reported in Chapter 5 does, I

think, vividly demonstrate Savile's sexual preferences, activities and *modus operandi*.

### **Summary of Accepted Evidence (Chapter 5)**

40. I set out, from paragraph 5.10 onwards of my Report, individual accounts of Savile's inappropriate sexual conduct. In all, I have heard evidence from (or about) 75 complainants of inappropriate sexual conduct by Savile, in some way associated with the BBC. I have accepted the evidence of 72 of these complainants. As some of these victims were victims of Savile more than once, the actual number of sexual incidents to which the complainants whose evidence I have accepted were subjected will clearly be materially higher than 72.
41. The number is, however, very much smaller than the number which the public might have expected to hear about, in the light of press reports that there were "several hundred, up to 1,000" incidents of abuse against children. Appendix 6 to my Report sets out my findings in detail and includes three pages of data, which break the information down by gender, age, the nature of Savile's conduct, programme and year of abuse and also includes various charts which represent the same information in pictorial form. Appendix 6 shows the following:-
- Of the 72 victims, 57 are female and 15 are male. 21 of the female victims were under 16 and 36 were 16 and over; 13 of the male victims were under 16 and two were sixteen and over;
  - Eight victims were raped (six female and two male) and one female victim was the subject of an attempted rape;
  - 47 victims were the subject of indecent/sexual assault excluding rape (34 female and 13 male);
  - *Top of the Pops* and *Jim'll Fix It* were the programmes relating to which victims were most frequently assaulted

(with 19 victims being assaulted in relation to *Top of the Pops* and 17 in relation to *Jim'll Fix It*);

- o The majority of victims (44) were assaulted in the 1970s, with 10 in the 1960s and 17 in the 1980s.

42. The 72 victims I have included cover a great range of sexual activity. There are accounts of rape, attempted rape and indecent or sexual assault. There are also some accounts of what I consider to have been lawful consensual conduct where it appears to me that Savile's conduct was inappropriate because the woman concerned was decades younger than Savile and almost certainly under the influence of his celebrity. Some accounts do not entail physical touching but of the 72 accounts which I have accepted, 64 entail something which can clearly be described as inappropriate physical sexual conduct. Of these, 15 victims were male and 49 were female. Savile's main sexual interest was in teenage girls around the age of consent.
43. All save three of the most serious incidents of rape and attempted rape took place on Savile's own premises as opposed to on BBC premises.<sup>3</sup> Some of the more serious sexual assaults also took place on Savile's own premises (for example a witness<sup>4</sup> suffered a serious assault at his London flat when she was only 14). However, Savile would gratify himself whenever the opportunity arose and I heard of incidents which took place in virtually every one of the BBC premises at which he worked. These included the BBC Television Theatre (in connection with *Clunk Click* and *Jim'll Fix It*), Television Centre (in particular in connection with *Top of the Pops*), Broadcasting House and Egton House (where he worked in connection with BBC Radio 1), Lime Grove studios and various provincial studios, including Leeds, Manchester and Glasgow.

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<sup>3</sup> See the accounts of C32, paragraph 5.31, C9, paragraph 5.149 and C40, paragraph 5.181. See also the evidence of Angie in this context at paragraph 5.22.

<sup>4</sup> B7, paragraph 5.170.



44. Savile would indulge in sexual touching while working on the set of *Top of the Pops* and *Jim'll Fix It* and, on at least one occasion, when he was actually on camera. He also used his dressing room as a haven of privacy where he could indulge in sexual activity, although not usually sexual intercourse. In general, my view is that he would only have intercourse in his dressing room with someone on whose co-operation and discretion he could rely. I think Savile wanted to avoid getting into trouble at the BBC and would, I think, have realised that full sexual intercourse would be far more compromising if he was discovered than touching or even digital penetration. But he would invite young people whom he hardly knew to the room and would touch them sexually. He seems never to have had any fear that any of them would report him.
45. Savile had a voracious sexual appetite. He was obsessively interested in sex. He talked about it frequently, boasting of his many encounters, possibly exaggerating his success. So far as I can tell, he never had and did not want a lasting sexual relationship and he never had an emotional attachment to anyone with whom he had a sexual relationship. His sexual contacts were essentially casual. That is not to say that he would not have sex with the same girl or woman more than once; he would. But there would be no commitment on his side. Savile seems to have wanted the girl or woman to consent; sometimes he would say "I know you want me" as if encouraging express consent. But, if a woman strongly and clearly objected to his advances, he would sometimes desist; but not always.
46. Savile's *modus operandi* seems to have been different when dealing with an adult from his style of approach to young girls. With adults, he was essentially opportunistic; if, for example, a young female member of staff had to visit him in his camper-van, he would 'have a go'. He rarely invited a woman out socially as a precursor to a sexual advance.

47. With young girls, Savile's usual tactic was to invite them to watch him perform either on radio or television. This was a form of grooming. He used his celebrity status, his entrée to the BBC and his connections with other stars as bait with which to draw young girls into his sphere. If the invitation was to a building where Savile had a dressing room, there might well be a sexual approach in that room with varying forms of indecent touching. But, after the show was over, if opportunity presented, he would take the girl back to his flat or camper-van for more serious sexual activity.
48. It is less easy to detect trends of behaviour arising from Savile's sexual interest in men and boys. I heard 15 accounts of sexual assault on boys and young men. In the main, these were opportunistic incidents although one young boy<sup>5</sup> was quite carefully groomed over a period of a few weeks.
49. Savile is now commonly described as a paedophile. He certainly was in that he sexually abused young children. Savile's youngest victim from whom I heard was just eight years old. Of course, Savile's sexual appetite was not limited to the very young. He would seek gratification from men and women, boys and girls. Those most at risk from him were teenage girls.

### ***Summary of Complaints about Savile (Chapter 5)***

50. I deal with the question of the reporting of Savile's conduct by, or on behalf of, his victims in some detail in Conclusions paragraphs 4-17) in the context of answering the questions posed of me by my Terms of Reference. This summary will therefore be brief.
51. An important purpose of the Savile investigation is to find out what the BBC knew or ought to have known about Savile's conduct. One of the main conclusions to be drawn from Chapter 5 is that none of Savile's victims who were not BBC staff made a formal complaint to

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<sup>5</sup> C8, paragraph 5.98.

the BBC. Only one of Savile's victims made a complaint to the police and, as I explain at paragraph 5.206 of my Report, that was some years after the events had taken place.

52. There are many ways in which a formal complaint could be made to the BBC, for example a letter written to the Director-General. Formal complaints that came to the BBC verbally by telephone or in a written note (with no specific addressee) were channelled through the Duty Office and were recorded in a log. I have not been able to examine the log for all of the period when Savile was working at the BBC. I think, however, that had a formal complaint been made to the Duty Office about Savile, it would have been recorded, would have caused consternation and would probably have been investigated, at least according to the practices of the time. Moreover, I think the documents relating to that complaint would probably have been retained. That is what happened in 1971 when a complaint was received about another celebrity. The complaint was investigated, albeit inadequately, as I will describe in Chapter 9. Also the documents relating to it were retained. In the circumstances, I think it is reasonable for me to conclude that no formal complaint was made to the BBC either to the Duty Office or otherwise about Savile.
53. While no formal complaints were made, I do, however, conclude that there were eight occasions when informal complaints were made about Savile's inappropriate sexual conduct. Five of those were made by or on behalf of members of BBC staff; the remaining three were made by people from outside the BBC.
54. The five complaints made by or on behalf of staff members were as follows. First, in the late 1960s, a telephone operator in Manchester<sup>6</sup>, was unexpectedly kissed by Savile full on the lips. She told her supervisor, but did not expect her supervisor to do anything about it. Second, in 1969, Savile grabbed the breasts of a

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<sup>6</sup> C2, paragraph 5.56.

studio manager and was then rude to her.<sup>7</sup> She told her immediate supervisors (both men and women). The reaction of one of her supervisors was to suggest that it would have been more surprising if Savile had not tried to touch her. The complaint went no further. Third, in the mid-1970s, a sound engineer<sup>8</sup> reported to his supervisor (and later to a sound manager) that Savile had made a sexual approach to the sound engineer's trainee. The report seems to have fizzled out although the reason for this is unclear. The evidence suggests that, if the trainee was approached, he would probably have refused to discuss the incident. Fourth, in the mid-1980s, a female studio manager<sup>9</sup> complained to a manager about Savile's use of inappropriate language. A colleague reported the same incident to his line manager and to a woman in the Personnel Department. This complaint was listened to but no action was taken against Savile. The conduct, which amounted to sexual harassment, was not regarded as seriously in the mid-1980s as it is today. Fifth, in 1988 or 1989 a junior employee who worked at Television Centre<sup>10</sup> complained to her supervisor about a sexual assault by Savile. Her supervisor did not appear to be shocked by what Savile had done but told her to "*keep [her] mouth shut, he is a VIP*". The employee did as she was told.

55. I should also refer, in this context, to C23. Details of what happened to her are at paragraph 5.262 of my Report. In 2006, before Savile was interviewed about the last *Top of the Pops*, he stood beside C23, grabbed her around the waist with his right hand, put his legs around her left thigh (so that her leg was between his two legs) and rubbed his crotch up and down. Neither C23 (nor Mark Lawson, the presenter of *Front Row*, who was with her) made any complaint about this, although Mr Lawson mentioned to John Goudie, the Editor of *Front Row*, that Savile had behaved in a

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<sup>7</sup> C13, paragraph 5.61.

<sup>8</sup> A6, paragraph 5.169.

<sup>9</sup> B13, paragraph 5.231.

<sup>10</sup> C51, paragraph 5.254.

lecherous way. I do not regard this as a 'complaint', but only as an incident when Savile's inappropriate behaviour was mentioned.

56. On three occasions, a complaint was made about Savile by a person from outside the BBC. First, in 1969, a 15-year old girl<sup>11</sup> was assaulted by Savile at *Top of the Pops* and complained to a member of BBC floor staff. A security officer was summoned and told to escort the girl off the premises. Second, in 1976, another girl<sup>12</sup> was assaulted by Savile while he was talking to the camera on *Top of the Pops*. She spoke to a BBC employee who told her not to worry and it was "*just Jimmy Savile mucking about*". She was then told to move out of the way as they were trying to move the camera. Third, a waitress<sup>13</sup> was invited by Ted Beston (Savile's Radio 1 producer) to meet Savile at a social event in 1978/1979. Savile sexually assaulted her and she told Mr Beston what had happened. He treated her as if she was being silly.
57. In addition, two informal reports (which I do not consider to be complaints) were made by a musician<sup>14</sup>, in the mid-1970s. First, he reported to a presenter that he had seen Savile leaving the *Top of the Pops* studio with a young girl. The presenter told him not to be silly. On a separate occasion, he told Robin Nash, who he thinks was the producer of *Top of the Pops* on the relevant night, that he had seen Savile leaving the studio with a young teenage girl during a recording of *Top of the Pops*. Mr Nash's response was to tell the musician not to be ridiculous.
58. I was told of another occasion when a complaint might have been made by the grandfather of a boy, C8, who was sexually assaulted by Savile at Television Centre. However, the evidence is too unclear for me to reach a conclusion. I discuss this in more detail at paragraphs 5.361-5.362 of my Report. If a complaint was made,

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<sup>11</sup> C16, paragraph 5.62.

<sup>12</sup> B8, paragraph 5.183.

<sup>13</sup> C33, paragraph 5.221.

<sup>14</sup> Ian Hampton, paragraphs 9.219-9.222.

it appears that no action was taken against Savile. This would be most unfortunate, given the seriousness of Savile's conduct and C8's age.

59. It is clear that the complaint made to Ted Beston should have been reported by Mr Beston to his executive producer. The other complaints that were made were not pursued. All were raised with junior or middle-ranking employees, rather than with members of senior management. None of those employees was in a position to investigate or deal with the complaint; their duty was to report it to someone more senior.
60. In addition, although I do not criticise them for this, none of the three external complainants followed up their complaints with a more formal report for example to the Duty Office. Had that been done, I think the complaints would have been recorded, and would probably have been investigated, at least according to the practice of the time. That the complaints were not reported upwards is obviously extremely unfortunate. However, the fact that they were not reported meant that awareness of these complaints did not reach management level in the BBC.
61. Quite a number of members of staff saw or became aware of strange or unusual or inappropriate sexual behaviour by Savile (see paragraph 5.366 of my Report). In no case did they report what they had seen to a senior member of staff. In some cases, they discussed what they had seen with colleagues (sometimes slightly senior to them) but in such cases the response was either laughter or a shrugging of the shoulders because 'Jimmy was like that'. I do not in any way criticise any of these people for not making a more formal report. None of the things they saw entailed clearly unlawful behaviour and there were cultural inhibitions which would tend to discourage such people from making a report.

62. Most victims, of course, did not report their experiences for reasons which they explained. Most of the people who were raped, seduced or indecently assaulted by Savile did not tell anyone what had happened partly because they were ashamed and embarrassed, partly because they felt that they were to blame for what had happened (which, of course, they were not), partly because they feared that they would not be believed and partly because they feared that they would be in trouble if their parents found out. Most of the young members of BBC staff who were assaulted did not complain; some felt that what had happened was too trivial to make a fuss about; some felt that, although their experience was not trivial, reporting it might damage their careers.
63. In summary, there were very few complaints or reports about specific incidents of misconduct which it would have been possible to investigate. None of the reports which were made were passed upwards to a level of management with the authority to order an investigation or authorise a report to the police. As a result, none of the complaints was in fact investigated or reported to the police and none of these complaints came to the attention of senior management.

***MATERIAL IN THE PUBLIC DOMAIN (CHAPTER 6)***

64. In Chapter 6, I consider material in the public domain about Savile: books, newspaper articles and television and radio broadcasts. A great deal was published about Savile over the years; much of it adulatory. There were frequent references to his good works, his friendships with establishment figures, including members of the Royal Family and prominent politicians, particularly Lady Thatcher. There were frequent references to his religious faith and to his claim to be a regular churchgoer.
65. As I have said at paragraph 6.1 of my Report, there was, however, some published material which revealed a different, adverse, side

of Savile. Much of this either emanated from his own pen or was apparently approved by him. This material showed that he claimed to have had connections with people who operated on the wrong side of the law and to have had corrupt relations with the police. There was also material which demonstrated that his sexual life was not only prolific but also deeply unattractive. Many people reading the whole of this collection of material would have concluded that Savile was amoral. However, the impact of this material appears to have been slight. It is important to remember that it formed only a small part of the whole range of material about Savile in the public domain and also that it did not emerge at one time but in pieces over the years.

66. Reading this material now, with the benefit of what we now know about Savile's true nature, one is struck by the amount of adverse material in the public domain, by the lack of serious impact it had and by the man's extraordinary confidence that it would not damage him. For example, he was prepared to talk openly about the fact that he had numerous casual sexual relationships with women who were decades younger than him, without any apparent fear that anyone would pop up and say "Yes, and I was only 15 when you did it to me".
67. But setting aside the benefit of hindsight, Savile comes over as deeply unattractive. Just taking the material I cover in Chapter 6 at face value, I find it surprising that 'the Great British Public' continued to love him until his death. Were the values in society really so different from those of today? Maybe people thought he was only joking.

#### ***RUMOURS ABOUT SAVILE AT THE BBC (CHAPTER 7)***

68. The Savile investigation took statements or heard evidence from 117 witnesses who had worked at the BBC and who had heard rumours and stories about Savile's sexual conduct. Some of the



people who heard rumours were fairly senior or, if not actually part of the management structure, were of some standing within the BBC. These included Dame Esther Rantzen, Louis Theroux, Lord Grade, Andy Kershaw, Liz Kershaw, Derek Chinnery, Johnny Beerling, Pete Murray, Mike Read, Ed Stewart, Roger Cook, Nicky Campbell, Andrew Neil and Mark Lawson. 76 of the 117 had worked with Savile and 41 of them had not. On the other hand, we heard from 180 witnesses who worked at the BBC but did not hear rumours about Savile's sexual conduct. Of those, 90 worked with him and 90 did not. Many of these witnesses had worked for the BBC for a long time, often for decades. I must stress that this group of witnesses were not selected as representative of a cross-section of BBC people. They were self-selected.

69. The rumour most generally heard in the BBC was that Savile was sexually attracted to young girls. Only a few heard that he was attracted to young boys; that is very young boys under the age of say 10 or 12. When asked what was understood by the expression 'young girls', roughly 17% of the group understood him to be interested in pre-pubertal girls under the age of 13. About 26% thought that he was interested in pubertal but underage girls in the 13 to 15 age range, and about 22% thought he was interested in the 16 to 17 age group. There were some who had not applied their minds to what was meant by the term 'young girls' but when pressed said that they thought they had been told that Savile liked teenage girls but not necessarily underage.
70. An interesting point was made by Dr Peter Scott-Morgan, who, as a consultant, carried out some research for the BBC in 2003<sup>15</sup>. In the course of his work, Dr Scott-Morgan spoke to a large number of BBC staff. One idea which he was exploring was that there might be a group of people, 'the Talent', who were so important to the BBC that their behaviour was outside any real control. Dr Scott-

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<sup>15</sup> Report, paragraph 7.9.

Morgan picked up rumours about Savile's sexual conduct when talking to staff and began to use him as an example of a member of the Talent who, in the past, had been able to get away with unacceptable behaviour – in his case sexual misconduct with young girls. Dr Scott-Morgan found that a significant proportion of the people to whom he mentioned Savile immediately showed that they understood the point. In other words, the suggestion that Savile had got away with inappropriate sexual behaviour was not news to them.

71. In Chapter 7, I also relate some stories and black humour about Savile. I have no doubt that rumours, stories and jokes relating to Savile's sexual conduct and habits circulated in the BBC over a long period of time. Of course, by no means everyone heard them (including some who worked with Savile and might have been expected to hear them) and they were not limited to the BBC. In particular, it seems fairly clear that rumours and stories about Savile also circulated in press circles. I include some examples in Chapter 6 of my Report. Also, in Chapter 11, I describe how, in 1973, Rodney Collins, a BBC publicity officer, made enquiries of some journalist friends as to what was known about Savile in Fleet Street. The answer was that there were rumours about him but no hard evidence. In addition, Andrew Neil gave similar evidence.
72. It is clear that a number of BBC staff had heard rumours, stories or jokes about Savile to the effect that, in some way, his sexual conduct was inappropriate, if not actually unlawful. Most of those who heard rumours about Savile's sexual life did not appear to have been shocked by them. Many seem to have regarded them as amusing. No one to whom we spoke thought that he or she ought to report such a rumour to a person in authority. It may well be that the more serious rumours were not regarded as credible and the less serious ones did not make anyone feel that 'something ought to be done'. Most people who had heard the rumours

assumed that other people had also heard them. Some also assumed that BBC management must be aware of Savile's reputation and did not think it was for them to do anything about it. However, more senior people would not necessarily know about rumours; as one would expect, more senior people do not seem to have had the same exposure to gossip and rumour as those in less senior positions. The BBC is a hierarchical organisation and, as a general rule, I think people tended to socialise with colleagues on their own level in the hierarchy.

73. The number of witnesses we saw and their evidence on the question of whether they had heard any information about Savile means that we were not, in fact, able either to draw any statistical conclusions from the evidence or to come to any clear conclusion that there existed any general view that Savile's sexual conduct was in any way unlawful or inappropriate. All one can say from the numbers at paragraph 68 above is that, while a lot of people did hear rumours or stories, a lot did not, including some who were at the BBC for a long time and might have been expected to. Members of senior management generally did not hear rumours. In addition, as I state in Conclusions paragraph 23, there are those who readily (and, frequently, publicly) make the jump from awareness of rumours on the part of any BBC employee or freelancer to awareness on the part of BBC senior management and, as a consequence, the BBC itself. However, I approach this issue (as I must) as a judge, applying reasoned principles and reaching conclusions on the basis of the evidence I have heard and the inferences which I can properly draw.

***PRESS REPORTS ALLEGING THAT THE BBC KNEW OF SAVILE'S MISCONDUCT BUT HAD FAILED TO ACT (CHAPTER 8)***

74. In the weeks following the disclosures about Savile's sexual misconduct in October 2012, several reports appeared in the news media to the effect that various people had reported their

knowledge of some form of sexual misconduct on Savile's part to someone in a position of authority at the BBC. As a result of these articles (contained in various news sources), it has been assumed by many that the allegations in the news media were true and statements have appeared in the press asserting that BBC staff culpably ignored such reports.

75. At an early stage, the Savile investigation wished to contact the sources underlying the most important of these various articles as it appeared likely that they would know of people at the BBC who had been given specific information about Savile. However, on investigation, I found that most of these sources could provide very little reliable information about what the BBC knew. I eventually came to the conclusion that much of the material by which the public had been persuaded that the BBC knew about Savile's crimes was unreliable. In Chapter 8 of my Report, I describe the results of my investigations into those articles and their sources.
76. It is unfortunate that the public has gathered the impression from these reports that the BBC had been told time and time again about Savile's misconduct. It has become received wisdom that that was so. Examination of the facts relating to the reports I have discussed in Chapter 8 demonstrates that this impression is misleading. It does not follow from my analysis of some of the media reports that I am saying that nobody in the BBC was aware of Savile's misconduct. Some people were. I have investigated the extent of their awareness in as much depth as has been possible and report upon it in chapters 9, 10 and 11 of my Report and summarise it in Conclusions – The Questions Answered and the Lessons to be Learned. Chapter 8 seeks only to clarify and, where necessary, correct the misleading impressions which have been given by some of these reports.

## **TOP OF THE POPS (CHAPTER 9)**

### ***How the Programme Operated (Chapter 9)***

77. *Top of the Pops* started in Manchester in 1964. Savile was a regular presenter from the beginning, although later there were several others. The show moved to London at the end of 1965 and, from that time, there were security problems for the BBC. The popular singers and groups taking part attracted a large teenage following which was often difficult to control. An important part of the show was the participating audience. The production team wanted young people who were good looking, fashionably dressed and good dancers. Young people who satisfied those criteria were sometimes invited to return. The show soon became very popular and tickets became much sought after. The BBC initially imposed an age limit of 15 but this was difficult to police; in particular it was difficult to gauge how old a teenager really was. There is evidence that audience members younger than 15 were allowed in. The building was not easy to keep secure. Although tickets were supposed to be required, young people without tickets used to find their way into the building. Some of them used to frequent the BBC Club. Presenters, artists and some members of staff were allocated tickets or allowed to invite guests without tickets and these guests were not subject to any form of supervision.
78. In 1971, following the allegations in the *News of the World* about the risk to which young girls were exposed at *Top of the Pops*, (to which I will refer later) the BBC raised the entrance age from 15 to 16. However, it remained just as difficult to police the age limit as before. Young people under 16 continued to gain admission. I have the impression that the raising of the age limit to 16 created in the minds of BBC staff a sense of relief or security. The audience members were presumed to be 16 and, if there was any sexual misbehaviour connected with the programme, they were (at least in theory) old enough to consent.

79. The BBC's usual methods of handling its audiences worked perfectly well for an obedient, consenting adult audience but I think that they worked less well for an audience of up to 100 teenagers who were milling about the studio, some of whom were determined to get themselves on screen or to meet their pop idols. I accept that the BBC supervisory staff did their best to keep an eye on the young people attending the show but, as one audience coordinator accepted, it was impossible to count the audience in and count them out.
80. Although the programme was recorded for broadcast the following day, it was 'recorded as live'. This, as I understand it, was intended to create the atmosphere of a live show. One witness said that 'a lot of testosterone [was] flowing'. The presenter would make the introductions from one of the stages or podiums and would be surrounded by selected members of the audience. Usually, the floor manager would select the young people to go onto the podium but Savile would sometimes choose them himself. When preparing for a shot and while on camera, Savile would usually put his arms round the girls next to him. No one took exception to this as a general practice but it is now known that sometimes he used these opportunities to touch girls inappropriately.
81. Every singer or group and each presenter had a dressing room and, in practice, performers and presenters invited guests to their dressing rooms both before and after the show. On *Top of the Pops* nights, the corridors of Television Centre were very busy. Witnesses told me that it would be very easy for a star or a presenter to take someone back to his dressing room. There would be so many people milling about that no one would notice. Although there was a rule that staff were not permitted to have sexual intercourse on BBC premises (I was told that this was a dismissible offence although I was not told of anyone who had actually been dismissed), it seems to have been accepted by the

BBC that a visiting artist could do what he or she wished in the privacy of a dressing room. Sexual conduct in a dressing room would be of interest or concern to the BBC only if it appeared to be unlawful because, for example, one of the people involved was under the age of consent.

82. In theory, after the show, the participating audience would be escorted from the building by audience supervisors. I am sure that that happened to most members of the audience but I am also sure that it did not happen to all. Most staff members agreed that, if a presenter or member of a group wanted to take a girl back to his dressing room, no-one would notice or, if they did, do anything about it. It would have been regarded as nobody else's business; in particular because, from 1971 onwards, every member of the audience was, at least in theory, over the age of 16.
83. I have the impression that, on *Top of the Pops* nights, Television Centre was almost bursting at the seams. The corridors would be thronged with people, many of them not BBC staff. Most would be guests of someone or other although I think there would be a few 'infiltrators' or 'stowaways' who had no business to be there. But no one was concerned about that; there was such an atmosphere of bustle and excitement. It was 'all go'.

***Awareness of BBC Staff That Young Members of the Audience at Top of the Pops Were at Risk of 'Moral Danger' (Chapter 9)***

84. To modern ears, the expression 'moral danger' may have an old-fashioned ring. It is, however, a useful short hand term for the concept of risk to which young people (mainly young girls) might be exposed as the result of finding themselves in the company of older men and liable to be involved in sexual conduct which might be unlawful on account of their youth or might be inappropriate and emotionally damaging to them on account of their lack of maturity. I shall use the shorthand expression 'moral danger' in that sense.

85. From the description I have given of what it was like in Television Centre on the evenings of a *Top of the Pops* recording, with the benefit of hindsight, it is obvious that some of the young girls in the participating audience were at risk of moral danger. The fact that some girls came back as regular members of the audience would only increase this risk as there would be an opportunity for men and the girls to recognise and get to know each other, which would greatly increase the likelihood that assignments would be made. Clearly, looking back, the same risk applied to young boys. However my focus in paragraphs 9.36 to 9.209 of the Report is on the risks faced by young girls because, in my view, the BBC should have realised that the way *Top of the Pops* was run meant that young girls were at risk of moral danger. I am not saying that the existence of these risks, obvious as it now seems, of itself meant that members of staff involved in the programme must have consciously appreciated that the young girls might be in moral danger. However, I do think that, if they had applied their minds to the subject, they must have realised that there was a possibility that young girls were at risk. In general, however, I do not think that they did apply their minds to the subject; they were busy running the programme and their minds and their priorities were on that rather than on the welfare of the young audience.
86. However, in 1969 and again in 1971, the BBC received a number of 'wake-up calls' relating to allegations of sexual misconduct connected with *Top of the Pops*. The fact that the allegations had been made meant that no one in authority on the programme could claim not to have been aware of the existence of these risks and the need to investigate them.
87. The three wake-up calls are described from paragraph 9.43 of my Report. The reader is referred to those paragraphs for full details. Briefly, the first wake-up call arose from the activities of Harry Goodwin, the resident stills photographer on *Top of the Pops* from



1964. In 1969, two girls aged about 16 or 17 were found, after a recording of *Top of the Pops*, waiting to visit Mr Goodwin in his dressing room to be photographed. In addition, in the same year, an anonymous letter was passed to the BBC's internal investigation team in which it was alleged that Mr Goodwin was taking pornographic photos of girls in his dressing room after *Top of the Pops*. When Mr Goodwin was confronted with this allegation and was told that girls should not be visiting his dressing room, he was recorded to have said that "he would do the same again next week when the show was at Lime Grove where he could do as he liked". It appears that the then Light Entertainment organiser (Variety), Ronnie Priest (now deceased) would have liked Mr Goodwin's contract not to be renewed but Bill Cotton (then Head of Light Entertainment) insisted that Mr Goodwin should remain as "he was a first class photographer with a valuable portfolio of work".

88. The second wake-up call occurred in early 1971 when Mrs Vera McAlpine telephoned the Duty Office of the BBC to lodge a complaint concerning her daughter Claire, aged 15, who had attended *Top of the Pops* on a number of occasions as a member of the participating audience. The complaint was that a celebrity had invited her daughter back to his flat after a recent recording of *Top of the Pops* and had seduced her. This became a matter of public interest and concern when, shortly afterwards, Claire McAlpine committed suicide and the *News of the World* suggested that her death was connected with her association with *Top of the Pops*.
89. There was some internal BBC investigation of Mrs McAlpine's complaint but, in my view, this was not conducted in a satisfactory way. The Investigations Department was not involved. Mrs McAlpine was not interviewed by the Legal Department or the Light Entertainment Department of the BBC. No attempt was made to interview *Top of the Pops* staff or audience members or to discover

whether and when Claire had attended the show. Light Entertainment interviewed the celebrity only because they were advised by the Legal Department that they were “duty bound” to do so. No note was made of the conversation. The celebrity denied the allegation and his denial was accepted. I deal with that investigation in some detail from paragraph 9.50 in my Report.

90. The investigation into Mrs McAlpine’s complaint does not appear to me to have evinced any sense of concern about the safety and welfare of Claire or of girls like her. Rather it appears to me to have been designed to protect and exonerate the BBC and to fob Mrs McAlpine off. Later, after Claire’s death, Mrs McAlpine was to complain in the newspapers that the BBC had “shrugged off” her complaint.
91. For the sake of completeness, I should make it clear that I have not attempted to make any judgment about the allegation involving the celebrity and Claire McAlpine. The question does not fall within my Terms of Reference. My legitimate interest in this matter relates only to what can be inferred about the BBC’s culture and practices from the way in which the matter was investigated by the BBC.
92. The third wake-up call arose as a result of disclosures in the *News of the World* in February and March 1971. The first disclosure (which is mentioned by way of context, but was not connected with *Top of the Pops*) related to what were known as the “payola allegations”. It was alleged that various BBC producers and other staff had received money, gifts and services (including sexual services) in return for playing particular records, thereby assisting their entry into and ascent up the charts. The evidence underlying these allegations had been obtained by covert recordings by journalists posing as businessmen. These allegations resulted in criminal proceedings which took place in 1973 and 1974. In February 1971, soon after the story first broke, the BBC instructed Brian Neill QC to undertake an independent inquiry into the BBC

aspects of the *News of the World* allegations. Mr Neill, now the Rt. Hon. Sir Brian Neill, later became a Lord Justice of Appeal.

93. One of the series of articles in the *News of the World* alleged that Mr Goodwin was taking pornographic pictures of young girls at *Top of the Pops* and showing pornographic films in secret in his dressing room at *Top of the Pops*.
94. This evidence was said to be disclosed on one of the covert tape recordings. It was said that Mr Goodwin described, with great pride, “a blue scene” and claimed also to have a wide selection of photographs of girls who had appeared in *Top of the Pops*, some of which were “porny”. The Savile investigation has received the transcripts of the interviews with Mr Goodwin and I can say that the *News of the World* report is a substantially accurate account of what he said to the undercover journalists. The tapes also contained further material which shows Mr Goodwin in a very poor light. At one stage, speaking about young girls attending *Top of the Pops*, he tells the journalist that he would not “do it” in his dressing room but “if you want to do it you can take ‘em into Wood Lane and fuck ‘em outside there”. He also spoke about taking girls to hotels. He may have been exaggerating; I do not know.
95. The BBC investigated the allegations in this article. I deal with that investigation from paragraph 9.72 of my Report. The tape recordings were not available to them. Mr Goodwin denied the allegations of showing or making ‘blue’ films and claimed that “to the best of [his] recollection” he did not make the statements attributed to him by the newspaper. The BBC concluded that there were “no admissions which make it necessary for the Corporation to consider dispensing with Mr Goodwin’s services”. I find it hard to resist the inference that those involved were aware that Mr Cotton wished to retain the services of Mr Goodwin. Mr Goodwin’s contract was renewed.

96. In my view, the BBC's investigation of Mr Goodwin was manifestly inadequate. No witnesses or potential witnesses were interviewed. The investigation consisted essentially of asking the person accused whether the allegation was true and, when its truth was denied, the denial was accepted. This method of investigation appears to have been standard procedure at the BBC at this time.
97. Later in March 1971, a further piece appeared in the *News of the World* relating to a seduction scandal at *Top of the Pops*. The source of this report was a former 'stand-in' (one of a group of casual workers who assisted at *Top of the Pops*) who alleged that girls were picked up by male members of staff either during the programme or in the BBC Club afterwards and were later seduced; some of them were under 16. So far as I can tell, the BBC did not investigate these allegations.
98. Finally, the *News of the World* reported the death of Claire McAlpine. The article was based largely on an interview with Claire's mother and reported how Mrs McAlpine had found and read her daughter's diary, where she had seen accounts of meetings with at least two celebrities. She said that she had reported her concerns to the BBC but that they had "shrugged it off". Claire's death was also reported by a number of other newspapers.
99. At the inquest into Claire's death, the Coroner's verdict was that Claire had committed suicide "while balance of mind disturbed". The inquest was very short and there was no requirement for any inquiry by the Coroner into the wider circumstances of the death. Representatives of the BBC attended the inquest as observers but there was no need for them to take part in it. Later press coverage suggested that Claire's diary, which had been examined after her death by the police, had proved "quite worthless" in police enquiries and that Claire was considered to be a fantasist.

100. The attitude of the BBC's senior management to Claire McAlpine's death, the press coverage of it and the outcome of the inquest can be inferred from a number of contemporaneous BBC documents. In the period between the death and the inquest, the BBC's Board of Management minutes record that "there were legal, publicity and administrative aspects of this matter, all of which must receive close and immediate attention". However, at the meeting following the inquest, the Board of Management considered that the BBC had no responsibility for the death, based on the verdict of the inquest and the assertion that the allegations contained in the diary were fantasies. It appears that the Board of Management reached its conclusions without discussing the fact that Mrs McAlpine had recently made a complaint about what her daughter said had happened following a visit to *Top of the Pops* or, indeed, any in-depth discussion of the underlying issues. In my view, the Board of Management did not provide the close attention they had envisaged would be required. Instead, once adverse publicity had been avoided, it appears that there was a collective sigh of relief.
101. The BBC Governors also discussed Claire McAlpine's death and were reassured by the outcome of the inquest. It appears that the Governors felt no concern arising out of the wider allegations of immorality in relation to *Top of the Pops*. This apparent lack of concern alarms me.

***Conclusions about the BBC's Response to the Various Wake-up Calls in Respect of Top of the Pops (Chapter 9)***

102. Looked at in the round, it appears that the only reaction of the BBC to the various problems which had been drawn to their attention in respect of *Top of the Pops* was to raise the admission age from 15 to 16 and to attempt to tighten up the ticket arrangements for entry to the show and entry to the BBC Club. These measures would, even if successful, do very little to tackle the gravamen of the concerns which had been raised, which was that young girls might

be being picked up for sexual purposes. First, raising the admission age to 16 would (provided the rule could be enforced) ensure that whatever sexual contact there might be between the audience and older men would be lawful sexual contact. But was that really all that mattered? Was it acceptable that there was the real possibility of sexual contact between 16-year-olds and much older men, be they stand-ins, photographers, camera men, musicians or whoever? In any event, the BBC well knew that it was extremely difficult to enforce the age limit, whether 15 or 16. Without requiring proof of age, it would always be easy for some girls to claim to be 16 when they were not.

103. The real problem was, as Mr Neill pointed out in the Report he produced for the BBC in May 1972, that the format of *Top of the Pops* created problems. In particular, it introduced into the labyrinthine Television Centre a substantial number of teenage girls. Once there, those girls were unsupervised. Once there, they could make contact with visiting groups and their support teams and all sorts of BBC staff. It seems to me obvious that those girls were at real risk of moral danger. I cannot think that it was acceptable for the BBC as a public service broadcaster to run a programme which effectively provided a 'picking up' opportunity.
104. The impression that I have from the Board of Management Minutes and from the various internal BBC memoranda I have seen was that no one within the BBC seemed to consider the possibility that the *News of the World* articles might have lifted the lid off a true state of affairs at *Top of the Pops*. In fairness to the BBC, they did take the payola allegations seriously (see paragraph 9.125 of my Report) but I do not think that they treated the *Top of the Pops* allegations with the seriousness they deserved. There is no hint of any concern that some of the young audience would be impressionable and star-struck and would be vulnerable to the advances of anyone (including such people as stand-ins,

photographers or roadies) who had acquired a superficial glamour by virtue of association with the programme. On the contrary, the concern within the BBC seems to have been to dampen down any adverse publicity and to ensure, so far as possible, that any sexual contact taking place in connection with the show would be consensual because the girls would be over 16.

105. In my view, when these allegations were raised by the *News of the World* and when they knew of Claire McAlpine's death, the BBC should have undertaken a thorough investigation of what went on during and after *Top of the Pops*. The focus of this should have been to establish what ought to be done to protect the young people who attended the show. This was not the responsibility of the police; they were there to investigate possible criminal behaviour. The BBC's responsibility was much wider than that. But the BBC's reaction was limited in effect to problems of ticketing, admission and policing the age limit.

#### ***Conclusion about Top of the Pops (Chapter 9)***

106. My conclusion is that at least during the 1960s, 1970s and 1980s (and possibly after that period) young people attending *Top of the Pops* were at risk of moral danger. Even after the entrance age was raised to 16 in 1971, there remained intrinsic problems relating to the protection of young people. The BBC made no real attempt to grapple with these problems. I think it may be that the only solution to the problem was to change the format of the programme completely so that there was not a young studio audience. That was never considered as an option, I think because the priority was to continue to run a successful show.

#### ***Knowledge about Savile in Relation to Top of the Pops (Chapter 9)***

107. What about Savile's conduct on *Top of the Pops* nights? As I have explained in Chapter 5, Savile used his association with *Top of the Pops* as bait for young girls. In the 1960s and 1970s, when he was

at the height of his fame in the world of pop music, the offer of the opportunity to attend *Top of the Pops* must have been thrilling for many teenagers. Savile exploited this advantage to provide himself with a supply of girls willing to have sexual intercourse with him. I am satisfied that Savile frequently invited young girls to *Top of the Pops*. Some of these girls became regular attenders; Savile called them his 'London Team'. They made his dressing room their base. Sometimes he would engage in sexual activity there. Also, they would go back to his flat or camper-van with him for sex and would attend upon him in other places at his command. I am also satisfied that, on occasions, he would pick up girls at *Top of the Pops*.

108. I collected as much evidence as I could from members of BBC staff who had had dealings with Savile while he was working on *Top of the Pops*. I conclude that quite a number of staff members heard rumours about Savile having a sexual interest in young girls but I have not heard from any witness who claims or admits to having seen anything that was clearly sexual in nature. I did, however, hear from a musician who played bass guitar for a group which had several hit singles in the mid-1970s<sup>16</sup>. On two separate occasions, he noticed Savile leaving the studio with a young girl and a young teenage girl. He mentioned the first occasion to the show's presenter and the second occasion to a producer. The presenter's response was to tell him not to be silly and the producer's response was to tell him not to be ridiculous.
109. There were various incidents, which I set out in Chapter 5, which entailed some form of improper or illegal conduct by Savile while working on *Top of the Pops*. However, there is very little evidence about BBC staff noticing these events many of which involved young girls coming and going to and from Savile's dressing room

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<sup>16</sup> Ian Hampton, paragraph 9.219.



and I can understand why. There were so many people around and BBC staff were busy doing their own jobs.

110. However, two serious indecent assaults which took place on Savile's podium during the recording of the show were reported to BBC staff.<sup>17</sup> I will not repeat the details here. My impression is that the person to whom the first victim complained regarded her as a nuisance and may well have thought that the incident was funny. In relation to the second incident, what is particularly striking is the reaction of the BBC man to whom the victim complained. He clearly believed the victim when she described what Savile had done; indeed, it does not appear to have come as any surprise. In any event, it appears to me that neither of those two incidents became the subject of an effective complaint which would have alerted senior management to the existence of a problem with Savile.

111. Apart from the two studio incidents which I have just mentioned, some other incidents occurred in or around the studio. None of these incidents were reported by the victim concerned and there is no evidence that they were noticed by anyone else (see paragraphs 9.223-9.225 of my Report).

***Conclusion about the BBC's Awareness of Savile's Misconduct while on Top of the Pops (Chapter 9)***

112. I do not think that any member of senior management was ever made aware of Savile's abuse of young people while working on *Top of the Pops*. That was partly because no report was ever made directly to senior management by a victim and partly because staff members who did receive reports or complaints did not pass them on as they should have done. Any other staff members who might have had the opportunity to observe what was happening were busy doing their own jobs. It does not appear to have been

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<sup>17</sup> C16, paragraph 5.62 and B8, paragraph 5.183.

anybody's responsibility to look after the welfare of the young members of the audience. Another reason may well have been that such things as were observed by staff were not regarded as seriously wrong – indeed they might well have been thought of as amusing – and were not reported upwards.

113. However, the most important and obvious reason why what Savile was doing was not recognised was because of the general environment of the programme, which I have described above. In the testosterone-laden atmosphere, where everyone was, in theory at least, over the age of 16, child protection was simply not a live issue.
114. If, however, there had been a thorough investigation of what went on at *Top of the Pops* when concerns arose in 1971, much might have been discovered about the culture and atmosphere which, when brought to the attention of senior management, should have resulted in changes being made. Such changes might have put a stop to Savile's activities in relation to the show or at least would have curtailed them.

#### ***AWARENESS OF SAVILE'S SEXUAL MISCONDUCT WITHIN THE JIM'LL FIX IT TEAM (CHAPTER 10)***

115. In Chapter 10, I examine the way in which *Jim'll Fix it* was made and the evidence which shows to what extent management and members of the teams working on the programme were aware of Savile's sexual habits and conduct.
116. *Jim'll Fix It* ran from 1975 until 1994. There was a series of 12 to 14 programmes which would usually run between December/January and March/April each year. The producer was always Roger Ordish and Savile was always the eponymous presenter. The production team operated throughout the year, receiving letters from the public asking for some kind of dream or ambition to be fulfilled or 'fixed' for them. For the chosen 'fixes' a small production

team often made a short film. Savile would only very rarely be involved with either the ideas for fixes or the filming of them. A number of fixes would be collected together to make one programme. The children concerned would attend the recording of the programme and would receive a badge from Savile. After it was over, there would usually be a little party in a hospitality room.

117. I was told of 17 occasions of abuse by Savile in connection with *Jim'll Fix It*, of which nine were of children under the age of 16. While there was no formal child protection policy on the programme or, indeed, in the BBC as a whole during the period of *Jim'll Fix It*, that does not mean that the staff were not concerned about the welfare of visiting children. They were. The general impression I have was that those who worked on the programme put a great deal of effort into looking after the children who took part in the show and giving them a safe, happy and memorable day. In my view, this concern and the approach of the programme staff to the welfare of the children must have had the effect of reducing the opportunities Savile had to abuse on *Jim'll Fix It*.
118. Several witnesses explained to me how children were looked after on *Jim'll Fix It*. This system was not thought of as a child protection policy; it was just the way children were looked after. A child was always accompanied by a parent, chaperone or member of staff. On a recording day, in addition to the presence of a chaperone, each child or young person would be the responsibility of a *Jim'll Fix It* researcher. There were also arrangements for children and young people who attended as part of the audience.
119. On the face of it, those arrangements sound reasonable. But, in fact, they were not entirely satisfactory. If one recognised the possibility that Savile might be a sexual predator, one could see that there were potential loopholes which he could exploit to make opportunities to abuse a child or young person. Indeed, some of the BBC witnesses accepted that, with the benefit of hindsight, they

could see that there were potential loopholes in the arrangements. For example, a child might be left in his dressing room in the care of his parent. Savile could come in, have a chat, send the parent away to find a cup of tea and take the opportunity to abuse the child. That is what happened to a victim<sup>18</sup> in 1976. Another possible loophole could arise during the post-recording party. Sometimes groups of children came on the show without their own parents. If Savile decided to take a member of a group away to his dressing room, the leader of the group might not accompany him or her. That is what happened to another victim<sup>19</sup>. There was also the possibility that one of Savile's personal guests might be abused in the dressing room. The staff did not feel that they had any control over Savile's personal guests.

#### ***Awareness of Savile's Sexual Deviancy at Jim'll Fix It (Chapter 10)***

120. There were many members of BBC staff (particularly technical staff) working on *Jim'll Fix It* who neither heard nor saw anything of concern so far as Savile was concerned. Equally, there were quite a number of *Jim'll Fix It* staff who were aware of rumours about Savile's sexual misconduct and some who observed inappropriate conduct themselves. In Chapter 5, I report on a number of incidents of sexual misconduct which occurred in connection with the making of *Jim'll Fix It*. Where these concerned people who were not on the staff of the BBC, there was no report to anyone in the BBC. Also, so far as I can see, there was no reason why any member of the *Jim'll Fix It* staff would have been aware of what had happened. Where the incidents concerned members of the BBC staff, the incidents were not reported to Mr Ordish or to anyone in a senior position on the *Jim'll Fix It* team.
121. The evidence I received suggests that members of the production team working on *Jim'll Fix It* in the 1970s were not concerned about

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<sup>18</sup> C20, paragraph 5.192.

<sup>19</sup> Kevin Cook, paragraph 5.195.

Savile being left alone with young people. However, by the 1980s, there appears to have been a significant degree of concern within the *Jim'll Fix It* team that young people left alone with Savile would be at risk of some form of inappropriate conduct. Team members with responsibility for young guests began giving each other advice about keeping a special eye on Savile. There does not seem to have been any specific incident which could have triggered this. Accordingly, I conclude that, among the people who were responsible for the safety and welfare of the *Jim'll Fix It* guests, there grew up an appreciation that Savile presented a possible risk to young people and, consequentially, concern about this and a practice of trying to protect them from him. However, I do not think that this was recognised by everybody; nor was it ever formally articulated.

#### ***Awareness of Roger Ordish (Chapter 10)***

122. Roger Ordish was the producer of *Jim'll Fix It*. I consider the question of his awareness of what Savile was doing in some detail from paragraph 10.101 onwards of my Report. Mr Ordish is now retired after a long career with the BBC. I realise that it must be profoundly distressing for him to face examination and possible criticism about his conduct while the producer of *Jim'll Fix It*.
123. Mr Ordish worked with Savile for over 20 years. Despite the fact that others may have had the impression that the two were close friends, Mr Ordish said (and I accept) that they were not. Although he may have known Savile as well as anybody could, that was not particularly well.
124. Mr Ordish said that he was aware that people used to talk about Savile's sexuality and in particular his sexual interest in teenage girls. Quite apart from what Mr Ordish heard as rumour, he himself heard Savile talk or brag about sexual matters, always in the context of heterosexual activity. Mr Ordish agreed that he was

aware that Savile's sexual preference was for young women. Savile never seemed to be with a woman of his own age. However, he, Mr Ordish, did not see that as a dangerous state of affairs.

125. I have no difficulty in accepting that Mr Ordish was not aware that Savile ever committed an unlawful or inappropriate sexual act on BBC premises. In my view, there is no evidence that he was aware of such conduct. In the light of the evidence I heard, which is set out in Chapter 10, I find it much more difficult to decide to what extent Mr Ordish was aware of Savile's sexual deviancy and, on account of an awareness of that, to what extent he realised that there was a potential risk of harm to the young people appearing on *Jim'll Fix It*.
126. Many of the factors, incidents and conversations involving Mr Ordish identified Chapter 10 have no relevance to his awareness of Savile's sexual deviancy. For example, the fact that Mr Ordish was aware of rumours about Savile and his sexual interest in "young girls" (though not, I think, of rumours that he had sex with girls under the age of 16), the fact that Savile made boastful remarks about sexual matters, the content of the book "*As It Happens*" and *The Sun* articles of 1983 and the fact that Mr Ordish knew that Savile had no regular sexual partner have no bearing on that question. Others such as the fact that Mr Ordish heard Savile shout "*Legal! Legal!*" when hearing that a young girl was aged 16 might, as Mr Ordish said, "*take on a terrible significance*" now in hindsight but, at the time, it was clearly understandable that Mr Ordish treated this as a "*blokey joke*".
127. There are, however, some incidents and conversations which, as I have said, might suggest that Mr Ordish did have knowledge about Savile's deviancy. First, there is the evidence (which I accept) of a witness who told me that she suggested, in Mr Ordish's presence, that Savile should not be left alone with children. I do not know whether Mr Ordish heard that suggestion; he told me that he does

not remember it. If he did hear it, he appears to have brushed it aside without giving it serious consideration. He did not ask the witness in question what she meant. She did not volunteer that she was talking about a sexual risk and, although nowadays, that remark would be readily interpreted as relating to a concern of a sexual nature, at that time, I do not consider it would necessarily have carried that implication.

128. Second, there is the evidence of a researcher who said that she was told (either by Mr Ordish or a researcher) that they were to be careful not to let Savile be alone with children in his dressing room, or indeed anywhere. However, the witness also said that she did not know exactly what Mr Ordish knew about Savile and she could not, in any event, remember who had given her that instruction.

129. I think Mr Ordish was probably involved in the incident in which someone banged on Savile's dressing room door and berated him for having the door shut (or locked) while there was a 16 year old girl inside (see paragraphs 10.90-10.97 of my Report). I think Mr Ordish has forgotten about it, possibly because nothing bad actually happened. I also accept the evidence of a *Jim'll Fix It* researcher and assistant floor manager that he and Mr Ordish saw two teenage girls come out of Savile's flat and that this was followed by a short conversation between them about whether Savile had sex with girls like that. However, it was the researcher who posed this question (and not Mr Ordish) and there is no reliable evidence as to the age of the girls concerned. I also accept the same witness's evidence that Mr Ordish seemed surprised that the parents of a young girl who travelled up the motorway in Savile's car should have trusted their daughter with him. Mr Ordish does not remember the incident. However, it seems to me that it is possible Mr Ordish was surprised that the parents would let their child go with anyone who they did not know personally. I also accept that Mr Ordish expressed concern to this witness that Savile's exploits

might come out in the press and derail *Jim'll Fix It*, although that is not evidence of concern about Savile and underage children.

130. There are, therefore, a small number of incidents and conversations which raise a question about Mr Ordish's awareness. However, those incidents and conversations did not occur as a cluster; they occurred over a period of time. It is also very important not to let hindsight influence how these incidents and conversations are viewed. Nowadays people might well view these incidents and conversations as showing the existence of a potentially serious problem of a sexual nature which required some form of investigation or action. However, I think it is very important to view these incidents in their moments and, in so doing, I have come to the conclusion that Mr Ordish never did recognise the collective effect of those concerns or pointers and that he never thought that Savile was having sexual intercourse or sexual contact with girls under the age of 16, let alone boys or young men.

131. I must make it plain that, if Mr Ordish had received an explicit complaint about clearly unlawful sexual contact by Savile, I am quite satisfied that he would not have swept it under the carpet but would have handled it appropriately, at least according to the BBC standards of the time. I am sure he would have discussed it with Mr Moir, his line manager and Head of Light Entertainment, and I am sure that some form of investigation would have taken place. Whether that would have comprised anything more than asking Savile whether the allegation was true, I cannot say. But that is hypothetical as no such complaint was ever made.

***Awareness of More Senior Staff about Problems Relating to Savile and Jim'll Fix It (Chapter 10)***

132. From paragraph 10.134 onwards of my Report, I consider the extent of the awareness of problems relating to Savile of a number of senior staff, including Controllers of BBC One, during the relevant years. None of these witnesses knew anything at all about



his sexual activities and most knew nothing at all about the material in the public domain or even his reputation but I took the opportunity when interviewing them to ask hypothetical questions about what their attitude would have been if they had known of these things.

133. Jim Moir, Head of Variety and Head of Light Entertainment (between 1987 and 1993) never heard any rumours about Savile's sexual preference for young girls or young women. He had never read or even heard of Savile's autobiography *As It Happens*. He could not recollect reading *The Sun* articles published in 1983 (referred to from paragraph 6.17 onwards of my Report) but agreed that it is reasonable to assume that they would have been put before him as part of the BBC press cutting service. He had no recollection of them causing a stir in the BBC at that time. He did not discuss the articles with Mr Ordish, who did not bring them to his attention. For his part, the articles now seemed to him to be exaggerated and "*braggadocio*".
134. The Savile investigation also interviewed four former Controllers of BBC One, all of whom were in post during Savile's time on *Jim'll Fix It*. None of them recalls being aware of *The Sun* articles or indeed of any of the other material about Savile which was then in the public domain.
135. Alan Hart, Controller of BBC One at the time of the publication of *The Sun* articles in 1983, believes that he did not see the articles at the time of publication but that, if he had, his reaction would have been to think that they were largely exaggeration and bragging. If he had seen them, he thinks he might have spoken to the Head of Department and told him to tell Savile to stop saying this kind of thing. He did not think that he would have considered taking Savile off *Jim'll Fix It*.

136. Lord Michael Grade, Controller of BBC One from 1 September 1984 until 7 July 1986, who was not even employed within the BBC when *The Sun* articles were published in April 1983, had no knowledge of the articles at all. He considered that people in the BBC who became aware of them would have thought that this was just “*fantasy*” and “*self-promotion*” on Savile’s part. He explained that what he called “*the default position*” was whether or not the published material was going to damage the BBC’s reputation. The BBC would only be concerned if there was going to be a major scandal. His view was that, if the press did not make a big fuss about these articles by picking them up and running with them, there would be no pressure on the BBC to stop using Savile. When asked whether that implied that the BBC would react to public opinion rather than making its own mind up, he said that the BBC was “*a very reactive organisation*”. He also agreed that the kind of image that the articles projected did not fit well with a programme like *Jim’ll Fix It*.
137. Jonathan Powell was Controller of BBC One between 1987 and 1993. He commissioned several series of *Jim’ll Fix It*. He was unaware of *The Sun* articles of April 1983 or indeed any other reason for concern about Savile. After reading the articles, he told us that he did not think the BBC should interest itself in the private behaviour of a celebrity unless it was illegal or might compromise the BBC’s reputation or the programme on which the celebrity worked. He accepted that a programme such as *Jim’ll Fix It* ought to be presented by someone who was a suitable role model. He thought that Savile created himself as a role model by creating the perception that he dedicated a good deal of his life to good works, raised money for charity and was on friendly terms with the great and the good. He did not think that he would have jumped to the conclusion that Savile must be taken off screen. There would have needed to be a conversation at a high level about what Savile was saying.

138. We also spoke to Alan Yentob, who became Controller of BBC One in 1993. He was Controller when *Jim'll Fix It* was discontinued. I am quite satisfied that his decision to end *Jim'll Fix It* was taken for artistic and programming reasons and was quite unrelated to any concerns about Savile. Mr Yentob had not heard any rumours about Savile's sexuality; nor was he, at that time, aware of any of the published materials to which I have referred in Chapter 6 of my Report (and at paragraphs 64-67 of this Summary).
139. Having read *The Sun* articles, Mr Yentob said that, if he had been aware of them at the time, he would have talked to people who knew Savile to find out whether the material was likely to be true or just exaggeration. If the latter, he thought he might have advised that Savile should be warned not to talk like that as it might be misunderstood. When asked what he thought of someone who boasted about those kinds of things, he said that such a person was "*pretty foul and unappealing*". When asked whether such a person was a good role model for young people, he said that he doubted that but did not want to be "*judgmental*". He agreed that the BBC does have a responsibility as to the role models that it puts out and added that he did not like what he had just been shown. He recognised that *The Sun* articles showed a potential for reputational damage to the BBC and expressed the view that perhaps the top end of the BBC had not paid sufficient attention to what was going on in the entertainment world. However he speculated that, if there had been more of a public reaction to *The Sun* articles, maybe people like him in the BBC would have been more aware of the problem than they were. Finally, after seeing other public domain material set out in Chapter 6, he questioned how Savile could have got away with "*all of this*" and added that, if I were to say that there had been a responsibility on the BBC not to have missed this material, that would be a fair point for me to make.

## ***Discussion (Chapter 10)***

140. I have accepted that no one above producer level with any responsibility for deciding whether *Jim'll Fix It* should be on the air was consciously aware of any reason for concern about child protection in connection with the programme. Yet, there remains for discussion the question whether (quite apart from child protection), when *The Sun* articles were published, the reaction of the BBC (prompted by Mr Ordish – who did read the articles – or anyone involved in monitoring press coverage) ought to have been to consider whether Savile was a suitable person to present this family programme. Even if it was thought that the content of the articles was exaggeration, it seems to me that there ought at least to have been a discussion about whether a person who seemed proud to boast about his associations with criminal characters (albeit long ago) and his prolific casual sex life with young women decades younger than himself was a suitable person to present this show. There should have been consideration of whether it was appropriate for the BBC, with its public interest values, to provide a platform on a 'family' programme such as *Jim'll Fix It* for a man whose personal moral standards would be unacceptable to many people. There was no such discussion.
141. Mr Ordish knew (or would have recognised if he had applied his mind to it) that there was a falsity in Savile's position on *Jim'll Fix It*. This clearly extended to the presentation of Savile as a good man, suitable to be regarded as a favourite uncle to the nation's children. He was not and Mr Ordish knew he was not. Even though I have accepted that Mr Ordish did not consciously realise that Savile was or might be an abuser of young people, he certainly knew that he had very questionable morals. He knew that Savile proclaimed his interest in casual sex without emotional commitment with women very much younger than himself. While I accept that some people may see nothing wrong with such sexual conduct between consenting adults, I do not think that many people would regard this

kind of conduct as that which should be held up as an example to young people

142. Mr Ordish also knew that Savile had claimed to have associated with criminal henchmen and to have had a questionable relationship with the police. It seems to me that whether these claims were true or not, the fact that Savile was content to put such material into the public domain shows that he was not a suitable role model for young people and not therefore a suitable person to front a programme like *Jim'll Fix It*. Mr Ordish now agrees that that is so, although I do not think that occurred to him at the time.
143. Among the former BBC 1 Controllers interviewed, there is a fair degree of unanimity that a person who is content to boast about such matters was not an appropriate person to present a family show like *Jim'll Fix It* which needed a suitable role model. Some also accepted that the use of Savile on such a show presented a risk of reputational damage to the BBC. Yet they never considered these issues at the time because *The Sun* articles were not specifically brought to their attention. It seems clear that the main reason why no one drew their attention to these articles is that the articles did not cause any public outcry.
144. Had Mr Ordish spoken to Mr Moir or had *The Sun* articles been brought to wider attention and had this led to a discussion about Savile's suitability, the issues for discussion should have included the nature of the programme and the extent to which there was a responsibility to family audiences to put forward a suitable role model as presenter. It should have been recognised that the programme gave Savile a platform as a 'good man' who made children's dreams come true and reinforced his good reputation. Savile's suitability for that position should have been considered in the light of everything that was known about his character including the fact that he appeared proud to boast about some very unsavoury aspects of his life. These matters should

have been considered objectively, without regard to the fact that the public appeared to admire and even adore him. I consider that such a discussion should have concluded that the BBC ought not to put Savile forward as this 'good man'. The result would, I think, have been the removal of Savile from *Jim'll Fix It* which would probably have meant the end of the programme.

145. One of the factors which troubles me is that, without a public outcry, there would not have been any thought of initiating that discussion about Savile's suitability. First, if the BBC is anxious to maintain a good reputation (as it very properly was and is) the right way to safeguard a good reputation is to ensure that the BBC acts properly, proactively and of its own volition, rather than waiting for and reacting to a scandal and public outcry. Second, it does not seem to me that the public interest values, which the BBC claims to hold dear, had a very high priority when it came to possible interference with a popular and successful programme.

#### ***AWARENESS WITHIN BBC RADIO 1 AND THE BBC RADIO RELIGIOUS BROADCASTING DEPARTMENT (CHAPTER 11)***

146. In Chapter 11, I examine the evidence of the extent to which people who worked in BBC Radio 1 were aware of Savile's sexual conduct and proclivities.
147. Savile joined BBC Radio 1 as a disc jockey and presenter in 1968. He worked for that network until 1987, on several programmes, including *Savile's Travels*, *Speakeasy* and *The Double Top Ten Show*.
148. The first point I consider in Chapter 11 of my Report (at paragraphs 11.2 to 11.6) is the awareness of the management at BBC Radio of the concerns which had arisen about the moral welfare of young audiences as a result of the *News of the World* articles published in 1971 (referred to in Chapter 9 and from paragraph 92 of this Summary). These issues primarily affected *Top of the Pops* and

the Light Entertainment Department in television. It was appreciated that similar problems could arise in connection with some radio shows. These potential problems were discussed at a meeting chaired by the Managing Director of Radio on 6 April 1971 and in later meetings and correspondence. In particular, the Director-General had stressed the concern that the BBC “does not put itself into the position of appearing to condone permissiveness”.

149. The minutes of these meetings and the correspondence demonstrate that the management of BBC Radio and Mr Muggeridge, then the Controller of Radio 1 and 2, were aware of the dangers of bringing disc jockeys and young girls together. They demonstrate that radio management was aware of the difficulty of assessing the age of the young girls who attended Radio 1 shows and who flocked around disc jockeys. Although the minutes of the meeting in question recognised the possibility that disc jockeys working on Radio 1 might abuse their position, they demonstrate what to my mind is a most unfortunate attitude towards the young girls; they appear to be regarded as a nuisance and are described in the minutes as ‘unbalanced’, rather than merely young and in need of protection. There is a suggestion that the disc jockeys should be reminded to ‘take care’ and that this would be a sufficient precaution, implying that it is the girls who are the problem. The minutes also demonstrate management’s concern about the reputation of the BBC.

***Investigations Instigated by Douglas Muggeridge, Controller of BBC Radio 1 and BBC Radio 2 (Chapter 11)***

150. In the early 1970s, Douglas Muggeridge was the Controller of both BBC Radio 1 and BBC Radio 2. At some stage, probably in 1973, Mr Muggeridge became concerned about rumours of sexual impropriety concerning Savile. It is not now clear where those rumours came from. However, Mr Muggeridge set in train two separate lines of enquiry, one involving Derek Chinnery (at the

time, Head of Radio 1) and the second involving Rodney Collins (at the time, a BBC Radio Publicity Officer).

151. Mr Muggeridge apparently instructed Mr Chinnery to interview Savile. Mr Chinnery asked a colleague, Doreen Davies, to attend as an observer (although not a note taker). Ms Davies was an Executive Producer in Radio 1 at the relevant time. When the Savile investigation interviewed Mr Chinnery (who died in March 2015), he could not remember the interview or the circumstances and no written record exists. Fortunately, Ms Davies had a good recollection of events. She thinks that the background to the interview was that something was “bubbling” in the press about Savile.
152. Ms Davies recalls that Savile walked into the room and started making jokes. Mr Chinnery asked him to sit down and said that he had things to say that were serious. Mr Chinnery said words to the effect that there was “a bit of a press thing going on and I have been asked to ask you if you are going to embarrass us with anything in your private life”. Mr Chinnery made it plain to Savile that the issue being raised by the press was whether Savile was sexually involved with young girls.
153. Savile’s response was to say that this kind of thing had been going on in the press for years and that no one ever got a story because there was no story. He had worked at the Mecca dance hall in Leeds and, when the evenings were over and he had seen girls leaving to go home, he had told the bouncers to give them money for taxis. He always protected girls and he had a good reputation as a result. The police knew him and everything about him; there were no secrets.
154. Savile said that he was absolutely sure and that nothing would ever come out. Mr Chinnery then told Savile that one thing being said was that Savile had young girls in his flat in London. Savile’s reply



was that sometimes girls came down from Leeds to London for *Top of the Pops*. He did allow them to use sleeping bags on his lounge floor. He slept in his bedroom. In the morning they would go off to catch the train. So, he said, to that extent, the story was true.

155. Mr Chinnery then said that, as long as Savile could assure him that everything was all right, he could go back and say so. Savile repeated that there was no truth in anything suggested. Mr Chinnery said that he accepted that. Savile then left the room. Mr Chinnery said words to the effect of “what can one do?” Ms Davies herself had believed what Savile had said and she believes that Mr Chinnery did too. She told us that Savile’s denial had been categorical but not aggressive. He appeared confident, shocked, astonished and offended.
156. Ms Davies felt that Mr Chinnery had handled the interview satisfactorily. He was firm, cold and measured; it was not an avuncular chat. She thought that it had been sufficient to speak to Savile in this formal way. At the time, it was not known that there was anything ‘dodgy’ about Savile. They were dealing with this without the knowledge we have today. Although there is no evidence, I think it must be assumed that Mr Chinnery reported his findings back to Mr Muggeridge.
157. In the early 1970s, Rodney Collins was a publicity officer answerable directly to Mr Muggeridge. Mr Collins told the Savile investigation that in June 1973, Mr Muggeridge told him that he had heard rumours about Savile “*maybe not behaving the way he should*”. Mr Collins understood the concern to be about sexual behaviour and had the impression that the rumours were in some way connected to *Savile’s Travels*. Mr Muggeridge suggested that Mr Collins should make enquiries of three or four people he could trust among his contacts in Fleet Street. Mr Collins made enquiries of four journalists. He says that all four gave a similar response. In summary, Savile was regarded as an odd character and the papers

did not know a great deal about him. The journalists had heard rumours, which may have been about young girls, parties and such like, but nothing specific. Mr Collins reported his findings back to Mr Muggeridge. Mr Collins knew nothing of any further action taken by Mr Muggeridge. Further detail on this issue is to be found from paragraph 11.36 of my Report.

158. The significance of this evidence is that Mr Muggeridge was aware, from some source or other, that it was being said that Savile was behaving improperly in connection with *Savile's Travels* and also that he had young girls to stay in his flat in London. I think it highly likely that rumours of that kind were circulating both within and outside the BBC and it is possible that Mr Muggeridge was aware of either or both.
159. I think it highly likely that Mr Muggeridge's main concern was the risk of reputational damage to the BBC rather than any concern on moral or ethical grounds that the BBC ought not to employ a man who might be involved in unattractive and possibly unlawful sexual conduct. In short, I do not think his primary interest was to investigate Savile's conduct; rather it was to find out if anything was likely to come out in the press. Having been reassured on that score, it appears that he did nothing further.
160. Viewed from today, it seems reprehensible that Mr Muggeridge's main concern, on hearing the rumours, was that the BBC's reputation might be damaged and that he was less concerned about the welfare of any girls who might be sexually involved with Savile. However, I do not find it so surprising when I approach the question as the BBC of 1973 would have approached it. At that time, it appears to me that many people in our society generally (and therefore probably also within the BBC) did not regard the age of consent for sexual intercourse as an important matter. I think there was a general perception in some parts of the BBC that many girls of 14 or 15 were ready and willing to have sex with their pop

idols. I think that many people took the view that if these young girls wanted to have sex with celebrities and if their parents gave them the freedom to do it, it was a matter for them and no one else's business, even though the activity was unlawful. That would not mean that they personally approved of such behaviour, just that they believed that that was how the world was. Although I cannot ascertain what Mr Muggeridge's personal attitude was, I do think that the attitude I have described was common in the BBC in the early 1970s. Therefore, although I, today, do not approve of his attitude, it does not seem surprising to me that, at the time, Mr Muggeridge's primary concern would have been the danger of immediate reputational damage to the BBC through its association with Savile.

161. Given the ethos of the time, to which I have referred, I do not think that Mr Muggeridge should be criticised on the ground that he did not make further 'child protection' investigations into the rumours about Savile. Child protection was not at the forefront of peoples' minds at that time and Mr Muggeridge appears to have been aware only of general rumours of misconduct with girls who were not necessarily underage. However, given that his main concern had been that there was an immediate risk to the BBC's reputation, I find it surprising that he should have been satisfied, as he appears to have been, that there was no risk to the BBC's reputation from Savile in the longer term.
162. I think, as a prudent manager, with the interests of the BBC at heart, he should have retained some concerns about Savile and should have shared them with senior colleagues in other parts of the BBC. I think he should also have kept a watching eye and a listening ear on Savile within BBC Radio. He must have had staff below him, to whom he could have confided his concerns. They could have kept their eyes open and could have made discreet enquiries. If they had kept their eyes and ears open, I think it likely

that information would have come to light which would have increased the level of concern to the point where the BBC would have had to consider dispensing with Savile's services.

163. I have asked myself whether Mr Chinnery should share some responsibility for the decision to 'close the book'. It seems to me that what ought to have happened is that Mr Muggeridge and Mr Chinnery should have discussed matters and should have agreed on a way of keeping their eyes and ears open. But I do accept that the lead on this should have come from Mr Muggeridge and, if he was not concerned, there was no real reason for Mr Chinnery to be so. His main job at that time was to get a schedule of programmes on air.
164. It is true that Mr Chinnery became Controller of BBC Radio 1 in 1978 and could then have instigated an investigation. However, by that time, Savile's involvement in *Savile's Travels* and *Speakeasy* had come to an end; after that, his only involvement with BBC Radio 1 was as a disc jockey and even that was diminishing. Although I think that rumours about Savile continued to circulate and that Mr Chinnery was aware of them, I do not think that it would be right to criticise Mr Chinnery for not instigating an investigation when he became Controller.

***What Was Known about Savile in BBC Radio 1 and What Would Have Been Discovered if Enquiries Had Been Made within BBC Radio 1? (Chapter 11)***

165. Ted Beston was Savile's BBC Radio 1 producer for 11 or 12 years from 1968 or 1969 until 1980. The Savile investigation has heard a good deal of evidence about Mr Beston but unfortunately has not had the benefit of hearing his own account of events. His solicitor said that he was not in good health and that he had been traumatised by his recent arrest and police interview. Mr Beston's solicitor expressed the view, which I do not agree with, that an

interview was an inappropriate format for me to receive Mr Beston's evidence. Mr Beston provided us with a signed statement of his evidence and some written answers to some specific questions asked by us.

166. In considering the allegations made about Mr Beston's awareness of Savile's sexual proclivities, I have to make a judgment without having the benefit of hearing his oral evidence or of being able to probe his answers and assertions. With that *caveat*, my conclusions are first, that Savile and Mr Beston were on very friendly terms even if they did not socialise together outside work. I am satisfied that Mr Beston admired Savile, as an entertainer and as a celebrity and for his reputation 'as a ladies' man'. I think that Mr Beston must have been aware that Savile had a strong sexual appetite and liked casual sex and that he must have been aware of Savile's sexual interest in and preference for teenage girls. I think that must have been evident to him during the time they spent together, particularly when travelling together. I am satisfied that Mr Beston knew that Savile would have casual sex with teenage girls (and other slightly older women) as and when he could get it.
167. I am also driven to the conclusion that, on one occasion, Mr Beston was prepared to act as a provider of a young woman to Savile for sex. The young woman in question is C33, whose story is set out in my Report from paragraph 5.221 of Chapter 5 and in paragraph 11.81 of Chapter 11. C33 was working as a waitress and Mr Beston visited her place of work. She described how, in 1978/1979, when she was 19, Mr Beston invited her to an event in Shepherd's Bush, ostensibly for the purpose of meeting Savile. Soon after her arrival at the location, Mr Beston asked her whether she would like to meet Savile and she said yes. She was shown into a curtained-off area. Savile was sitting on a low sofa and she sat down next to him. Savile lunged at her; kissing her forcibly. He put his hands down inside her top and grabbed at her

breasts. C33 was very frightened. Then he took hold of her hand and put it inside his tracksuit bottoms. His penis was erect. C33 ran out of the curtained area and went to Mr Beston and told him what had happened and that she wanted to leave. He treated her as if she was being silly and told her that she should go back in; Savile wanted to meet her and talk to her. She would not do so and she left straightaway. She did not feel able to make any complaint about what had happened. From what Mr Beston knew of Savile's sexual proclivities, I am driven to the conclusion that Mr Beston was aware that Savile would wish to have sex with C33 when they met and that Mr Beston was willing on that occasion to act as a provider to Savile.

168. I find it much more difficult to decide whether Mr Beston knew that some of the girls Savile had sex with were under the age of 16. He denies it. There is some evidence that he knew; a witness<sup>20</sup>, whom I found credible, said that she heard Mr Beston regaling a group of record promoters with tales of Savile's exploits and mentioning that one of the girls was only 14. It is possible that this witness is mistaken about the detail that Mr Beston said that one of the girls was only 14. However, I also bear in mind that many of the girls who flocked around Savile while travelling were clearly very young. I am also satisfied that girls whom Savile brought into the studio (and were seen by Mr Beston) were in the age range 12-15. Pulling all the evidence together, I cannot say that Mr Beston did know that some of the girls with whom Savile consorted sexually were underage; he might have known. But at the very least, he must have realised, from their appearance, that some of the girls might well be underage. Also, if they were in fact over 16, it would not in some cases be by a very wide margin.

169. In short, I am satisfied from the evidence I have received that Mr Beston was aware that Savile had a powerful sexual appetite in

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<sup>20</sup> C41, paragraph 11.70.

particular for teenage girls, at or around the age of consent. I do not think that Mr Beston disapproved of Savile in any way and therefore cannot have disapproved of him for that. The evidence that Mr Beston arranged for C33 to meet Savile for sex, which I accept, demonstrates his approval of Savile's conduct in relation to older teenage girls.

170. I do not think that it ever crossed Mr Beston's mind that he ought to discuss what he knew about Savile with his executive producer. If he had been asked what he thought about Savile by someone making enquiries on behalf of Mr Muggeridge or Mr Chinnery, I think he would have played down what he knew and would have said that he knew nothing of concern. I think that Mr Beston ought, of his own volition, to have told his executive producer what he knew of Savile's proclivities. Had he done so, it must at least be possible that steps would have been taken which would have led to Savile leaving the BBC.
171. The evidence I have heard suggests that no other BBC Radio 1 producer would have known anything of significance about Savile other than rumour. However, there were some more junior members of Radio 1 staff who, in my view, could, if asked, have given accounts of Savile's conduct which would have added to concerns rather than allaying them. Details are at paragraphs 11.93 to 11.106 of my Report. In the main, these were members of the studio management staff. Studio managers (who provided a facility when a studio was booked) were managed quite separately from programme makers. By way of example, one, who worked on *Savile's Travels* and *Speakeasy*, got the impression that Savile and the 12 to 15 year-old girls he brought with him to the studio, went to Savile's camper-van for sex.
172. I conclude that, if enquiries had been made of these members of staff (and possibly others who have not come to the Savile investigation), significant cause for concern would have arisen.

### ***What Was Known within the Religious Broadcasting Department Radio (Chapter 11)***

173. For several years, Savile presented a show called *Speakeasy*. This was a co-production between BBC Radio 1 and the Religious Broadcasting Department. The format of the programme was that Savile chaired a discussion with the young audience about the moral and ethical issues of the day. Sometimes a distinguished or star guest would feature in the show and join in the discussion. The discussion sessions were interspersed with popular music played live in the studio. There was a producer from both BBC Radio 1 and the Religious Broadcasting Department. Mr Beston was the Radio 1 producer. The first Religious Broadcasting producer was Reverend Roy Trevivian (the programme was his brainchild) but due to ill-health his place was taken by others mainly Canon Colin Semper (Reverend Colin Semper as he was then known), who joined the Religious Broadcasting Department in 1969 and David Winter (who was later ordained), who joined in 1971.

### ***Canon Colin Semper (Chapter 11)***

174. Soon after Canon Semper joined the BBC, he was transferred to the Religious Broadcasting Department. He came to know Savile quite well through *Speakeasy*. He liked and admired Savile. In the early 1970s, he helped Savile to write a short book about his religious beliefs called *God'll fix it*, which was not published until 1979. Canon Semper became Head of Religious Programmes Radio in 1979 but was not, at any time, a Head of Department.

175. Soon after meeting Savile, Canon Semper became aware that he had a following of young girls. At the end of a *Speakeasy* recording, there would always be a group of young girls, who he thought looked about 15, waiting for Savile but Canon Semper did not know whether Savile made assignations with any of them. Canon Semper and Savile went abroad a number of times together



and talked a good deal. Savile often talked about sex and it was obvious to Canon Semper that Savile “*had an eye for the ladies*”. It was difficult to say what this amounted to, but Canon Semper was aware that it extended to the young teenage fans who surrounded Savile.

176. Canon Semper realised, while assisting Savile in writing *God'll fix It*, that Savile had had sexual relations with a lot of young girls and that, in the book, he was making an excuse for his sexual behaviour, claiming that he was a victim of the machine of his body (for further details see paragraph 11.118 of my Report). Canon Semper agreed in his interview with me that this amounted to a confession that Savile was having casual sex with young girls.
177. Canon Semper told me that he was used to hearing a “*wall of words*” from Savile about what he was doing with whom. Savile sometimes used words that could have meant that he was having casual sex with girls, including underage girls. But he said that it was extraordinarily difficult to discriminate between what was the truth, half-truth or untruth. Canon Semper admitted that he had never really tried to do so. When asked whether his understanding that Savile was having sex with underage girls caused him concern, he reverted to saying that he had never known for certain that Savile did that. He said that he would occasionally “*think*” but did not “*for certain know*” what Savile was up to. He said that, if he had had evidence of actual sexual misconduct with young girls, he would have taxed Savile with it, suggesting to him that such conduct was not acceptable. He would not have reported the problem to the Head of Religious Broadcasting.
178. I accept that Canon Semper did not ‘know’ that Savile had sex with underage girls in the sense of ever seeing it happen, but he clearly did ‘think’ that Savile had casual sex with a lot of girls, some of whom might have been underage. It seems surprising that he should have felt the need to have actual proof before voicing his

disapproval to Savile of such conduct. I also find it surprising that he would only have admonished Savile in an anodyne way and that it did not occur to him to think that Savile's conduct should be a matter of concern for the BBC. If an ordained priest was not sufficiently concerned about such conduct to think that some sort of action should be taken against Savile, it is hardly surprising that others did not. This tells us quite a lot about the culture of the 1970s.

179. Having said that, however, I think it likely that, if Canon Semper had been asked by someone from senior management whether he had any concerns about Savile, he would have said that he had. I believe him to be a completely honest man. He did indeed have concerns, although I think that these were overlain and suppressed by his admiration of Savile, his enjoyment of his company and his pride in his own involvement in a successful programme.

***Canon David Winter (Chapter 11)***

180. On occasions, Canon Winter (then Mr Winter) co-produced *Speakeasy* when Reverend Trevivian, the programme's main co-producer, was absent. In due course, Canon Winter became Head of Religious Broadcasting. He was later ordained into the Church of England.
181. Canon Winter told the Savile investigation that he admired Savile's professional talent but realised that women working on the team did not like him. He heard rumours about Savile's sexual liking for young girls. He agreed that Savile was "sleazy" and felt uncomfortable about Savile's reputation. He did not like Savile's lifestyle.
182. Canon Winter did not remember talking to Reverend Trevivian or Canon Semper about his sense of discomfort. It was put to him that he could have suggested to his managers that Savile was unsuitable for *Speakeasy*. His response was that it was a

successful programme and he did not make that suggestion because his concerns were only based on rumour. And, he added, everyone else right up the social scale regarded Savile as the “*bee’s knees*”.

183. When the Savile scandal broke in October 2012, Canon Winter gave an interview which was broadcast on Channel 4 News on 12 October 2012 and was also reported in the *Daily Mirror*. The interviewer was trying to ascertain what Canon Winter had known about Savile’s activities when working with him. The interviewer put to Canon Winter certain statements made by a former BBC employee named Richard Pearson. Mr Pearson claimed to have been present with Canon Winter on an occasion in the 1970s when Savile (“*doing his comedy presenter routine*”) had boasted that he had just “*had three 14-year-old girls*” in his trailer that morning – meaning that he had had sex with them. According to Mr Pearson, this was followed by a discussion between him and Canon Winter in which Canon Winter told Mr Pearson that it was common knowledge around the BBC that Savile had sex with underage girls. In his television interview, Canon Winter said that he could not remember any such conversation with Mr Pearson but went on to say that he did know that there was a danger that Savile was molesting young girls. He expressed the view that more senior people at the BBC knew more than he did but, when pressed on that, said that he assumed that that was so.

184. I interviewed Richard Pearson and Canon Winter. Canon Winter is adamant that he never heard Savile say that he had ‘had’ three 14-year-olds in his camper-van. However, I do not doubt that Savile made a comment of the kind alleged. It seems to me to have been just the kind of thing he did say as part of his ‘comedy presenter routine’. I think that Canon Winter may have been so used to hearing Savile talking about sex that he would hardly listen; it would make little impression on him and would soon be forgotten. I also

think that Mr Pearson's account of the conversation he had with Canon Winter when they returned to the office has the ring of truth about it.

185. Canon Winter's position was that although he felt "edgy" about Savile, he did not feel that he could do anything in the absence of a specific complaint. When the story broke after Savile's death, the uneasiness suddenly fitted into place. He said that, suddenly, he could see, from the rumours and the lifestyle, the whole pattern of a paedophile.
186. Although Canon Winter does not appear to have known Savile as well as Canon Semper did, and although he did not hear quite as much talk about sex and did not learn of as many of the disturbing aspects of the Savile theology, I do think that he realised that there were good reasons to be concerned about Savile. He plainly thought that it was not up to him to do anything about these concerns; they were a matter for his managers. However, if there had been an investigation and he had been asked a straight question by a senior person, I think he would have shared his concerns.

***Responsibility for Reporting Awareness of Savile's Character  
(Chapter 11)***

187. I have said that I think that both Canon Semper and Canon Winter would have shared their concerns with management if asked directly. The more difficult question is whether either of them ought to have raised their concerns of their own volition. From today's viewpoint, the answer seems obvious but the position is less clear when considered against the background of the 1970s.
188. As I have said, Canon Semper, with a degree of honesty for which I admire him, has accepted that, during the period in which he worked closely with Savile, he came occasionally to 'think' that Savile had casual sex with young girls, some of whom might be

under the age where they could consent and some of whom would be over that age but not by very much. He did nothing about those concerns and I have to consider why.

189. I do not think that, at the time, Canon Semper ever crystallised his thoughts in the way that he did when he gave evidence to the Savile investigation. I can understand why he did not. Such thoughts would have been very unwelcome to him. I think that he liked and admired Savile and enjoyed working with him. He had a job at the BBC which he enjoyed and where he hoped his career would progress. His wagon was, at least to some extent, hitched to Savile's star. He knew that other people admired Savile. He thought that other people were aware of Savile's bad reputation but that it did not seem to matter to them. There was, within some parts of the BBC, a fairly relaxed attitude towards sexual relations with young girls. There was also a hierarchical culture within the BBC which made it easy for him to feel that it was not his job to raise the problem of Savile's conduct; it was the responsibility of someone higher up. After all, everyone seemed to know the rumours.
190. I bear in mind that, in the 1970s, Canon Semper had not been with the BBC for very long. Even so, given the awareness that he had, I do think that he ought to have volunteered his concerns to someone in a more senior position. He told me that he did not have confidence in his Head of Department. Even accepting that, I think that he should have found someone in authority with whom to share his concerns. I think he should have seen how wrong Savile's conduct was and that it was wrong for the BBC to give a man of Savile's moral character the public platform which he was afforded. I think he agrees with me; that is why he found his interview so distressing. After Canon Semper had been promoted, I do not think it occurred to him to mention his concerns to anyone else. By that time, he was no longer working with Savile.

191. Canon Winter's position is different. He worked less closely with Savile and I do not think he came to know Savile so well. Nonetheless, he saw Savile quite regularly and was aware that Savile talked a lot about sex. He also heard rumours about his sexual interest in young girls. I find it surprising that, as a man of strong Christian beliefs, he was not more concerned about Savile than he appears to have been.
192. In the 1970s, although a producer, Canon Winter had been with the BBC for only a relatively short time. I accept that he thought that such concerns as he had about Savile were well known to those senior to him. Accordingly, by a narrow margin, I refrain from criticising him for his failure to volunteer his concerns to someone senior in his department. I think it is a great pity that he did not do so and I am sure that he agrees with that.
193. Over the years, Canon Winter was promoted and eventually became Head of Religious Broadcasting. When working with Savile in the 1970s, he had said to himself that, if he were ever in a position to choose who would front his programmes, he would not choose Savile. But by the time he was in that position, Savile was no longer working on religious programmes. I do not think it would have entered Canon Winter's head that he ought to speak to someone in another part of the BBC about the concerns he had had about Savile in the past. For that, in my view, he should not be criticised. He knew nothing definite; he had heard rumours and did not like the man's manner of talking or his lifestyle. That was all.
194. It is clear that nobody working on *Savile's Travels* or *Speakeasy* in the 1970s took the initiative to report to higher management any concern about Savile's behaviour. If enquiries had been undertaken, I think that some material of concern would have been discovered. Indeed I think enough would have been discovered to cause BBC Radio to realise that Savile was not a suitable role model for young people. I consider that, once that had been

realised, it should have led to reconsideration of his continued use, particularly on *Speakeasy*, where he was in a position to influence the thinking of young people. The background to such reconsideration should then have been passed across to television. Whether, in fact, that lateral communication between BBC Radio and television would actually have taken place, I cannot say.

### **Summary – Chapter 11**

195. I am surprised that, following the enquiries he instigated through Mr Chinnery and Mr Collins, Mr Muggeridge did not retain some lingering concerns about the risk that Savile might damage the BBC. Indeed, if all the information (including that available to Canon Semper and Canon Winter) had been collected and if that had been shared with television, I think there would have been enough material to give rise to real cause for anxiety that Savile might damage the BBC's reputation and that there was a child protection problem as well.
196. Indeed, it seems likely that information would have come to light which would have taken the level of concern to a point where the BBC would have had to consider dispensing with Savile's services.
197. However, none of this investigation or sharing of concerns took place. I do not know why. Mr Muggeridge was aware that in 1971 there had been concern within television (in respect of *Top of the Pops*) about inappropriate sexual behaviour between celebrities and young girls. I accept, however, that, by 1973, that had long since died down. When Mr Muggeridge received his report from Mr Chinnery that Savile had denied any misconduct, he may have concluded that the rumours had been scurrilous nonsense and dismissed them. He may have thought, as did Derek Chinnery, that it was not for the BBC to probe into the private lives of their celebrities. Given the BBC's corporate approach to issues of child

protection and the risk of moral danger as discussed in Chapter 9 and in the absence of any opportunity to speak to him, I do not criticise Mr Muggeridge personally for his approach.

198. Although, in the absence of any evidence from him, I have not criticised Mr Muggeridge personally for his failure to appreciate that there was a risk to young people arising from their contact with Savile, I do repeat my criticism of the BBC for its corporate attitude towards the risks of moral danger to which young girls might be exposed, when brought into unsupervised contact with older men, be they BBC staff, pop stars, or other celebrities. I have discussed these matters at some length in Chapter 9 of my Report (see paragraphs 9.36 to 9.209). I do not think that it is an excuse for the BBC that its attitudes were largely in accordance with attitudes elsewhere in society. As a public service broadcaster, it should, in my view, have thought more carefully about the implications of ignoring the potential consequences to young girls of having casual sex with older men rather than regarding such girls as being “unbalanced” and a nuisance. The BBC should also, in my view, have been more conscious of its responsibility to the general public and young audiences in particular when it permitted a man who boasted about his sexual life as Savile did to be put forward as a good man and a role model for young people.





## CHAPTER 1 – SETTING UP THE REVIEW

### *The Origin of the Review: Savile's Death and Aftermath*

- 1.1 On 29 October 2011, Sir James Wilson Vincent Savile died at his home in Roundhay Park, Leeds, West Yorkshire. It seems likely that he died peacefully and alone, in his sleep. The funeral and interment proceedings extended over three days. The body lay 'in state' in the Queen's Hotel in Leeds on 8 November 2011 and many hundreds of mourners and admirers filed past the gold-brushed steel coffin to pay their last respects. The following day, the funeral cortege wound its way slowly through Leeds, with thousands of mourners lining the streets. It passed Savile's childhood home and Leeds General Infirmary, en route to St Anne's Cathedral for the two hour requiem mass which was conducted by the Bishop of Leeds, the Most Reverend Arthur Roche. The cathedral was filled to capacity with friends and representatives from the worlds of entertainment, politics, sport, medicine and the many charities for which Savile had raised funds. Among the many attendees were James Moir (known as Jim), Stan Appel and Helen Gartell, all of whom had worked with Savile in the BBC's Light Entertainment Department. At a reception later in the day, one of the eulogies was given by Roger Ordish, the producer of the long-running show, *Jim'll Fix It*. The interment took place on 10 November 2011 at Woodlands Cemetery in Scarborough. The gravestone (now removed) was in the form of a triptych testifying to Savile's work in entertainment, charity and sport and bore the epitaph "It was good while it lasted".
- 1.2 The death and funeral proceedings were extensively covered in the media at local, national and even international level. Many obituaries appeared which, in the main, celebrated Savile's life as an entertainer, charity fundraiser and friend of the famous. His ubiquity, his eccentricity of speech and dress, his penchant

for garish jewellery and the nature and extent of his friendships with the great and the good all made for colourful copy. In death as in life, Savile had a seal of approval and, even if the obituaries were not uniformly reverential, their overall tenor was that Savile was almost (but not quite) a national treasure.

1.3 Some of the witnesses who gave evidence to the Review expressed their sense of outrage at the media celebration of Savile's life in the days and weeks following his death. However, having reviewed some of the obituaries for the purpose of this Review, I have been struck by how many suggested that Savile may not have been all that he seemed. *The New York Times* described Savile as "a Zelig – or maybe a Walter Mitty – in gold lamé" whose interviews were marked by a "torrent of claims, some true, some false and others occupying the vast limbo of credibility in between". Even in Britain, there were references to Savile as an enigma who portrayed himself as the court jester but who was, in reality, an unhappy loner. There were hints at a dark side to his character. *The Daily Telegraph* mentioned the rumours concerning Savile's sexual interest in underage girls. *The Guardian* suggested that he exploited his powerful instinct for making money and was a man not to be crossed. I read these obituaries in the light of the allegations about Savile's life which were to emerge after his death but, even at the time of publication, they must have made uncomfortable reading.

1.4 Media references to Savile's death over Christmas and the New Year continued to be approving but, on 8 January 2012, *The People* carried the revelation that, in 2007, Savile had been questioned by Surrey Police over an allegation of historical indecent assault. (In fact, the Surrey Police investigation began in 2007 but Savile was not interviewed until 2009). It was reported that a spokesman had stated that Surrey Police had

received an allegation of indecent assault at a children's home in Staines dating back to the 1970s and that the allegation had been investigated but no further action had been "taken against any individual". It was further reported that a Crown Prosecution Service spokesman had stated that they had advised the police that "no further action should be taken due to lack of evidence". Although, at the time, Surrey Police neither confirmed nor denied that the allegation related to Savile, it is now clear that in fact it did.

1.5 Prior to this, in early 2011, Meirion Jones, a journalist working for BBC *Newsnight*, apparently found an interesting account on a publicly accessible website. A woman who had attended Duncroft School in the 1970s claimed that she had been sexually assaulted at the school by someone she referred to as "JS". Mr Jones realised that this was a reference to Savile. This account tallied with others which had appeared on another social media site, Friends Reunited. Mr Jones had a long-standing interest in the school, as his aunt, Margaret Jones, had been its head and he had visited the school as a child. Savile's death provided him with the impetus to investigate the accounts of Savile's abuse of teenage girls at Duncroft School. He suggested the idea of an investigation to his editor, Peter Rippon. The investigation proceeded until 9 December 2011 when Mr Rippon decided to abandon it. That decision became the subject of a review by Nick Pollard.

1.6 The decision to abandon the investigation was first mentioned in the press on 8/9 January 2012 when the *Daily Mail*, *The Sun* and the *Sunday Mirror* referred to the BBC's interest in allegations made by three women that Savile had behaved inappropriately to them while at a school in Surrey during the 1970s. During February 2012, there was further press interest, focusing mainly on the motivation behind the BBC decision to

abandon its investigation. Interest then appeared to wane and was not revived until August 2012, when several newspapers revealed that ITV was making a documentary about allegations that Savile had sexually abused teenage girls in the 1970s. The research was reported as being undertaken by Mark Williams-Thomas, a former police detective with the Surrey Constabulary.

- 1.7 Mr Williams-Thomas told the Savile investigation that, in the months that followed the BBC's aborted investigation, he recommenced the investigation from scratch and took the story to ITV, with Mr Jones's consent. The ensuing investigation culminated in a programme called *The Other Side of Jimmy Savile*, broadcast on ITV on 3 October 2012 as part of the *Exposure* series. This featured interviews with a number of women who alleged that they had been sexually abused by Savile. Some had been under the age of 16 at the time. The victims described incidents which had taken place in a variety of locations, including on BBC premises.
- 1.8 This programme initiated a flood of complaints from others; men and women who claimed that they too had been abused by Savile. Further allegations were made of abuse in a variety of different contexts including on BBC premises, at Duncroft School and in hospitals, including Broadmoor, Leeds General Infirmary and Stoke Mandeville. Complaints were made to police forces in various parts of the country, to the NHS, to the BBC and to charities such as the NSPCC which experienced a significant surge in the number of calls made to its helpline. In the wake of this torrent of complaints, the Metropolitan Police set up a special investigation task force, Operation Yewtree, initially headed by Commander Peter Spindler.
- 1.9 Some victims waived their anonymity and gave public interviews either to the newspapers or on television. There was

a veritable media storm. A number of newspaper reports alleged that the BBC had been aware of Savile's sexual misconduct on BBC premises and had turned a blind eye to it. The BBC was unable to deny these allegations, most of which went back to the 1970s and 1980s; all it could do was to say that it was unaware that any wrongdoing had been ignored. On 12 October 2012, the BBC announced that its Executive Board had decided to commission an independent review of Savile's activities, the object of which was to discover whether Savile had indeed abused young people on BBC premises and, if so, whether the BBC had known or ought to have known about it. The BBC also wanted to understand whether its culture and practices during the relevant period had enabled Savile to abuse young people without detection.

1.10 On the same day, 12 October 2012, the BBC announced that it would set up the *Pollard Review* to which I have already referred and, on 23 October 2012, the BBC's *Respect at Work Review* was established. Its terms of reference included the assessment of complaints of sexual harassment in the BBC over the preceding six year period.

1.11 On 22 October 2012, the BBC broadcast a *Panorama* documentary exploring the decision to abandon the *Newsnight* investigation and the state of knowledge within the BBC as to the circumstances of its being shelved. On 23 October 2012 the recently appointed Director-General, George Entwistle, appeared before the House of Commons Culture, Media and Sport Select Committee to answer questions concerning the programme. His appearance attracted unfavourable comment. On 2 November 2012, BBC *Newsnight* broadcast allegations against an unnamed leading Conservative politician from the Thatcher years in connection with its report into allegations of sexual abuse at the Bryn Estyn children's home in Wales in the

1970s and 1980s. There was widespread speculation on the internet that Lord Robert Alistair McAlpine was the subject of the allegations. However, a week later, it emerged that Lord McAlpine had been falsely implicated and *Newsnight* issued an unreserved apology. Mr Entwistle resigned on 10 November 2012.

### ***Setting up the Review: the Terms of Reference***

1.12 In mid-October 2012, I was invited by the BBC to investigate Savile's sexual misconduct on BBC premises and the BBC's awareness of it. I agreed to do so, subject to an assurance that my investigation would receive the full support and co-operation of the BBC and yet be wholly independent of it. I was given this assurance and accordingly agreed to undertake the Review. I was of the opinion that it would be in the public interest that there should be an independent review into Savile and the BBC. In particular I thought it was important that the public should know what (if anything) the BBC had known about Savile's activities. I also hoped that the Review would be able to make some contribution of value to the steps which the BBC will wish to take in its attempt to learn lessons from what Savile had done and, in particular, how those lessons might influence the BBC's approach to the protection of children and young people, including employees, from sexual assault or harassment. I remain of the same opinion.

1.13 The Review's Terms of Reference were proposed by the BBC's Executive Board and approved by the BBC Trust. Initially, they related only to Savile. There have been some changes to the Terms of Reference as the Review has progressed and they are set out below in final form as published on the Review's website. They require me to:

- receive evidence from those people who allege inappropriate sexual conduct by Jimmy Savile in connection with his work with the BBC, and from others who claim to have raised concerns about Jimmy Savile's activities (whether formally or informally) within the BBC; (PART 1)
- investigate the extent to which BBC personnel were or ought to have been aware of inappropriate sexual conduct by Jimmy Savile in connection with his work with the BBC, and consider whether the culture and practices within the BBC during the years of Jimmy Savile's employment enabled inappropriate sexual conduct to continue unchecked; (PART 2)
- in the light of findings of fact in respect of the above, identify the lessons to be learned from the evidence uncovered by the Review; (PART 3)
- as necessary, take account of the findings of Dame Linda Dobbs in her investigation into the activities of Stuart Hall.

1.14 The original Terms of Reference were extended on 4 June 2013 following Stuart Hall's guilty pleas to charges of indecent assault entered in April 2013, when an investigation into Hall was added to the Review's work. Hall is a former presenter who had worked for many years for the BBC, mainly in Manchester. Dame Linda Dobbs DBE undertook the Hall investigation, as part of the Review, as I found myself with a potential conflict of interest. Following this extension, the requirement that the Review should take account of Dame Linda's findings in the Hall investigation was added to the Terms of Reference and certain other changes were made. In particular, the wording was altered at my request so that,



instead of receiving evidence from those people alleging inappropriate sexual conduct on BBC premises or on location for the BBC (as had been the case), both the Savile and Hall investigations were to receive evidence from people alleging inappropriate sexual conduct by Savile or Hall “in connection with *[their]* work with the BBC”. Consequential amendments were made to Part 2 of my Terms of Reference.

1.15 The Terms of Reference had originally included a requirement that the Review should consider whether the BBC’s current child protection policies are fit for purpose. In due course, however, the BBC decided that my Report should not encompass an examination of the current child protection and whistle-blowing policies and practice. The reason for this, as I understand it, was that the BBC, having examined its child protection policy during the course of Parts 1 and 2 of my investigation, had appreciated (without my input) that there was a need for amendment and improvement to the relevant policy. A new child protection policy was therefore introduced on 19 September 2013. The BBC was anxious to examine how that policy and its whistle-blowing policy were working and wished that that work should start before I had completed my report on Parts One and Two of my Terms of Reference. Accordingly, my Terms of Reference were amended on 27 March 2014 to reflect that decision. GoodCorporation was instructed to undertake an independent review of the BBC’s child protection and whistle-blowing policies and processes. All of the witnesses who had contacted the Review with a view to giving evidence about the operation of whistle-blowing and child protection were contacted by GoodCorporation if they had consented to their contact details being passed on.

1.16 GoodCorporation’s conclusions were published by the BBC Executive Board in July 2015. GoodCorporation found that the

BBC now has a clear commitment to and recognition of the importance of child protection and safeguarding. It also found that much work has been done in recent years to establish clear policies and strategies to ensure the safety and welfare of children visiting the premises. Similarly, the BBC has introduced a clear whistle-blowing policy which provides a channel for anyone inside the BBC to raise a serious concern, to ensure that it is investigated impartially and to bring it to the attention of senior management. GoodCorporation concluded that there is a clear message from senior management encouraging employees to raise concerns and to have no fear that they will suffer a detriment. GoodCorporation had made a number of recommendations to which I will refer in my conclusions to this Report.

1.17 It will have been noted that the Terms of Reference of the Savile investigation are focused entirely on Savile and do not require me to examine complaints of misconduct made against any other person. However, as this Report will demonstrate, there have been occasions when I have had to take evidence or examine documents relating to matters which are not connected to Savile. This is because I have had to examine the culture and practices of the BBC in order to establish whether that culture or those practices in any way enabled Savile's misconduct to continue unchecked.

1.18 I mention two examples of occasions when I have examined evidence unrelated to Savile. First, I heard evidence from several witnesses who had reported to someone in authority at the BBC an incident of sexual harassment or assault involving someone other than Savile. The importance of their evidence (which I set out in Chapter 2) was to establish how the BBC handled such reports; in other words, what was the culture and practice in relation to such complaints. Second, in Chapter 9, I

examine the way in which the BBC handled a complaint from the mother of a 15-year old girl who, it was alleged, had been seduced by a celebrity whom she met at *Top of the Pops*. The relevance of this is to discover how the BBC might, at the time, have handled a complaint made against Savile, if there had been one. I also examine the way in which the BBC dealt with allegations in the *News of the World* in 1971 that young girls attending *Top of the Pops* were exposed to moral danger. This examination was designed to discover what the BBC's cultural attitude and practices were in relation to the investigation of a complaint of a sexual nature.

1.19 In accordance with my Terms of Reference, the period of time considered by the Savile investigation and covered in this Report runs from 1959 (the date of the earliest incident of sexual abuse by Savile of which I learned) to 2006 (the date of Savile's appearance on the last episode of *Top of the Pops*). This is the period within which Savile had the opportunity to commit inappropriate sexual conduct in connection with his work with the BBC. One journalist has suggested, in correspondence with the Review, that the fact that Savile may have received royalties from the BBC between 2006 and his death in 2011 means that the Savile investigation should have considered the period up to 2011. That is not a view with which I agree, as the period after 2006 is clearly outside my Terms of Reference.

1.20 The Review has been conducted and the Report written on the basis that my Report will in due course be published. My understanding is that the BBC considers that publication is necessary in the public interest, a view with which I concur for a number of reasons, including the fact that my observations on the culture of the BBC are of interest, the current relevance of my views on the power of celebrity and the right of the public to

know what happened at the BBC at the relevant time. I am required to submit my Report to the Executive Board. I understand that the BBC Trust will be responsible for publication.

### ***The Savile Investigation Team***

1.21 As soon as I had agreed to undertake the Review, I instructed a firm of solicitors, Reed Smith LLP, to advise me and to provide a secretariat. The Reed Smith team was led by Richard Spafford. The size of the solicitor, paralegal and secretarial team has been adjusted at various times to accommodate fluctuations in the volume of work. The team has included Carolyn Pepper, Victoria Spilkin, Hyun Kim, Laura Pennells, Simon Camilleri, Bartek Rutkowski, Oliver Adams, Nick Weaser, Annabel Cheng, Caroline Daly, Annabel Bratby, Melanie Shone, Kirsty Piccoli, Katherine Gledhill, Harjit Gill, Matthew Fellows, Karen Groom, Olivia Julius, Debbie Munyard, Alida Horne and Lewis Brooke. I instructed Christina Lambert QC as leading counsel and Kate Beattie as junior counsel. Ms Lambert QC was initially instructed on a full-time basis but from July 2013 provided her assistance only as and when requested. Towards the end of the Savile investigation's work, I instructed two further counsel – Andrew Caldecott QC and Antony White QC, each of whom advised on specific issues. I appointed Professor Celia Brackenridge OBE as an adviser on child protection issues. Professor Brackenridge and Ms Beattie agreed to provide their services as and when requested. I am very grateful to all members of the team for their advice, hard work and dedication.

### ***The Work of the Review: Early Stages***

1.22 Work began in late October 2012. In its initial stages, this entailed such practical matters as the creation of a website so

that the general public could read about our procedures and learn of our progress and the creation of an email address and dedicated telephone number (on which voicemail messages could be left) in order that witnesses or others could make contact with us directly and in confidence. I was conscious that members of the team would need to speak to witnesses about sensitive matters relating to sexual abuse so we immediately sought the assistance of the National Association for People Abused in Childhood (NAPAC) to provide suitable training for Review team members. The Lucy Faithfull Foundation was engaged to provide support for victims.

1.23 Even before we had issued an invitation to witnesses to come forward, we began to receive letters, emails and telephone calls from people wishing to provide information. Unlike an inquiry set up by a government department under the Inquiries Act 2005, this Review had no statutory powers to order or compel anyone to attend to give evidence or to produce documents and I was entirely dependent upon the co-operation of witnesses. The website for the Review, which went live on 14 November 2012, therefore carried an appeal for witnesses relevant to Savile to come forward. Our target groups were:

- people who were the subject of inappropriate sexual conduct by Savile in connection with his work for the BBC.
- people who knew of or suspected inappropriate sexual conduct by Savile in connection with his work for the BBC.
- anyone who had raised concerns about Savile's sexual conduct (whether formally or informally) within the BBC.

- people who worked for or with the BBC during the time that Savile worked there (believed to be 1964 to approximately 2006) whether or not they were aware of any inappropriate behaviour and:
  - who worked with or for Savile or on programmes he presented or took part in (whether in junior or senior roles);
  - to whom Savile reported (directly or indirectly);
  - who were familiar with the culture or practices of the BBC during that time insofar as they may have been relevant to preventing or enabling the sexual abuse of children, young people or teenagers;
  - held senior positions at the BBC and who may have relevant information which would assist the Review e.g. people who worked in Human Resources, former Directors-General, directors or producers.

1.24 The appeal for witnesses was widely publicised in the media. The BBC appealed to its current and former staff to assist the Review if they had relevant information. Tim Davie, then acting Director-General, sent a letter to all BBC pensioners<sup>21</sup> and Lucy Adams, then Director of Human Resources, sent an email to all current staff, directing their attention to the Review's website. The appeal for witnesses was carried in *Prospero*, the BBC magazine provided free of charge to BBC pensioners or to their spouses and dependents.<sup>22</sup>

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<sup>21</sup> Letter from Tim Davie dated 15 November 2012.

<sup>22</sup> *The Dame Janet Smith Review*, *Prospero*, December 2012, Issue 8, p.3.

- 1.25 The response to the appeal for witnesses was immediate and substantial. Complainants came forward and former and current employees responded in large numbers. The Savile investigation received a vast number of letters, emails and telephone calls providing information thought to be of potential assistance to us. Every communication was considered carefully; the only category of evidence which was not taken into account was the very limited amount of evidence which was provided anonymously.
- 1.26 I was acutely conscious that our method of finding witnesses might well result in bias. There was a possibility of bias towards those who had a serious grievance against Savile or the BBC and against those who had something they wished to hide. This was quite beyond my control. However, in addition to those who contacted the Savile investigation of their own volition, we also approached a large number of witnesses whom we identified as having relevant information. Altogether, the Savile investigation has been in contact with over 800 people (over 380 of whom have been interviewed) and I think that the volume and content of the evidence is such as to enable me to draw reliable conclusions.
- 1.27 We spent the first few weeks undertaking a scoping exercise to assess the range of evidence likely to be received and to adjust the proposed procedures to facilitate the efficient taking of that evidence. We liaised closely with the Metropolitan Police Operation Yewtree team. In order to avoid compromising any future criminal prosecution, we established a Memorandum of Understanding with the police investigators. We agreed to seek the authority of the Metropolitan Police before any witness was called for interview. We undertook that, should we receive information pertaining to the commission of a criminal offence by a living individual, we would consider providing the

information to the Metropolitan Police in accordance with the public interest. In practice, we have done so.

1.28 As the Savile investigation progressed, we were able to identify potential witnesses whom we wished to see, besides those who had come forward voluntarily. Some of these we identified through the perusal of documents; others were mentioned by witnesses while giving evidence. We tried to contact a large number of such people. Often, I am afraid, we found that a potential witness was dead; this was not surprising as we were investigating events which might have occurred 40 or even 50 years ago. Sometimes we found that a witness was very old and in poor health and in such circumstances I did not feel that it would be appropriate to ask him or her to give evidence. Sometimes we were unable to locate a witness, even though we thought he or she was still alive. Of those whom we did find, a few were unwilling to attend and there was nothing I could do about that. These limitations must be recognised. However, we have been able to receive evidence from a large number of witnesses and I do think that my conclusions are reliable.

1.29 Where appropriate, the Savile investigation consulted transcripts of evidence taken by the *Pollard Review*.

***The Evidence Gathering Process for the Savile Investigation: Witness Interviews***

1.30 The witness evidence was collected in a two-stage process. Initially, witnesses were spoken to over the telephone by a member of the Savile investigation team. Those whose evidence appeared likely to be of particular significance or whose evidence might be controversial or contentious were then formally interviewed, usually at the Secretariat's offices at The Broadgate Tower in London. Only on a handful of



occasions was it necessary to accommodate witnesses who were unable to travel; their evidence was taken at home, at work, or, in one case, in prison. Witnesses could choose to be accompanied by a legal representative or by a relative or friend. Victims were also offered the services of a 'supporter' from the Lucy Faithfull Foundation. Some witnesses were formally interviewed over the telephone. Witnesses living abroad were, where possible, interviewed by videoconference, although there was one occasion where it was necessary for a member of the Savile investigation team to travel abroad to interview a complainant. Before witness interviews commenced, the witness would be briefed by a lawyer member of the team as to the format of the interview.

1.31 In view of the sensitivity of the subject matter of the Savile investigation, evidence sessions were held in private. Complainants about Savile's behaviour who wished to remain anonymous were permitted to do so and were given a code number (C1 to C57). A few were willing to waive their right to anonymity. However, in view of the essentially private nature of their evidence and the extent of the likely publicity when this Report is published, I have decided that I should protect their anonymity at this stage and should leave it to them to decide whether to identify themselves publicly once the Report has been published. Accordingly, I have given such complainants a code number (B1 to B14). The only victims of Savile who have been named in the Report are those whose stories have been so widely published in the media that it would be artificial to relate their accounts without naming them. Each of these witnesses waived his or her right to anonymity. A number of witnesses who were not victims of Savile but who have requested anonymity were given a code number (A1 to A26). Included in this category are a few witnesses who told the Savile investigation about abuse or harassment perpetrated not

by Savile but by others at the BBC. Their evidence is recorded in Chapter 2 and is included to demonstrate how the BBC dealt with complaints and concerns about sexual matters.

1.32 The witness interviews (including, where appropriate, telephone interviews) were recorded using Livenote and transcripts were prepared. Witnesses were informed that, where I wished to rely upon parts of their evidence in my Report, I would summarise the relevant sections as opposed to publishing the entire transcript of their interview.

1.33 We recognised that many of the victims who gave evidence would be re-living painful experiences. I am very grateful to all those who felt able to assist us and recognise the courage required to do so. We offered victims the details of counselling services provided by NAPAC, as well as the services offered by the National Society for the Prevention of Cruelty to Children (NSPCC) and the Lucy Faithfull Foundation.

***The Evidence Gathering Process for the Savile Investigation: Documentation***

*BBC Written Archives Centre*

1.34 Although the backbone of my investigation has taken the form of oral evidence from witnesses, in accordance with the procedure which I have described above, we have also drawn on material from the BBC Written Archives Centre at Caversham (the WAC). As any visitor will be aware, the documentation which is held at the WAC is extensive. The WAC holds the written material which has been selected for permanent retention; this relates to all aspects of the BBC's business since 1922 and includes contractual documents, files of correspondence both internal and external, programme and policy material, together with a vast collection of scripts and

press cuttings. Programmes and other electronic materials are stored in other off-site archives, and not at the WAC.

1.35 Members of the Savile investigation team visited the WAC on a number of occasions and, with the very considerable assistance of the WAC staff, undertook a series of targeted searches of the WAC database for material relevant to Savile. This database includes not only the material held at the WAC but also that held at the other off-site archives. The written material on the database includes documents which have already been appraised and selected for permanent retention but not yet transferred to Caversham, documents which are awaiting appraisal and material that, although submitted for retention, has not been retained. Searches were conducted of the WAC's database for permutations of Savile's name, linked personnel and the programmes on which Savile worked. The team also asked the WAC to carry out additional searches as and when the need arose. I consider that the searches we instigated were both thorough and proportionate to the task in hand but, for a number of reasons, I am unable to exclude the possibility that, in the future, some relevant material which I have not been able to consider may yet be found. I set out a little more concerning the background of the WAC and the BBC's archives in order to explain this conundrum.

1.36 Until its closure in 2006, the BBC had in place a Registry system (comprising a Central Registry as well as a number of sub-registries and local registries) which co-existed with the WAC. The Registry system was closed down largely as a result of the advent of electronic documents. Upon its closure, a number of documents (but by no means all) were fed into the WAC for appraisal and a decision as to whether or not they were suitable for long-term retention at the WAC. Material not

sent to the WAC was sent to off-site storage or, if its retention period had expired, was destroyed.

- 1.37 The arrangement and indexing of some pre-2006 files within the WAC derives from the old Registry system. A large element of discretion was applied by Registry clerks when deciding on the level of detail which would be included within the index of each department's files. Moreover, the archiving principles at the WAC differ from those employed by the Registry system. The WAC's archiving and cataloguing principles are designed to enable someone (for example, a historian) to locate documents relevant to a broad subject area whereas one of the key purposes of the Registry system was to permit swift and easy access to specific documents in current use.
- 1.38 In 2002, the WAC and the Registry Service introduced a new single database system. We understand that, during the transfer, some of the indexing information was lost because different indexing principles were applied by the 50-60 separate databases which had previously existed.
- 1.39 Furthermore, most documents have not been converted into a format whereby they can be searched electronically using keywords. Instead, it is possible to carry out either a file title search or a search of the Registry indexing (where a document has passed through a Registry). Such searches are obviously limited to the extent of the title given to the file or the indexing information provided by the Registry. I understand that a process of cataloguing has begun to provide more detailed information as to the content of each of the stored files but this process is in its early stages.
- 1.40 There were, in particular, two documents which I sought that could not be located. The first document is the log of telephone

calls maintained by the Duty Office at BBC Television Centre (the Duty Office log), which would have been relevant to my investigation into the response of the BBC to a complaint against a celebrity (by telephone) in the early 1970s (see Chapter 9). The second document is the Press Log which would have been maintained by the staff at the BBC premises at Cavendish Place. While some extracts from the Press Log have been provided to me, the full Press Log for the period prior to May 1971 could not be located. The full log might well have been of value to my investigation into the same issue.

1.41 Even in light of the limitations I have described, the explanation for the absence of these two particular documents is, I must confess, hard to fathom. It was explained to me that not every document generated by the BBC would necessarily have found its way into the Registry system; indeed, some BBC departments apparently did not use the Registry system but were responsible for their own filing. In addition, as with any manual system of filing, it was only as good (or as comprehensive) as the commitment or assiduity of the individuals concerned. The depositing of documents in the Registry depended upon each individual department retaining documents and ensuring that they were lodged in the archiving system, sometimes from their own filing systems. It seems likely that some departments would be less zealous and conscientious than others in ensuring that documents were provided to the Registry.

1.42 I readily recognise this as an explanation for the absence of single documents or small bundles. However I doubt that the Duty Office Log would have taken such a form and it does seem surprising that that log would not have been retained. As for the Press Logs, I understand that the Log held by the WAC, which begins in May 1971, is marked as "File 1", and that no

Press Logs before that date are held in the WAC. That in itself is puzzling. I was told about the existence and purpose of the Press Log by Peter Rosier, who worked for the BBC as a publicity officer from 1968. He eventually went on to become Head of Corporate Affairs and Media Relations until his retirement in 1993. He described to me how the Press Logs were prepared in his early days and he expressed the view that the logs prior to May 1971 should be available.

- 1.43 I well understand that, even if a document had been deposited in accordance with the Registry procedure, it does not follow that it would have necessarily been kept by those applying the selection criteria for documents to be permanently preserved at the WAC. According to the WAC staff, the selection criteria included documents which it was considered should be retained for their business, legal and/or historical and heritage value. I intend no criticism when I say that the selection of documents applying those criteria might result in the rejection of some which would have been relevant to the Savile investigation. However, taking again my requests for the Duty Office Log and Press Log as examples, it does not seem to me that, however narrowly the archiving criteria were applied, either of these two sets of documents should have been destroyed. It was clear from my interview with Mr Rosier that the Press Log was a key document within the BBC's history which would illustrate the thoughts and motivations of those involved in safeguarding the BBC's reputation. As I say above, I found the explanation for the fact that it and the Duty Office Log were absent difficult to fathom, although I should say that I am not suggesting that these documents have been archived and then removed from the WAC. A much more likely explanation (particularly given that some extracts from the Press Logs were available) is that they were either never archived or that they were (in error) not retained.

### *Other Written Sources*

1.44 I have relied upon other documentary sources, not least a number of interviews which Savile gave during his lifetime and the books which he wrote himself or were ghost written on his behalf. Some witnesses have also drawn my attention to books which they have written concerning their working lives at the BBC, in particular, Will Wyatt, Johnny Beerling and Canon David Winter. Where I have relied on those interviews or books, I have made specific references.

### ***Decision-making – the Savile Investigation***

1.45 The conclusions that I reach in this Report are based solely on the evidence I have received and, in reaching decisions about the truth and accuracy of evidence received by the Savile investigation, I have applied the civil standard of proof. That is to say that I have accepted evidence if I think that, on the balance of probabilities, it is true and accurate. This standard of proof is, of course, lower than the standard of proof required in a criminal case where, before there can be a conviction, the jury or magistrate must be satisfied so as to be sure of guilt.

1.46 One of the difficulties I have faced in reaching decisions has been the absence of some important witnesses. The most obvious example of this has been Savile himself. I have read in the media expressions of concern that it is quite unfair that Savile should be accused of sexual crimes and immoral behaviour at a time when he is no longer able to answer the allegations. Concern has been expressed that anyone who comes forward and makes an allegation of abuse against Savile is believed without there being any real investigation into the truth of the matter. There are some who believe that the allegations are driven by a wish to receive compensation. I acknowledge the views of those who feel that Savile is being

condemned without proper investigation, especially when these views are expressed by those who knew Savile and who honestly believe that the allegations are untrue.

1.47 One facet of this problem is that the Metropolitan Police decided to make public their willingness to receive complaints about Savile, notwithstanding that those complaints cannot be fully investigated and Savile cannot be prosecuted. The police have simply recorded the nature and circumstances of the various allegations and, as I understand it, have designated them as crimes for the purposes of their records. I do not for one moment criticise the police for collecting this information. However, I do think that it is unfortunate that the impression has been given that every allegation was in fact true.

1.48 I was acutely aware that I was required to reach decisions as to the likely truth of the evidence I heard without being able to ask Savile what he had to say about the allegation. I was very much aware that most of the accounts given by complainants (and other witnesses) related to matters which had occurred a very long time ago and that there was a risk that memories had failed or recollections contained an element of subconscious reconstruction.

1.49 I was also conscious that, with sexual allegations, it is often the case that a prompt complaint is more reliable than a stale one and I was dealing with complaints made long after the event. However, having heard the explanations as to why people had not come forward earlier, I found their reasons generally convincing. I was conscious of the possibility that some complainants might be motivated by a dishonest wish to obtain compensation, either through the scheme which the BBC set up or by taking action in the courts. I have tried to be on my guard to detect where that might be the case, especially where the allegations are at the more serious end of the scale. It does



appear to me that, if someone were to decide to come forward with a false story for the purpose of obtaining money, it is likely that he or she would concoct a story of a serious assault so as to attract heavy compensation.

1.50 For all those reasons I resolved to investigate the allegations made against Savile as closely as I could, given the material available to me. Although the Savile investigation followed an inquisitorial rather than an adversarial procedure, with cross-examination, we did probe the witnesses' evidence at length and in considerable depth. Each complainant was required to give a very detailed account of his or her experience, with a great deal of background, the relevance of which might not have been immediately obvious to him or her. Thus, although we never had the material which would enable us to put a positively contradictory case to a witness, as may happen in cross examination, we did ask questions which were designed to discover as best we could whether the witness was speaking about events actually experienced or might be giving an account derived from some other source, such as newspaper reports or material available on the internet. The detail of the account given by the witness was checked against the information we were able to gather from contemporaneous BBC documents and from BBC staff. Staff gave evidence about the way in which programmes were made and the practical ways in which Savile was involved. Examples of this material will be found in particular in Chapters 9 and 10, which deal with *Top of the Pops* and *Jim'll Fix It*. I have also collected a great deal of evidence about what members of staff observed of Savile's habits. I regard the information drawn from those sources as reliable and as providing a sound basis against which to test the reliability of the evidence of complainants.

- 1.51 It does not follow, however, that just because a witness's recollection of all the details of his or her experience is not correct, that must mean that the witness is not to be believed. There are a number of cases in which I have accepted that the witness's account is broadly true although a number of recollected details could not be right. In general, I have been more inclined to accept that a witness is truthful but inaccurate in some respects where the witness is a victim trying to remember distressing events which occurred when he or she was young. I have been less inclined to accept as truthful inaccurate accounts given by non-victims about events which occurred when they were adults.
- 1.52 There are a few cases where I have not accepted the evidence of a complainant or have felt unable to reach any conclusion. I have not included those cases in this Report. I am not saying that I have rejected their evidence because I have concluded they are dishonestly seeking compensation; just that their evidence was, for a variety of reasons, unsatisfactory.

### ***The Report***

This Report is in four volumes as follows:-

- Volume 1 contains a summary of the Report of the Savile investigation, chaired by me as well as a summary of the Report of the Hall investigation, chaired by Dame Linda Dobbs. It also contains my Review's overall conclusions in a section called "Conclusions – The Questions Answered and the Lessons to be Learned" in which I address the various questions posed to me by the BBC in my Terms of Reference and set out the lessons to be learned from both the Savile and Hall investigations.
- Volume 2, Part 1 contains the first eight chapters of the Report of the Savile Investigation.

- Volume 2, Part 2 contains Chapters 9-11 of the Report of the Savile investigation.
- Volume 3 contains the Report of the Hall investigation, chaired by Dame Linda Dobbs.

References to 'the Report' in this document are generally to the Report of the Savile investigation. The Report contains 11 Chapters.

- 1.53 The first chapter deals with setting up the Review and its methodology. The second provides some history of the BBC and covers aspects of its culture. The third chapter discusses changing attitudes and mores in society over the period covered by the Savile investigation. Dame Linda Dobbs covers similar issues in Chapters 9 and 10 of the Report of the Hall investigation. In Chapter 4, I describe Savile's history and the perceptions of him within the BBC during his lifetime. In Chapter 5, which is a lengthy chapter, I report on the accounts we have received of Savile's sexual conduct and seek to draw some conclusions about his habits and modus operandi.
- 1.54 In Chapter 6, I collect together material relating to Savile which was in the public domain during his lifetime. In Chapter 7, I describe the rumours, stories and jokes which circulated about him, mainly in the BBC but also touching on rumours in wider circulation. In Chapter 8, I deal with various media reports appearing after Savile's death alleging that the BBC had been aware of his misconduct but had failed to act.
- 1.55 From Chapter 9 onwards I deal with the main programmes and parts of the BBC in which Savile was involved and worked; I cover *Top of the Pops* in Chapter 9, *Jim'll Fix it* in Chapter 10 and Radio 1 in Chapter 11.
- 1.56 The Report has six appendices. These are in Volumes 1 and 2 (Part 2). Appendix 1 is a dramatis personae and Appendix 2 is

a chronology. Appendix 3 is a table showing the relevant senior roles in BBC Television during Savile's active period at the BBC and Appendix 4 sets out the equivalent information in respect of BBC Radio. Appendix 5 sets out the BBC management structure as at the mid-point in Savile's career in respect of BBC Radio, Television and the World Service and Appendix 6 contains detailed information and charts about Savile's victims, showing gender, age, nature of inappropriate sexual conduct, relevant programmes and relevant decades. Appendices 1-5 have been prepared on the basis of information provided by the BBC and by witnesses and information available from public sources. The Savile investigation team has done what it can to ensure that Appendices 1-5 are precise and accurate, but some dates in these appendices are approximate and there is the possibility of some minor errors in them where information was particularly difficult to find or verify. Further, in most cases, my Report only refers to BBC employees' most relevant positions. No offence is intended by not making reference to any other roles which witnesses may have held.

1.57 Once the factual chapters of this Report had been written and checked and my tentative conclusions had been drafted, detailed letters of potential criticism were sent in confidence to 34 individuals and a number of organisations including the BBC. In each case, an opportunity was provided for a response or further submissions to be made. All responses received were taken into account when preparing my final conclusions.

1.58 Dame Linda Dobbs's investigation into Hall's activities was conducted by the same team within the Review. I took no part in it; indeed I was separated from it by a very solid information barrier. Dame Linda has described the process of the Hall

investigation in her Report, which is at Volume 3. I was unaware of any part of the process or of any of her conclusions until they had been finalised. In 'Conclusions – The Questions Answered and the Lessons to be Learned', which is in Volume 1, I draw together our separate conclusions and the lessons which may be learned from them.

1.59 While the BBC did not set a deadline for the production of my Report when the Review was set up, I was asked to produce it as soon as possible. In the event, the task took two and a half years, mainly because of the enormous amount of work we have undertaken and the issues explained below.

1.60 In order to form a reliable view of the culture of the BBC over a significant period of time, Dame Linda and I have interviewed a large number of witnesses and read many documents. Writing the Report has also been a major task. However, some delay has been caused by specific factors. First, there has been delay in obtaining access to a number of witnesses relevant to the Savile investigation. These were witnesses of whom we were aware at an early stage but could not interview until the police had released them to us under the Memorandum of Understanding. A considerable number of witnesses were only released to us in late 2014 and in 2015; and one was not released until December 2015. I make no complaint about this. When this Review was first under consideration, it was envisaged that we would not be able to begin work at all until the police had completed their investigations into all Savile-related matters. In the event, through the Memorandum of Understanding, we have been able to work at the same time as the police so the delay has been less than would otherwise have been the case. In addition quite apart from witnesses for whom we needed police clearance, there were also some witnesses who did not come forward until a late stage.

- 1.61 Second, from time to time, we were asked to delay publication of the Report in the light of on-going criminal trials. Until April 2015, the availability of witnesses late in the day was the overriding factor. However, in April 2015, when we were preparing for publication of the Report, the Review was informed by the Metropolitan Police that it was concerned that publication of the Report could prejudice its on-going investigations into sexual abuse. As a result, I reluctantly took the decision that publication of the Report (and its delivery to the BBC) should be delayed. We were informed by the police in late November 2015 that the issues which had led to the delay in April had ceased to be of concern. We therefore started final preparations for publication.
- 1.62 A draft version of the Report was provided, in advance of publication, to the CPS and the Metropolitan Police. This was to give them an opportunity to comment in the event that they had any (and, in the case of the Metropolitan Police, any further) concerns about the content of the Report adversely affecting on going investigations or any future prosecution. In late December 2015, the Metropolitan Police told us that it did not object to publication. The CPS said the same in early February 2016.
- 1.63 A final draft version of the Report was made available to the BBC on 8 February 2016. This was to give the BBC an opportunity to read the Report in advance of its formal delivery and to identify any factual inaccuracy or necessary clarification in the draft. The Report was formally delivered to the BBC on 15 February 2016. The Report was then printed and made ready for publication.

*The Publication by Exaro News Limited on 20 January 2016*

- 1.64 On 20 January 2016, Exaronews Limited decided to publish on its website certain extracts from a leaked early draft of my Report. That publication prompted significant publicity.
- 1.65 I was appalled by the decision taken by Exaro and a copy of my letter dated 22 January 2016 to Exaro is on the Review's website. Exaro's decision appears to have been taken for its own commercial gain without any thought for the interests of the many victims of Savile or the integrity of the reporting process. Its decision was entirely unjustified. In a self-serving and inaccurate press release, Exaro argued that, in publishing an out of date draft of my Report, they were breaking the "logjam". However, there was no "logjam" to be broken; at the time of the publication by Exaro, the Review had announced publication within six weeks. Exaro also suggested that the reason why publication had been delayed, namely because of concerns on the part of the Metropolitan Police that the Report could prejudice its on-going investigations into sexual abuse was, for some reason, "bogus". Exaro were wrong; that is precisely why publication was delayed.
- 1.66 Exaro also argued that the publication was justified because the draft of the Report disclosed by them was the Report on which the Letter of Criticism sent to the BBC had been based. However, once again, they were wrong. They obviously did not understand that it is standard practice when preparing reports of this nature to include in any draft steps that are still to be taken – in this case, sending a Letter of Criticism to the BBC. In fact, the draft of the Report on which the Letter of Criticism sent to the BBC was based was a draft prepared many months later.

1.67 A number of victims and witnesses were adversely affected by Exaro's decision. In particular, we had taken great care to avoid identification of individuals where that was not necessary for the purposes of the Report, sometimes in consultation with those individuals. The draft disclosed by Exaro contained some early draft wording and descriptions prepared before those descriptions had been amended to bolster anonymity. Exaro's selfish decision to publish led to individuals being identified.





## CHAPTER 2 – THE BBC – HISTORY, ETHOS AND MANAGEMENT CULTURE

### *Introduction*

2.1 This chapter is not intended to provide a comprehensive account of the history, ethics and management culture of the BBC. It is intended only to provide the necessary background against which I will, in due course, consider what BBC personnel knew, ought to have known, realised and ought to have done in the light of any awareness of Savile's activities. The BBC has confirmed the accuracy of the sections below on Early History and Management Structure.

### *Early History*

2.2 The BBC is a body corporate set up by Royal Charter (from 1927). It began as the British Broadcasting Company in 1922 under the general management of John Reith, later Lord Reith, with a licence to operate a broadcasting service until the end of 1926.

2.3 In July 1925, the Government appointed a committee under the chairmanship of the Earl of Crawford to advise on future management and control of broadcasting. Mr Reith (as he was at the time) had, at the invitation of the committee:

“put forward the idea of a public corporation, run at arm's length from the government, but supervised by a board of governors. The corporation would still be run day-to-day by its managers, but instead of representing a company's investors in the drive for profits, the governors would put the public interest first”<sup>23</sup>.

2.4 In March 1926, the committee recommended that the broadcasting service should be conducted in the future by a public corporation “acting as trustee for the national interest”;

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<sup>23</sup> [www.bbc.co.uk/historyofthebbc/resources/in-depth/reith\\_5.shtml](http://www.bbc.co.uk/historyofthebbc/resources/in-depth/reith_5.shtml).

there should be no direct Parliamentary control of the corporation, licence fee funding should be provided for 10 years and there should be a higher proportion of educational content. It also recommended that “every effort should be made to raise the standard of style and performance ... particularly in music” and “that a moderate amount of controversial matter should be broadcast, provided that the material is of high quality and distributed with scrupulous fairness”<sup>24</sup>.

2.5 The British Broadcasting Corporation, as it became, was duly established by Royal Charter for a term of 10 years, commencing on 1 January 1927. Mr Reith became the Corporation’s first Director-General. The recitals to the Charter recorded that the broadcasting service was to be “conducted by a public corporation acting as Trustees for the national interest”, noted that the Corporation should be of “great value ... as a means of education and entertainment” and expressed the desire that the service “should be developed and exploited to the best advantage and in the national interest”.

2.6 The BBC’s Royal Charter was renewed for a further 10 years from 1 January 1937, with the recitals adding the aim of “information” to that of education and entertainment. Mr Reith remained Director-General until 1938 and oversaw the start of the television service in 1936. His real enthusiasm was, however, limited to radio; indeed, he was deeply sceptical about television. The BBC historian Professor Asa Briggs thought that Lord Reith (as he became) saw television as a threat to society which would “corrupt and ruin the nation”<sup>25</sup>.

2.7 Despite Lord Reith’s scepticism and a complete cessation of the television service during the Second World War, television took off in the early 1950s, aided by a huge expansion in the

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<sup>24</sup> *Report of the Broadcasting Committee*, 1925, Cmnd. 2599, March 1926.

<sup>25</sup> [http://www.bbc.co.uk/historyofthebbc/resources/in-depth/reith\\_6.shtml](http://www.bbc.co.uk/historyofthebbc/resources/in-depth/reith_6.shtml)

number of sets purchased just in time for the coronation of Queen Elizabeth II. The BBC enjoyed a monopoly until 1955 when ITV began broadcasting in the London region. By 1973, there were 15 independent television companies. The BBC had launched its second channel, BBC Two, in 1964 and began colour broadcasting in 1967.

### ***Management Structure***

#### *The Governors – 1927 to 2006*

- 2.8 The first Charter provided that members of the Corporation would be referred to as Governors, and appointed a chairman and vice-chairman, as well as a chief executive officer, the Director-General (initially Mr Reith). This structure was retained until 1 January 2007, when the BBC Trust was created.
- 2.9 Throughout this period, the Board of Governors comprised the chairman, vice-chairman, national governors for Scotland, Wales and Northern Ireland, and a number of other governors. The governors worked through a permanent executive staff, headed by the Director-General.

#### *BBC Trust and Executive Board – 2007 to the Present*

- 2.10 Under the new Charter and Agreement in 2006, the Board of Governors was replaced by a new structure which set up the BBC Trust and new Executive Board. This came into effect in January 2007.
- 2.11 The main roles of the BBC Trust are to set the overall strategic direction of the BBC, including its priorities, and to exercise a general oversight of the work of the Executive Board. The BBC Trust must be independent of the Executive Board. It must act in the public interest and, in particular, it must represent the interests of licence fee payers, ensure that the independence of

the BBC is maintained, carefully and appropriately assess the views of licence fee payers, exercise rigorous stewardship of public money, have regard to the competitive impact of the BBC's activities on the wider market and ensure that the BBC observes high standards of openness and transparency.

- 2.12 The Executive Board is responsible for the delivery of services in accordance with defined strategies laid down by the BBC Trust, the direction of editorial and creative output, operational management, ensuring compliance with all legal and regulatory requirements and ensuring compliance with the requirements of the Trust. It is also responsible for making proposals to the Trust in respect of matters requiring the Trust's approval, appointing and holding the management of the BBC and of its subsidiaries to account, conducting operational financial affairs and accounting to the Trust for its own performance and the performance of the BBC and its subsidiaries.

*Board of Management/Management Board*

- 2.13 Below the Board of Governors (replaced in 2006 by the Executive Board) sat the Board of Management (replaced in 2006 by the Management Board). The Board of Management had overall responsibility for the management and running of the BBC.
- 2.14 The make-up of the Board of Management/the Management Board has varied over time, with the addition of new posts and changes to the names of particular roles. In general, it comprised senior management, certain heads of department and above.

*Management of Television – Light Entertainment*

- 2.15 I shall not burden this Report with a description of the management structure which includes all the changes of

structure and nomenclature which have occurred over the past six decades. Suffice it to say that, in the period which is of particular importance to the Savile investigation, the 1970s and 1980s, the head of the television service was known as the Managing Director, Television. He (it was always a man during this period) was a member of the Board of Management. Below him was the Director of Programmes, Television and below him were the Controllers of BBC One and BBC Two. The Channel Controllers commissioned the programmes from the various programme-making departments. This structure is reflected in Appendix 5 to the Report.

2.16 Television was divided into a number of programme groups and departments, covering such areas as planning, presentation, drama, light entertainment, outside broadcasts, current affairs, music and arts, documentary, travel and feature, family, school broadcasting, further education and religious broadcasting. Given the nature of Savile's work in television, the Savile investigation is primarily interested in the Light Entertainment Department.

2.17 Within the Light Entertainment Department, the Head of Department (Bill Cotton from 1970 to 1977) reported upwards to the Managing Director, Television. At that time, Light Entertainment was divided into Variety and Comedy. So, as well as the Head of Light Entertainment, there was also a Head of Variety (a post which, for a period, Mr Cotton occupied in addition to his role as Head of Light Entertainment) and a Head of Comedy. Below that, there would be executive producers, producers, directors, organisers and administrators. Will Wyatt, who spent 35 years at the BBC from 1965 and held many senior roles including Managing Director of BBC Network Television and Chief Executive of BBC Broadcast, told me that the Head of Light Entertainment would have a meeting with the

Controller of BBC One every week and with the Controller of BBC Two every two weeks “to discuss developing plans, current performance and issues”. The Heads of Light Entertainment, Variety and Comedy would, according to Mr Wyatt, be “in and out of each other’s offices all the time”. A table showing the relevant senior roles in BBC Television during Savile’s active period at the BBC is provided at Appendix 3.

### *Management of Radio*

- 2.18 Sound broadcasting, as radio was known in the BBC until 1967, was headed by a director who was a member of the Board of Management. The Director of Sound Broadcasting was renamed the Director of Radio in 1967, and became the Managing Director, Radio in 1968.
- 2.19 In 1967, BBC Radio was reorganised with the creation of four main networks with which we are familiar today, BBC Radios 1, 2, 3 and 4. BBC Radio 1 was to provide popular music, with BBC Radio 2 effectively replacing the Light Programme (which had provided light music and entertainment), BBC Radio 3 covering the cultural network and BBC Radio 4 covering education, news, drama and current affairs. The World Service (then known as External Broadcasting) continued to operate separately and a number of regional radio networks were established. The management structure of BBC Radio has changed very little since 1967.
- 2.20 Savile worked regularly for Radio 1 from 1968 until 1987 when he moved to the World Service. For that reason, I shall focus on Radio 1. Johnny Beerling, who was Controller of Radio 1 in the late 1980s, explained that the establishment of Radio 1 was the BBC’s response to the growing audiences of commercial radio stations such as Radio Luxembourg and pirate radio

stations with their programmes of almost continuous popular music. By 1966, the success of the pirate radio stations was having a detrimental effect on BBC audiences, especially among the under 30s. Prompted no doubt by a Government White Paper of 1966<sup>26</sup>, which called on the BBC to recognise the existence of “an audience for continuous music as popular entertainment”, the BBC set up Radio 1. Parliament enacted the Marine & Sea Broadcasting (Offences) Act 1967 on 14 July 1967. Advertising on or supplying an off-shore radio station from the UK became unlawful. The result was the death of pirate radio and the rapid growth of audiences for BBC Radio 1.

2.21 Radio 1 was managed initially by executives who had worked on the Light Programme. Radios 1 and 2 had a joint controller, the first of whom was Robin Scott, with Douglas Muggerridge taking on the role in 1969. Below the joint controller was the Head of Radio 1 (a position assumed by Derek Chinnery at the beginning of 1972). Below the Head of Radio 1 sat three executive producers (in 1970, these were Mr Chinnery, Doreen Davies and Teddy Warrick). By 1972, the executive producers were Ms Davies, Mr Warrick and Mr Beerling. The Head of Radio 1 post was discontinued in late 1978 with the appointment of a single Controller of Radio 1. The BBC introduced the post of Head of Radio 1 Programmes in 1982, a post which was initially assumed by Mr Beerling in 1983.

2.22 After a stint as Director of Programmes, Radio, Douglas Muggerridge became the Deputy Managing Director of Radio in the late 1970s before moving on to be Managing Director, External Broadcasting. Mr Chinnery became the Controller of Radio 1 in 1978 (when separate controllers were appointed for Radios 1 and 2) and remained in that position until his retirement in 1985, when he was succeeded by Mr Beerling,

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<sup>26</sup> White Paper – *Broadcasting*, Cmnd. 3169, London: HMSO, December 1966.



who had been Head of Radio 1 Programmes in 1983 and 1984. He was succeeded in that position by Ms Davies. She retired in 1987. Matthew Bannister became the Controller of Radio 1 in 1993.

### **BBC Values and Objectives**

2.23 The core values of the BBC are often called ‘Reithian’ values. In fact, although so described, those values would be more appropriately described as objectives. From 1937, they were expressed as the duty to “inform, educate and entertain” and this tripartite aim has been retained in BBC Charters up to the present day. There has, however, been a restatement of BBC values. In a Green Paper published in March 2005, entitled *Review of the BBC’s Royal Charter: A strong BBC, independent of government*, the Department for Culture, Media and Sport suggested that the BBC’s principles set out by Lord Reith to inform, educate and entertain were “no longer sufficient” as a yardstick by which to judge the BBC’s performance<sup>27</sup>. The BBC needed a “more closely defined set of purposes” by which it should be judged<sup>28</sup>.

2.24 The Green Paper led to the inclusion of six “Public Purposes” in the current Charter, in addition to the fundamental objectives of “inform, educate and entertain”. The current Charter, which took effect for most practical purposes from 1 January 2007, states that the BBC exists to serve the public interest and that its main object is the promotion of the following “Public Purposes”:

- Sustaining citizenship and civil society
- Promoting education and learning

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<sup>27</sup> DCMS, *Review of the BBC’s Royal Charter: A strong BBC, independent of government*, March 2005, p. 22.

<sup>28</sup> *Review of the BBC’s Royal Charter: A strong BBC, independent of government*, p. 23.

- Stimulating creativity and cultural excellence
- Representing the UK, its nations, regions and communities
- Bringing the UK to the world and the world to the UK
- In promoting other purposes, helping to deliver to the public the benefit of emerging communications technologies and services and, in addition, taking a leading role in the switchover to digital television

2.25 In 2003, when Greg Dyke was the Director-General, the BBC set out a statement of its values, which are printed on the back of every staff card:

- Trust is the foundation of the BBC: we are independent, impartial and honest
- Audiences are at the heart of everything we do
- We take pride in delivering quality and value for money
- Creativity is the lifeblood of our organisation
- We respect each other and celebrate our diversity so that everyone can give their best
- We are one BBC: great things happen when we work together

2.26 In addition to the public statements about BBC values and objectives, I wanted to hear how, in practice, those values were interpreted by senior BBC staff past and present.

2.27 Sir Michael Checkland, Director-General from 1987 to 1992, said that, to him, the values of the BBC included such matters as integrity in programme making, universal access to

programmes for the audience and impartiality in the reporting of news.

2.28 Lord John Birt, Deputy Director-General from 1987 and Director-General from 1992 to 2000, said that the values of the BBC were *“fairness, impartiality, innovation, quality, human endeavour and people going beyond what they thought they were capable of”*. He added that there was a deep commitment to creativity.

2.29 Mr Dyke, who was Director-General from 2000 to 2004 and who introduced the modern iteration of the BBC values which is printed on the back of the staff card, said that there was nothing new in that statement of values. They were the old values, given a new prominence. He wanted people to aspire to these values and to be motivated by them. He thought people would be motivated by the idea that the BBC wanted to be the most creative organisation in the world. He said that one of the BBC’s strengths was that it had always been able to make programmes which did not have to be commercially successful. But its greatest strength was the staff’s belief in its ethos. When asked what were the most important aspects of that ethos, he said that they were independence from Government – that is political and economic independence – and also honesty and integrity.

2.30 Mark Thompson, Director-General from 2004 to 2012, said that Lord Reith would have included in his image of the BBC a regard for high ethical standards and respectability. Mr Thompson agreed that those values were important and should be maintained. He added that that did not mean that everything had to be serious; far from it. Dance music, light comedy and the stars of the music hall were appearing even in the 1930s. Also, these values or standards did not mean that the BBC could not portray such things as sex and violence, so long as

the treatment had underlying integrity. It was also important to recognise that social mores were changing and that, by the 1960s and 1970s, there were:

*“quite deep debates about values and culture in this country and indeed across the western world. Sexual behaviour which once would have been regarded as completely out of order is regarded as possibly acceptable, possibly normative, and the BBC is both trying to reflect this as a broadcaster and also is wrestling with some of the consequences of it”.*

Mr Thompson added that, although it was sometimes difficult to work out exactly where the line should be drawn as to how to apply appropriate standards, when something was clearly on the wrong side of the line, one had to act. He cited, as an example which occurred during his time as Director-General, the decision to suspend Jonathan Ross and Russell Brand following an incident which occurred on the Russell Brand Show in 2008.

- 2.31 When asked about Reithian or BBC values, Lord Michael Grade, Controller of BBC 1 and Director of Programmes, Television in the mid/late-1980s, spoke first about programming. He said that the aims were to get high ratings with quality programmes and also to push the boundaries by taking risks on more difficult programming. When asked whether taste and morality came into programming decisions, he said that they did although it was often difficult to draw the line when deciding what was and was not acceptable. The nature of the programme and its audience would be important factors and so would the risk of damage to the BBC's reputation. I should add that, since interviewing Lord Grade, I have read the minutes of many of the Governors' meetings in the early 1970s and have noted how concerned the Governors were about the use of swear words and sexually explicit scenes

or language. It appears to me that the Governors in those days were very concerned indeed about taste and morality.

2.32 Lucy Adams, who joined the BBC as Director of BBC People on 1 June 2009 and left the BBC in 2014, could only speak about the BBC's values in recent years. Asked whether the BBC would be concerned about giving a platform to someone who was not a good role model, she said that this was very important. The BBC took its responsibilities towards the public very seriously *"in terms of the individuals it is enabling to achieve a degree of prominence and celebrity"*. I do accept that the BBC wishes and intends to take this kind of issue seriously although the evidence I have received suggests that it has not always succeeded.

2.33 It is not surprising that different people see BBC values in slightly different ways. However, the core values which this group of senior people seem to have regarded as most important were independence, impartiality and the making of high quality innovative programmes which had underlying integrity. Some mentioned concepts such as good taste and moral standards but I had the impression that these considerations were secondary to the core values. Moreover, I had the impression that any concern about good taste and 'respectability' tended to arise in the context of potential damage to the BBC's reputation rather than as a matter of principle.

### ***Management Rules, Styles and Culture***

#### *The Hierarchy*

2.34 Everyone seems to agree that the BBC was and is 'hierarchical'. It has a pyramidal structure. That cannot in itself be a matter for criticism; some sort of hierarchy is necessary in an organisation as large as the BBC. However, several

witnesses described the BBC as very deferential. There again, a degree of deference or at least respect for management is necessary for the smooth and efficient running of the organisation. If every decision is challenged, the organisation will run into the ground.

2.35 That said, my general impression is that most staff (other than those who had been in the higher echelons) felt that the management culture was too deferential and that some executives were 'above the law'. One witness, who for good reason has asked to remain anonymous, told me that, as a personal assistant, she became aware some years ago that her boss (who is dead) was falsifying his expenses and in no small way. She was told that her boss was too senior to be challenged.

2.36 That is an extreme example, but Michael Rix, who, between 1959 and 1995, worked as a cameraman and in the Personnel Department, as well as holding other roles, told me of a rather less serious but telling example of the same phenomenon. He considered that a statement made by a senior executive was not accurate. He raised this with his line manager but was told that it was not appropriate to question senior management, even if senior management was wrong. He had the impression that whoever would have had to raise the matter with the senior executive might face reprisals in his or her career.

### *Vertical Relationships*

2.37 As I understand it, BBC management structure was and is intended to work on the basis that Heads of Department are expected to run their own departments without close supervision from above. In other words, responsibility is devolved to them. In addition, each manager, and below that level, each producer, is expected to exercise his or her own

discretion to deal with any issue falling within his or her remit unless he or she is in doubt about what to do or feels that the decision is too important to be taken alone. In such cases, the rule is that the issue should be 'referred upwards' to the immediately senior line manager. The impression I have is that most managers found (and I think still find) that, in general, this works well. Sir Michael Checkland explained that one of the consequences of this practice is that the Director-General might be unaware of many things which were happening in the BBC because there were so many filters to be passed through before an issue reached his office.

2.38 I was told about one type of circumstance in which the 'refer upwards by one rung' rule did not work. Several witnesses, including Mr Wyatt, told me that it was not uncommon for a star performer (a member of what the BBC calls the 'Talent', or the 'creative elite') to refuse to accept a decision of his or her producer and to leapfrog that level, going straight to the relevant Head of Department or even to a Channel Controller. Clearly such a practice makes the life of the producer very difficult and undermines his or her position. Chris Lycett, who joined the BBC in 1966 and became Head of Production in BBC Radio 1 in 1991, told me that, from his experience in radio, presenters had direct lines to controllers and would sometimes leapfrog the intervening rungs of management. He explained that presenters were often selected by controllers and would hang on to that relationship. There was then the possibility, in the event of a disagreement with a producer, for the presenter to say "*I'll go and tell the head*".

2.39 It seems to me that the 'refer upwards' rule of management will work well only if managers actually do take their problems to the next level. It will not work well if, for one reason or another, they decide to keep things to themselves. One reason why a

manager might not take an issue to the next level is that he wishes to retain, consolidate or even expand his power base. Some witnesses described departments as 'fiefdoms' or 'baronies'. If a manager enjoys that kind of power, he might be unwilling to share it. I have the impression that this could have been a problem in the Light Entertainment Department in the 1970s and 1980s, where managers were strong personalities, wielding their power with confidence.

2.40 Another reason why a manager might decide not to take a problem to the next level could be because he did not get on well with his line manager. The perception of some witnesses speaking about the 1970s and 1980s was that some managers could be autocratic, distant, arrogant or even bullying. Two examples will suffice. Caroline Haydon, who worked as an editor and on the production of current affairs programmes in the late 1970s and the 1980s, said that she was aware of "*a couple of people who would wield power by very aggressive techniques, by shouting and belittling people in public*". Robin Smith, a researcher and assistant floor manager on *Jim'll Fix It* between 1987 and 1989, described how he was interviewed for possible promotion by two senior managers, both lying on sofas with their shoes and socks off, watching the television. He painted a picture of two powerful people who felt that they could behave as they liked and did not show any respect to those more junior. Plainly, if those were the management styles or if that was how they were perceived, the 'refer upwards' option would not be used as often as it should.

2.41 I do stress that this was not the universal picture. Some witnesses spoke of having an easy, open relationship with their line managers and felt that they could take an issue up the line without hesitation. For example, Roger Ordish, the producer of *Jim'll Fix It*, did not suggest that there would have been any



difficulty for him in referring a decision up to Jim Moir, his head of department. Also, staff in the Education Departments found their environment wholly supportive, respectful and not at all competitive.

### *Lateral Relationships*

- 2.42 One feature of life in the BBC about which there seemed to be almost universal agreement was the marked degree of separation between various parts of the BBC. To begin with, there was complete separation between television and radio. That separation was associated, at least in the early days, with a strong sense of superiority of one part of the BBC (radio) over another (television).
- 2.43 Alan Hart joined BBC Television in 1959 and later became Controller of BBC One. He said that, in the 1960s, radio and television were *“two entirely different things”*. He remembers going as a guest to a radio quiz show and being greeted with the words *“Ah, Mr Hart, welcome to the senior service”*. He said that, at that time, radio saw itself as established and superior and television as young and as an upstart.
- 2.44 Several witnesses gave similar accounts. I shall not mention them all. B5, a studio manager, told me that there was *“a huge difference in the culture”* between radio and television. People in radio felt superior to those in television but *“[even within radio...] there was a huge feeling of superiority about Broadcasting House [the home of BBC national radio] as opposed to Bush House and the World Service”*. I have the impression, however, that, in later years, it was people in television who felt superior to those in radio.
- 2.45 Ann Rosenberg, who was working in BBC Television’s publicity department in 1973, stressed the separateness of radio and television. She had responsibility for the Light Entertainment

Department. At that time, Jack Dabbs, a BBC Radio producer was on trial at the Old Bailey on charges of accepting favours in return for playing records (a form of corruption known as 'payola'). One might have thought that all parts of the BBC concerned with music and light entertainment would be interested and concerned about such a trial. However, Ms Rosenberg explained that, although she was aware that the trial was going on, that was all. This was because BBC Radio and Television had *"two completely separate cultures"* and *"two completely separate groups of people"*. It was a case of *"never the twain shall meet"*.

2.46 This sense of separation went beyond the division between radio and television. Several witnesses recognised a sense of separation between departments. Some people described the separate parts as 'silos' and the attitude of separation, rather pejoratively, as the 'silo mentality'. When Lord Birt arrived at the BBC in 1987, he found it to be 'highly baronial' and that some parts of television were 'anarchical'. Dame Esther Rantzen described the BBC as *"a set of private armies"* and added that *"they don't necessarily like each other much"*.

2.47 Anne Gilchrist, who eventually became Controller of CBBC, said that one explanation for the sense of separation and competitiveness was the financial arrangements within the BBC. She explained that a department was, and is, rewarded by the amount of successful business it generates. In her view, this generates competition but it also discourages collaboration.

2.48 Other witnesses recognised the existence of separate identities and loyalties but regarded them as the necessary consequence of the need for specialised skills. They compared the BBC with a large university with its separate faculties.

- 2.49 The sense of separation could extend to different entities within the same department and, within a programme-making department, manifested itself as a strong sense of loyalty to an individual programme. Sir Michael Checkland thought that *“the generality of the BBC, its staff, engineers and accountants”* gave their loyalty to the BBC as an institution. However, on the programme side, he thought that *“loyalty was to the programme first and only after that did staff feel a sense of loyalty to the wider BBC”*. That was an impression which I had gained from other witnesses too.
- 2.50 Dr Peter Scott-Morgan undertook some consultancy work for the BBC in 2003. When surveying cultural attitudes within the BBC, he found that not a single consultee agreed with the value statement *“I put the BBC as a whole before personal or sectional interests and work to achieve our common goals”*. He concluded that, not only was there a lack of lateral communication between parts of the BBC but there seemed to be a tacit agreement that one part of the BBC (he called it an island) would not interfere with another. These different islands were highly competitive and protected their own interests, i.e. their programmes. He thought that this degree of internal competition was unhelpful but recognised that it flowed from a *“deep seated core set of motivations which are wonderful”*. This, he said, was because the people involved wanted to make the best possible programmes and *“live and breathe this desire for being as closely as possibly associated with great and wonderful radio and TV”*.
- 2.51 This positive aspect of competition was also mentioned by Mr Wyatt and Mr Hart, both of whom had held senior positions. Mr Wyatt thought that the silo mentality was *“not all bad”*; rather it was *“a positive good thing”* because, in his view, it was born out of a wish *“to excel”*. It would not be good if the

ambition of journalists and producers (who are “quite often individualistic”) to produce high quality work were to be lost. It was important for the competitive spirit to be channelled for the benefit of the BBC.

2.52 A notable exception to this tendency towards inter-programme separation and protectionism was the Continuing Education Department based in Villiers House in Ealing. Julia Drum worked in that department as an assistant producer in the late 1970s and the 1980s and she described to me the very strong collegiate attitude amongst those working within the department and the frequent sharing of information and research. She thought that these supportive qualities distinguished that department from the world of programme making in Television Centre. She cited a number of reasons why she thought the Continuing Education Department had such a different culture from other BBC departments. These included enthusiasm for, or even adoration of, the subject matter of the programme, the desire to make connection with the audience, including an emotional connection and a real commitment to education as a core value of public service broadcasting. These factors combined, she told me, made people “less egotistical possibly” given that they felt that they were sharing a common cause.

2.53 I was given the clear impression that, all over the BBC, the group of people working on a particular programme would be a very close knit team. That was the view of Gillian Spiller who, as an audience coordinator, saw the workings of a number of different programme teams. No doubt one reason would be the practical arrangements of everyday life. The team would share the pressures of hectically busy days or weeks when a programme was going on air and also the comparatively relaxed periods in between.

- 2.54 There were, however, other reasons for the development of this strong sense of loyalty towards a programme. An individual's professional reputation and career prospects might well depend upon the success of a particular programme. So, everyone on the team would pull together to make that programme better than any competitor. For much the same reasons, there would be a feeling that the programme must be kept on an even keel which would militate against the willingness of a member of staff to complain or raise concerns about anything untoward which was happening within the programme team. Dame Esther Rantzen said that, if a problem occurred within a particular programme, the team would try to prevent news of it going further because of the damage it might do. She gave, as an example, the occasion when Frank Bough was dismissed; the problem had not been contained within the programme and an individual who worked on the programme was heard to say "*What has he done to us!*"
- 2.55 It seems to have been recognised that the poverty of lateral communication within the BBC gave rise to management and cultural problems. When Mr Dyke came to the BBC as Director-General in 2000, he found that management and staff did not get on well; there was a perception among the staff that they did well in spite of management rather than because of it. One of his first and main initiatives was called "One BBC" which was an attempt to make the BBC pull together and – as Mr Dyke put it – "*to stop the people in Newsnight thinking the people in Panorama were the enemy and vice versa*".
- 2.56 Ms Gilchrist told me of her regret at the departure of Mr Dyke in 2004 after the publication of the *Hutton Report*<sup>29</sup>. Ms Gilchrist felt that Mr Dyke had wanted to address the failings of senior management, but this attempt at change had ended when Mr

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<sup>29</sup> Lord Hutton, *Report of the Inquiry into the Circumstances Surrounding the Death of Dr David Kelly C.M.G.*, HC 247, London: The Stationery Office, January 2004.

Dyke left and, as Ms Gilchrist put it, people felt they could “go back to the old ways”. She was not the only witness to express regret at what was perceived as the truncation of Mr Dyke’s attempts to bring about change.

### *Promotion and Recruitment*

2.57 I understand that, at least until the 1990s, almost all vacant management positions were advertised only within the BBC. Even for the most senior positions where this rule did not apply, there would be a very strong feeling that only ‘a BBC lifer’ could fill the role adequately; only such a person would understand the BBC ways. It seems not to have been thought that it might be a good idea to change the BBC ways by bringing in new ideas and/or by achieving a greater degree of diversity of gender and/or ethnicity at a senior level.

2.58 I was told that an important criterion for promotion was creative success; for example winning a BAFTA. Ms Gilchrist thought, however, that creative success did not necessarily guarantee managerial success. Mr Thompson felt that:

*“people ... certainly historically, were promoted to quite senior positions because of past creative success rather than any demonstrated management aptitude, and, again, historically often with very little management training”.*

2.59 I noticed the absence of any significant reference to management training. Some witnesses spoke with warm admiration and gratitude of the technical training they had received in their early days. In that regard, the BBC seemed to provide the gold standard. Yet there was little mention of any management training, not even basic management training or training in such matters as diversity, grievance resolution or child protection. That is not to say none existed. There was some but it does not appear to have been greatly valued.

- 2.60 I was told that management in the programme-making departments usually had a technical background; they would often rise from floor manager, to director, to producer, to executive producer and onwards into more senior roles. No doubt that background had its advantages when it came to understanding the business of making programmes. I doubt, however, that such a pool necessarily provided the best management material.
- 2.61 Another consequence of the bias towards internal promotion was that people who did join from outside found it difficult to obtain promotion because they were not 'one of us'. That was the answer Eben Foggitt, who joined the BBC's Copyright Department in 1987, was given when he asked for, but was refused, the support of a colleague when making an internal job application.
- 2.62 Grenville Williams worked for many years in the BBC's internal Management Consultancy Department. His view was that the presence of so many BBC lifers increased internal resistance to change. He thought that lifers are adept at working within the organisation and dealing with its peculiarities so, for example, the skill of a long-serving cost accountant at the BBC becomes a skill in cost accounting in the BBC way rather than in cost accounting as a discipline.

### ***Pride in the BBC***

- 2.63 Although many witnesses were critical of BBC management and culture, the overwhelming impression I gained from past and current members of staff was one of a deep affection for, and pride in, the BBC. I think they would defend the BBC from external criticism with passion. They were willing to criticise the BBC themselves; they did so, often trenchantly. But, having done so, many would end by saying, in effect, but for all that,

the BBC was a wonderful place to work and they are so proud to have been part of it. A few examples will suffice.

2.64 Mr Thompson said:

*“I think it [the BBC] remains the world’s best broadcaster, by dint of the sheer range of exceptional creativity and programming that it does. And it’s maintained an astonishing kind of eye and ear contact with the British public. There’s no other broadcaster anywhere else in the world which has achieved all of that.”*

2.65 Jim Moir, who was Head of Light Entertainment, thought that the BBC *“was one of the world’s great creations, full of highly talented people amongst whom it was a privilege to work.... It was an uplifting and simultaneously a humbling experience for forty years”*.

2.66 Quentin Mann, for many years a floor assistant and a floor manager, is very proud of having worked for the BBC. He told me that he *“wouldn’t be ... where I am today, without working for the BBC. They taught me everything that I know about television, for which I will always be very grateful”*.

2.67 Sheila Innes, eventually Controller of Educational Broadcasting, described the BBC as somewhere *“you belonged to and loved and would sweat your guts out for ...”*. She told me that people she worked with had *“unquestioning loyalty”* to the BBC.

2.68 David Nicolson worked as a director and producer at the BBC in the 1980s. He said that the spirit was *“absolutely wonderful”*. Everybody *“took a massive pride in what they were doing”* and he felt *“part of a good team of utterly reliable people who were expert in their field”*. He thought that everybody he worked with at the BBC *“loved what they were doing”*.

2.69 Kevin Howlett was a BBC Radio 1 producer from 1981 to 1995. He described BBC Radio 1 as *“a wonderful nurturing place”* and



said that the executive team was “*incredibly supportive*” and gave him “*wonderful opportunities*”.

### **Specific Features of BBC Management**

#### *Audience Ratings and Programme Review Boards*

2.70 In due course, I will have to consider the attitude of BBC management towards the programmes on which Savile was employed. One feature which will be of some importance is the BBC’s use of audience ratings as a means of assessing the success of a programme. At an early stage of the Savile investigation, I was puzzled as to why the BBC, as a publicly-funded broadcaster, should be as interested in, and concerned about, ratings as it seemed to be. Mr Wyatt observed first that, “*once you have got information about [a programme], anybody in their right mind would want to know how many people watched it...*”. I see that. However, he then explained that the thinking was that, in order to justify the licence fee, the BBC had to ensure that every licence fee payer was getting some benefit.

2.71 Ratings were important in connection with decisions on whether a programme was to be continued or axed. This was especially so for light entertainment programmes, such as *Jim’ll Fix It* and *Top of the Pops* on which Savile worked. Mr Wyatt said that they were important “*because, after all, if you are trying to make an entertainment programme for families at six o’clock or seven o’clock on Saturday night, if it isn’t actually entertaining many families, what are you doing it for?*” This view was echoed by Mr Thompson, who said that ratings were quite important for BBC One, particularly, for example, on a Saturday evening because “*there was a very strong sense that the BBC should be offering... family entertainment and should be competing with ITV*”.

- 2.72 Ratings were clearly less important for other programmes. David Simmons, who worked as a presenter and producer for BBC Radio 1 and Radio London during the 1970s, said that “[In Radio] *ratings are everything, unless it’s Radio 3*”. Mr Wyatt said that ratings were not important for things like putting an opera on BBC Two or performing a Shakespeare play. Attracting a big audience was not the purpose of what you were doing. In Mr Wyatt’s view, the BBC had a dual role, which had never been put better than by Sir Huw Wheldon, Managing Director of BBC Television between 1968 and 1975, who said “*the BBC’s job is to make the good popular and the popular good*”.
- 2.73 Mr Hart said that the BBC was “*very ratings conscious*” and that ratings played too big a part in the judgment by which the success of a programme was measured. He felt that programme-makers should have the “*the freedom to fail*” by which he meant that they should be encouraged to experiment and push the boundaries without the fear that they would be penalised if something did not work. He felt that too great an emphasis on ratings would not lead to the provision of the best programmes.
- 2.74 Lest it be thought that I have gathered the impression that decisions about programmes were taken on the basis of ratings alone (which I have not), I must mention what seems to have been an important feature of BBC life, the Programme Review Board. These were weekly meetings which took place separately for television and radio.
- 2.75 The television meeting was chaired by the Managing Director, Television or the Director of Programmes. It was attended by the Channel Controllers, the heads of the London programme departments, possibly some visiting programme heads from the BBC regions, some schedule and resource planners, heads of

resource units, some executive producers and the heads of press and publicity – between 35 and 40 people in all.

2.76 According to Mr Wyatt, the meetings generally started with consideration of the ratings, often comparing the BBC with ITV. Several witnesses found these meetings quite intimidating, especially if they were not regular attenders. The perception of Mr Foggitt was that the meetings were like being summoned to the headmaster's study. If a programme had poor ratings, those responsible for it would be "*seriously berated*" and would be less likely to get the funding they hoped for in the coming year.

2.77 Whatever the perceived importance of ratings, it seems to me that the main purpose of the meeting was to provide an opportunity for criticism of the week's programmes. The meeting would consider whether particular programmes were good enough, were going to be successful and whether they should be continued or axed. There might be a special discussion about a new BBC programme or occasionally about an ITV programme. According to Mr Wyatt, debates at the meetings were "*serious and searching*" and, if a programme for which an individual present was responsible was at the centre of a public row or had gone off the rails, that person would go along to the meeting with "*case prepared, arguments marshalled, wits sharpened and not without some anxiety*". While sometimes a meeting could be "*quite self-congratulatory*", bonhomie could disappear, the meetings could be "*quite tough*" and there could be clashes and impassioned debates about ethical and moral aspects of programmes. Some witnesses told me that they found the discussions stimulating and useful.

2.78 Programme Review Boards operated in much the same way in radio as in television. They took place weekly, were chaired either by the Managing Director of Radio or by the Director of

Programmes (Radio) and were attended by the producers of the programmes which were being discussed, along with heads of the programme departments and chief assistants. A list of programmes to be considered at the meeting was circulated in advance.

2.79 The perception of David Treadway, who attended in the 1980s when he was Chief Assistant at BBC Radio 2, was that the meetings could be combative and competitive and “*no-one would hold back*”. If people thought a programme was “*rubbish*” they would say so. He thought that meetings could also be “*political*” in that some people would talk up a programme which they wanted to support. He also thought that some people used the meetings to make a name for themselves. I would observe that such is human nature.

2.80 My interest in Programme Review Boards lies in the contrast which they reveal between the BBC’s willingness to engage in vigorous criticism of the content and quality of programmes and its reluctance to deal with criticism on issues such as personal behaviour, to which I will come later in this chapter.

### *Press and Publicity*

2.81 When the Review began, I soon became aware of the importance that the BBC attaches to its good reputation. The reputation of an organisation like the BBC depends to a large extent on what is said and written about it in the media. I was interested, therefore, to learn about the operation of the BBC’s press and publicity functions.

2.82 It appears that, although the press and publicity teams shared a department, located at Cavendish Place, the two teams had different functions. The press team was essentially reactive; it would respond to press coverage and, as Gay Robertson (a publicity officer in the Light Entertainment Department in

television between 1970 and 1982) put it, they would play “a straight bat for anything to do with the BBC”. Continuing the cricket analogy, Brian Clifford, who was Head of Information Services from 1988 until the early 1990s, said that the press officer was “the wicket keeper” waiting for trouble and that the press team was essentially static and reactive, on the receiving end of calls and enquiries and was the defensive part of the BBC’s media relations operation.

- 2.83 In contrast, according to Mr Clifford, the publicity officers were “the bowlers in a cricket match” – in other words a more proactive team, looking for column inches for programmes the BBC wished to publicise. However, Ms Robertson told me that a publicity officer would also try to “preserve the good name of the BBC” and deal with any adverse publicity affecting particular programmes.
- 2.84 Good publicity was especially important to the BBC around the times when the Charter was to be renewed or the licence fee came up for settlement. At such times, it was important to encourage public support for the BBC because such support would be picked up by the politicians who would make the decisions.
- 2.85 It was also important for there to be strong links between the publicity team and newspapers. Rodney Collins (a publicity officer for radio in the early 1970s) told me that, historically, the BBC had always had good relations with the broadsheet newspapers but that relations with the tabloids were very different; there seemed to be a sense of hostility on both sides. He saw his job as trying to improve that situation.
- 2.86 One of the functions of the press office was to prepare and circulate a collection of the newspaper cuttings which would be of relevance or concern to BBC management. In addition, the

office produced a daily news summary which comprised a digest of what had been said in the press over the previous 24 hours or weekend.

2.87 The press office had important links with the BBC's duty office. There were separate duty offices for radio and television. The primary role of the duty offices was to act as the BBC's public interface. Any complaint or enquiry from a member of the public would be received by the relevant duty office. The duty office kept a log of complaints, the relevant parts of which would be delivered to heads of department every morning. Also any complaint which might lead to publicity was referred to the publicity office.

2.88 The press offices (radio and television) also kept their daily logs. Until 1994, these were kept in hard copy and were referred to by press officers as the 'Bible'. They contained information about any important story affecting the BBC. An entry could be initiated by any press or publicity officer and would be added to as the story progressed, so as to include not only a summary of the story itself but also the action being taken or advised and a list of the people who were involved in or aware of it. The press log was a permanent record of the way in which any particular issue had been handled. Because the press log could be seen by a large number of people within the BBC, especially sensitive issues were handled in a more confidential way. The issue would be listed without detail and a note would refer to the person who had the detailed information on that topic. Peter Rosier, who worked as a publicity officer from 1968, said that he would have expected that the press logs would have been kept at the WAC at Caversham. The Savile investigation established that the press logs from May 1971 onwards have been preserved in the WAC. However, the

duty office logs have not been preserved (see paragraphs 1.40-1.43).

### ***The Reporting of Complaints and Concerns – Whistle-blowing***

#### *The Universal Problem*

- 2.89 An important feature of the culture of the BBC during the period with which we are concerned was the reluctance of staff to complain about bad things which happened to them or to raise concerns about bad things which were happening within the organisation. This culture is important because there were a number of staff who could have reported things that Savile said or did but did not report them for one reason or another.
- 2.90 My general impression is that the management culture in the BBC did not encourage openness in these respects and did not recognise the sense of insecurity which inhibited staff from speaking out. However, it is important to say, at this stage, that this culture was not unique to the BBC; far from it. In my view, the difficulty experienced by employees wishing to raise a concern is a widespread, longstanding and intractable problem.
- 2.91 In my view, which is based on the experience gained during a long career in the law, as a barrister, as a judge and as the Chairman of the Shipman Inquiry, the problem is that antipathy to a whistle-blower, unattractive though it is, seems to be a basic human instinct. First, fellow workers of the whistle-blower often regard that person as a tell-tale or snitch and close ranks against him or her, resulting in exclusion and ostracisation. Second, managers are either embarrassed at the truth of the allegation or irritated because they do not think it justified; in either case the whistle-blower may be regarded as a trouble-maker. All sorts of detriments may follow, all of which are likely to be extremely unpleasant and damaging to the whistle-blower's career.

- 2.92 It seems to me that organisations both large and small find it almost impossible to inculcate a culture where people feel able to report a complaint or raise a concern without fear of adverse consequences for themselves. The National Health Service has produced some high profile examples. Perhaps the best known was the fate of the man who tried to draw attention to the failure of the Paediatric Cardiac Surgery Department at Bristol Royal Infirmary. He was ostracised and his life made so miserable that he eventually emigrated. His vindication came years later in 2001 in the report of Sir Ian Kennedy following the public Inquiry into children's heart surgery at the Bristol Royal Infirmary 1984-1995.<sup>30</sup> The recent Inquiry into Stafford Hospital has provided further examples.<sup>31</sup>
- 2.93 The National Health Service may have attracted more adverse publicity than other organisations but the problem seems to be universal. The need to protect employees from the adverse consequences of blowing a whistle was recognised in the UK in the 1990s and, largely as a result of pressure applied by the charity Public Concern at Work, protective legislation was passed in the form of the Public Interest Disclosure Act 1998. It came into force in 1999.
- 2.94 There is no doubt in my mind that this legislation has helped but it has not eradicated the problems faced by whistle-blowers, and, pessimistic though it may sound, I doubt that there ever will be a complete solution. That is not to say that employers should not strive to create a culture where responsible whistle-blowing is rewarded rather than punished.

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<sup>30</sup> *Learning from Bristol: The Report of the Public Inquiry into children's heart surgery at the Bristol Royal Infirmary 1984-1995*, CM 5207, The Stationery Office, July 2001.

<sup>31</sup> *Report of the Mid Staffordshire NHS Foundation Trust Public Inquiry*, HC 898 I-III, London: The Stationery Office, February 2013.



### *Whistle-blowing in the BBC*

2.95 In the 1970s and 1980s, the period with which this Review is mainly concerned, the BBC had no whistle-blowing policies; I doubt that many organisations had. Nor did it appear to me from the evidence I heard that the BBC had applied its mind to the problems of reporting complaints and raising concerns; nor had most other organisations. The BBC now has such a policy but my Terms of Reference do not require me to investigate how satisfactorily it is working. I must, however, mention that I was saddened that a few witnesses to the Review asked for an assurance that their names would not be published in my Report before they were willing to say something critical of the BBC. The reason, I suspect, was that they feared some form of reprisal. One person, who no longer works for the BBC, asked for anonymity because her spouse still works for the BBC and she was fearful for her spouse's position. I would have hoped that this atmosphere of fear would have been much reduced now that whistle-blowers have legal protection and the BBC has a whistle-blowing policy. However, I was told in 2013 that the atmosphere of fear still existed at that time largely because obtaining work in the BBC is highly competitive and many people no longer have the security of an employment contract. There is a feeling of insecurity among freelancers or those on short term contracts. In effect, people told me that they could easily be dropped and there would be plenty of others ready to take their places. This impression was confirmed by the report of the BBC's Respect at Work Review dated 2 May 2013.

### *Complaining in the 1970s and 1980s*

2.96 A number of witnesses told me that, because of the hierarchical structure of the BBC, the right (or only) way to make a complaint or raise a concern in the BBC was to a line manager. However, many members of staff felt that that was not a

suitable means of complaining about a fellow member of staff, particularly in relation to bullying and sexual harassment. One reason given was that staff feared that making a complaint would give the impression to their line manager that they could not handle such problems themselves; they did not wish to be thought to be 'namby'. Even quite experienced and successful people did not feel able to complain. A19, a freelance presenter who worked regularly for the BBC, has been reported in the press as saying that she suffered sexual harassment from a BBC executive in the 1980s but did not report it because she was advised by colleagues that, if she did, she would probably not work for the BBC again. She is reported to have said that she needed the work and therefore kept quiet.

- 2.97 C13, who worked in studio management, said that there was no way of dealing with intrusive and unwelcome sexual behaviour at the BBC; *“there was no road to resolving it; quite frankly”*. Nick Wright, who worked as a floor assistant in the 1960s, said that there was *“no clear channel”* for reporting inappropriate behaviour and *“there was clearly no culture of complaining or reporting”*. A24, who worked in Radio 1, as well as other parts of the BBC, said that she did not complain about *“wandering hands [and] comments about [her] body”* because *“there was just a culture of grin and bear it, and it just seemed pointless”*. She told me that she felt that no one was really going to listen to her or do anything about it if she did complain and she was concerned that, if she did complain, she might be viewed as *“a trouble-maker”*. Joanna Buick, who was one of a very few women working in Technical Operations in the 1980s (she was a sound engineer) had reason to make a complaint about sexist behaviour but, as she said, there were no channels available to her to report such behaviour.

- 2.98 Although it was possible, in theory, to make a complaint through the Personnel Department, in practice it was very difficult. Until the 1990s, there was no Human Resources Department in the modern sense. The Personnel Department appears to have been a management administration function. One witness, who also worked in studio management, told me that she would never have thought of complaining to the Personnel Department. As she put it *“there obviously was a personnel office but ... they tended to deal with ... corporate things and ... employment, recruiting, that sort of thing”*. In addition, C13 said that *“the personnel people would not have been interested”* in her complaint which was about Savile. Gillian Spiller, who worked for the BBC in various capacities between 1960 and 1999, eventually as an audience coordinator, said that Personnel *“weren’t a particularly good place to go to, because they were on the side of management...”*.
- 2.99 I heard of several examples of the failure of the Personnel Department to deal adequately with complaints in the 1970s, 1980s and even into the 1990s.
- 2.100 While on attachment to the Personnel Department in the late 1970s, Michael Rix received a call from a man he had placed in the Drama Department who told him that he was about to leave the BBC because he felt he was not going to make progress. He had rejected a homosexual advance from a more senior person. Mr Rix spoke to a senior colleague in Personnel who said that he was aware of the situation but that nothing would be done.
- 2.101 In 1981, A15, who worked as a production assistant at BBC World Service in the early 1980s, went to the Personnel Department with a colleague who wished to report an incident of sexual assault. The female member of the Personnel

Department told the colleague that making a complaint would be *“not making the right decision”*. After some meetings between the colleague and the Personnel Department, the colleague decided not to pursue the allegation. A15 told me that she, too, was assaulted later but did not complain because she felt no one would listen to her.

- 2.102 A16, who as a member of the Secretarial Reserve since 1989 has worked in many parts of the BBC made a report of bullying to a personnel officer in the early 1990s, only to be told that there was no point in taking action if she wanted to stay with the BBC. She was told she would be branded as difficult if she took her complaint up. A16 dropped the complaint as she did not want to lose her job.
- 2.103 A17, who worked at the BBC for 15 years from the late 1970s, reported a sexual assault to her personnel officer who asked her *“if she had a chip on her shoulder”*. She knew there and then that the complaint was going nowhere, so she dropped it.
- 2.104 A18, who worked for the BBC for 30 years from the 1970s, was assaulted by a male director. She was encouraged by a female colleague to go to the Personnel Department, only to be told that there was nothing the BBC could do because the individual who had assaulted her was freelance.
- 2.105 I learned of another case, involving misconduct by a senior member of staff in the 1980s. Female members of staff wished to complain that this man was harassing them by inviting them to take part in sexual games which many would regard as perverted. When they complained to the Personnel Department, they were told that nothing could be done. It appears that one of them then took her story to the press who published a piece about him. After that things moved quite quickly and the man departed from the BBC, apparently of his

own accord. Later he sued the publication which had published the piece about him. The publication pleaded justification. In due course, he abandoned the libel action.

2.106 As with so many aspects of the evidence about BBC culture and practice, there are exceptions to the general trend of the evidence. A8 trained as a camera operator in 1980 and, on completion of the course, was assigned to a particular camera team to complete her training. A more senior colleague subjected her to a campaign of sexual harassment which greatly upset her and shattered her self-confidence. Towards the end of her first six months, the colleague had to write a report on her competence which would determine whether she remained in employment with the BBC. Over a period of time, he made it plain that, unless she would have sex with him, he would write a bad report. She felt that she had nowhere to turn, in particular because the colleague was also a trade union representative. However, fortunately for A8, she met a new personnel officer, named Nina Shields, who had recently been assigned to cover Technical Operations. Ms Shields took up A8's case with senior management (described as being on '*the seventh floor*' as opposed to the '*fourth floor*' which connoted middle management) and the problem was resolved – at least to a point. A8 was moved to a different team under the tutelage of a colleague who could be relied on to treat her properly. From that time onwards, her career progressed normally. However, no action was taken against the sexist, abusive colleague.

2.107 I heard from both Ms Shields and A8. They had not seen or heard of each other for over 30 years but their recollections of this incident tallied closely. Ms Shields told me that management had been aware that A8's colleague had a reputation for sexual harassment but were not prepared to take

action against him, possibly because of his talent and ability and possibly because of his position in the trade union. Ms Shields also told me that she broadly agreed with the description of the general run of personnel officers which other witnesses had given me: they were inactive, and rarely made the effort to get to know the employees for whom they were responsible. She wished to do the job differently but this did not meet with official approval. She failed to achieve promotion on several applications and, after five years with the BBC, she moved on.

- 2.108 Reports continue to appear in the press of female BBC employees who had reason to complain about the sexual conduct of male colleagues. These reports lend further support to the evidence received by the Savile investigation that, sometimes, the attitude of male managers towards such complaints was to dismiss them as trivial and to suggest that the woman complaining was making a fuss about nothing.

#### *Complaining about the 'Talent'*

- 2.109 If it was difficult in the BBC to make a complaint about another member of staff, it is not hard to imagine how much more difficult it must have been to make a complaint about a member of the 'Talent' such as Savile.
- 2.110 The first reason why this would be so was because of the deference or even adulation which was, and still is, accorded to celebrity in our society. The second reason was because of the attitude within the BBC towards the Talent. The general perception of the witnesses I heard was that the Talent was accorded privileges, treated with kid gloves and very rarely challenged.
- 2.111 Dr Scott-Morgan used an expression which I think encapsulated the general attitude towards the Talent. He said

that they were *“more valuable than the values”*. By this he meant that a member of the Talent could be so influential in the BBC or so important to the success of a programme that he or she could get away with conduct which flew in the face of the values of the BBC. Managers would not challenge them. He said that there was a feeling of reverence for the Talent and a fear that, if a star were crossed, he or she might leave the BBC. Mr Hart made the same point. He said that he was *“quite sure that [the BBC] would be prepared to overlook certain things for fear of losing Talent”*.

- 2.112 One of the features of life in the BBC which I noticed with some surprise was that it was commonplace for presenters and entertainers (the Talent) to bring guests with them to the studios. These guests might be invited to the star’s dressing room where there would be drinks and food. They might watch the show and be entertained afterwards. In effect, the show was a social occasion for the star. I am not suggesting that all entertainers did this but I have the impression that quite a lot did. Savile certainly did. It was common for him to entertain guests in his dressing room. Some of these seem to have been people that he wanted to ‘treat’, possibly to thank them for their support for a charity. But I have also heard that he often had an entourage of middle-aged men, whom some people described as his ‘henchmen’. I am also quite sure that he invited teenage girls to watch his shows and to spend time in his dressing room. The fact that it was normal practice for members of the Talent to have guests meant that no one questioned who Savile had with him. I do find it strange that what should have been a place of work was treated by some of the Talent as a place to entertain. So far as I can make out no attempt was made to stop this. Having drawn attention to this as a privilege accorded to the Talent, it is only fair to point out that it seems to have been quite common practice for BBC

employees to bring friends and relatives (sometimes quite young people) onto the premises. They would be allowed to watch shows, go to the Green Room and drink in the Club. It seems that the BBC did not see anything unusual (or potentially dangerous) in these practices.

- 2.113 It could be quite difficult to control the conduct of a member of the Talent if there were a disagreement within a programme-making team. There were several reasons for this. Helen Gartell, who worked in the Light Entertainment Department from 1969 to 1987, said that some producers protected their stars because the producer's career depended upon his or her association with the programme and the star. If a complaint were made, the Talent would probably not be removed; instead the complainant would be moved to another position. However, she also said that, although the BBC was deferential towards the Talent, they would not be allowed to get away with something that was clearly wrong.
- 2.114 There was evidence about how some members of the Talent used to get their own way. Anne Gilchrist said that, if certain members of the Talent did not like a member of staff, that member of staff would be removed. She recounted how, in 1985, she had done a six-month attachment as a researcher on *Jim'll Fix It*. She knew she had done well but, at the end, she received a letter telling her that she would not be asked back on to the programme because Savile had not taken to her. She also thought that another way in which some members of the Talent were protected was that some producers would not give them "*difficult feedback*" so as to avoid the Talent becoming unhappy with the producer.
- 2.115 Through the evidence of Patricia Houlihan, who was involved in setting up *Jim'll Fix It* in 1975, I heard a hearsay account of the view of Mr Cotton of the Talent. Mr Cotton told Ms Houlihan



that the presenter was “*fifty per cent of the product*” and that half of the energy invested by the BBC in a programme had to go to making sure that the presenter was right, happy and working well. The other half could go into the content of the programme.

2.116 There were a few witnesses who did not agree that members of the Talent were privileged or protected; they thought that the Talent lost their star status as they walked through the studio door and were simply part of the creative team without any special privileges or kid glove treatment. Charles Garland, a floor manager on *Top of the Pops*, spoke about a “*world famous star*” who was being petulant and would not leave his dressing room. Meanwhile, a full orchestra was waiting in the studio. Mr Garland said that the head of department sent a message to tell the star that a car was waiting to take him home. The BBC did not pander to the star’s whim. He went and the orchestra was stood down, presumably at some expense. I am not sure who won that one. Mr Garland did not name the star concerned and I do not know whether he was a regular member of the BBC Talent. I have the impression that it was regular members of the Talent who were protected from criticism.

2.117 Mr Moir’s view was that a programme was always bigger than the individual fronting it, however important that person might be. He said that the fundamental strength of a show lies in the strength of the “*format, the idea, the editorial idea that drives it*”. To back up his view, Mr Moir referred to a number of successful shows, with strong ideas behind them, which survived a change of presenter – he mentioned the *Generation Game* (fronted successfully by, among others, Sir Bruce Forsyth and Larry Grayson) and *Opportunity Knocks* (fronted successfully by Hughie Green, Bob Monkhouse and Les Dawson). Mr Moir

acknowledged that, to the watching public, the Talent “*carry this carapace of wonderment and celebrity*”. However, he said, “*celebrity ... stops at the workplace door and, when we are in rehearsal, we are co-workers. The Talent is still being respected, but we are co-workers*”.

- 2.118 This view of the Talent was rare. Mr Moir agreed that he might have reached this view from his position as a senior manager and that a more junior person might have a different perception, although he added that, personally, even when he was more junior, he had viewed the Talent as co-workers. I accept that this opinion was genuine but I think it was exceptional. I have the clear impression that most people in the BBC held the Talent in some awe and treated them deferentially; they appeared to have the ability to influence careers and were themselves untouchable. It would be a brave person indeed who would make a complaint against such a person.

#### *Different Management Lines*

- 2.119 In the absence of an effective Personnel or HR Department, the only route for a complaint for most employees was through line management. Staff working directly for a programme-making department would be part of a line of management which ran through the producer (or possibly the editor), maybe to an executive producer and from there to the head of department. There could, however, be staff also working on a particular programme who were not in the same management line. For example, a floor manager or assistant floor manager or a floor assistant (the terminology is quite confusing) working on *Top of the Pops*, would not report to the programme producer but to his or her own line management in the Studio Management Department. Similarly in radio, a studio manager who might work regularly on *Savile's Travels*, would report not to the producer of that programme but to his or her own line manager

or supervisor in the same department. That was because the provision of floor management or studio management was a central service provided to a programme. Similarly, cameramen and sound engineers had their own management structures; as, so it appears, did audience supervisors. It follows that a problem occurring on, say, *Top of the Pops* could be reported (if at all) up a number of different strands of line management.

- 2.120 The effect of this seems to me to have resulted in fragmentation and a lack of communication about complaints or concerns, particularly those relating to a member of the Talent. For example, a complaint about a member of the Talent made through the supervisors of studio management (such as for example that described in paragraph 5.61) might well be seen as an isolated matter and, not being serious in itself, could be treated as having little importance. A complaint against a member of the Talent by a cameraman or sound engineer might well be treated as a request not to work with that celebrity again rather than a complaint which should result in action being taken against the celebrity; the manager receiving the complaint would have no jurisdiction over the member of the Talent.

#### *Not Reporting Savile*

- 2.121 In the context of potential complaints about Savile, I will describe in Chapter 5 why several people who suffered at Savile's hands were not prepared to make any complaint. Perhaps the most stark example is C5 whose account is to be found at paragraphs 5.68-5.70. While on a BBC training course, she was almost raped by Savile in his caravan but, after discussing the matter with colleagues, decided not to make any complaint either to the police or to the BBC. She did not want her parents to know what had happened and she feared that a complaint might damage her career in the BBC.

2.122 Other staff told us that, if they had become aware of a problem relating to Savile, they would not have reported it. For example, Robin Smith, who worked on the production team of *Jim'll Fix It* in the late 1980s and had some concerns about Savile's apparent promiscuity, said that he would not have reported his concerns because he was trying to build a career in the BBC and he feared that, if he made a fuss, he would have been "eased out of the way". In contrast, Helen Pennant-Rea, who worked with Savile on *Speakeasy* in the 1970s and who saw nothing to concern her, said that if she had, for example, learned of Savile's sexual interest in teenage girls, she would have reported her concerns upwards, if necessary to the Head of Religious Broadcasting. I accept her evidence but many others would not, in my view, have had the confidence to make such a report.

*Comment*

2.123 I have concluded that, during the Savile years, the culture in the BBC and the BBC's management style did not encourage the reporting of complaints or concerns. It was particularly difficult to make a complaint about a member of the Talent. But it was difficult even to complain about the conduct of a fellow member of staff. Given the hierarchical structure, the impracticability of complaining to anyone other than a line manager and the weakness of the Personnel Department, the only option for a victim of inappropriate behaviour during the Savile years was to put up with it or leave. By and large, they chose to stay because, in many respects, the BBC was a wonderful place to work.

*Respect at Work Review*

2.124 I have read the report of the BBC's *Respect at Work Review*, dated 2 May 2013, which has examined the culture and

practices at the BBC in more recent years in respect of such issues as sexual harassment, the handling of complaints and concerns, bullying and whistle-blowing. I draw attention to passages in that report which correlate closely with evidence which I have received.

- 2.125 The report mentions pride in the BBC as the first key theme.<sup>32</sup> Like me, the *Respect at Work Review* found that, although sometimes quite strongly critical of the BBC, employees of all types and tenure expressed a deep pride in the organisation; they felt it was a privilege to work for the BBC. They felt pride in the BBC's contribution to society and in the quality of programmes put out. Like me, it found that employees were deeply defensive when the BBC was criticised from outside. Like me, the *Respect at Work Review* was made aware of the sense of pride and loyalty which employees said they felt to the immediate team within which they worked. Like me, it heard strong approval of the attempts which Mr Dyke had made during his years as Director-General to improve the management culture. The *Respect at Work Review* wondered whether this approval was based on nostalgia for a bygone era. I did not have that impression.
- 2.126 Fear was the *Respect at Work Review's* second theme: fear of complaining, fear of reprisal, fear of losing your job, fear of getting a reputation as a trouble-maker, fear of not being promoted if an employee or of not being used again if a freelancer.<sup>33</sup> My Report is also littered with examples of all of these problems emanating from the 1970s and 1980s and one witness to whom I spoke (who I will not name) said that it was a "*melancholy fact*" that nobody who ever criticised the BBC remained in the BBC. I note in particular the *Respect at Work Review's* finding that there was a common perception that the

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<sup>32</sup> *Respect at Work Review*: Report 02/05/2013, BBC, pp. 18-19.

<sup>33</sup> *Respect at Work Review*, pp. 19-22.

Human Resources Department 'worked for management' and did not provide support for employees who wanted to make a complaint or raise a concern.<sup>34</sup> The perception was that, if a complaint or concern was raised, it would give rise to a 'black mark' against the person's name. The evidence I received was to the same effect.

2.127 The *Respect at Work Review* noted that witnesses were anxious to secure a promise of anonymity before they were prepared to speak to it.<sup>35</sup> I noted a similar concern. Whilst the fact that most of the people who came forward voluntarily to speak to the Savile investigation were former employees was to be expected (given the period during which Savile worked at the BBC), it was nonetheless noteworthy that very few current employees offered their evidence.

2.128 The *Respect at Work Review* noted that there were very few complaints of sexual harassment.<sup>36</sup> Statistics are not available for the 1970s and 1980s but, even if they were, I would not regard them as being reliable as the evidence I heard was that people did not complain for a variety of reasons which I have already set out above. I note that the *Respect at Work Review* found that, on the rare occasions where sexual harassment did arise, there was still difficulty in the reporting structures. It found that there was no safe and confidential route to report the problem. As I have noted above, that seems to have been a problem for a long time.

2.129 The *Respect at Work Review* reported that many employees felt that the 'Talent' were treated differently and did not have to adhere to the rules which apply to others.<sup>37</sup> They appeared to wield power over the organisation and those who try to manage

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<sup>34</sup> *Respect at Work Review*, p. 35.

<sup>35</sup> *Respect at Work Review*, p. 17.

<sup>36</sup> *Respect at Work Review*, pp. 10 and 27.

<sup>37</sup> *Respect at Work Review*, p. 25.

them. I received evidence to the same effect and it would appear that this is a long-standing problem.

- 2.130 The *Respect at Work Review* reported its findings in relation to bullying and other forms of inappropriate behaviour unrelated to sexual harassment or sex discrimination. I have received very little evidence of such conduct because witnesses who wished to speak about such matters were held back with the intention that they would be interviewed later during my Review. However, as I explain at paragraph 1.15, my Terms of Reference were changed so that I was no longer responsible for investigating these topics. These were instead considered by GoodCorporation whose conclusions were published by the BBC Executive Board in July 2015.

#### *The GoodCorporation Review*

- 2.131 Although the report of the *Respect at Work Review*, published in 2013, suggested that very little change had occurred in the culture of the BBC since the 1980s, the report of the GoodCorporation Review dated June 2015, suggests that the BBC's efforts to establish good whistleblowing practices are beginning to bear fruit.
- 2.132 The report states that there is now a clear message from senior management encouraging employees to raise their concerns. A large majority of those interviewed by the GoodCorporation said that they would be confident to raise a concern with a line manager or with someone else in a position of responsibility. However, awareness of the whistleblowing policy (which provides for a dedicated line of reporting and investigation rather than reporting to line managers) remains extremely low outside the senior management team. This shows that more work needs to be done. The GoodCorporation also made a number of other recommendations.

## ***BBC Clubs and Alcohol at the BBC***

- 2.133 One of the features of life at the BBC which many witnesses were anxious to speak about was the presence of a licensed bar on all BBC premises, known as the BBC Club. In many ways, this was seen as an attractive feature of life because there was always somewhere to go to wind down after a long day's work. However, it appears that, because of the availability of alcohol on the premises, a great deal of drinking went on. I shall not describe this in any detail because I do not think that the drinking culture has much, if any, relevance to issues I have to determine in the Savile investigation. However, because so many witnesses wanted to speak about it, I shall summarise the position as it was described to me.
- 2.134 Until the late 1980s, most BBC managers had drinks cabinets in their rooms. The cabinets were replenished at public expense. Many informal meetings would be conducted with the aid of alcohol. Even early morning coffee might be laced with a spirit. I heard accounts of executives and managers being the worse for wear in the afternoons or at evening engagements. On the whole, senior executives did not drink in the BBC Clubs.
- 2.135 A lot of alcohol was drunk at Controllers' lunches which occurred on Wednesdays. I understand that little work was done afterwards.
- 2.136 I heard of managers who would meet in the Club when it opened at either 11.30am or noon and would remain there, drinking, until it was almost time for last orders in the 'waitress service' restaurant. Late lunch would also be accompanied by alcohol. Some staff found that, if they wanted a decision from their managers, they had to see them before the drinking began; it would be no good afterwards.



- 2.137 One possibly useful feature of the drinking culture was that, if a programme team drank together, it helped to foster team spirit but the disadvantage could be that, if a manager was part of the drinking group, boundaries could be blurred. Another good feature (at least for those who liked drinking) was that the Clubs were seen as providing chances to meet and exchange ideas with people from other parts of the BBC.
- 2.138 I must stress that all the witnesses who gave evidence about the drinking culture agreed that by no means was everyone a part of it. Some people would hardly visit the Club for weeks on end, while they were working on a particular series but then, when the series was over, there would be a period when they were under less pressure and visits to the Club could be frequent and long. It seems that, while it lasted, the drinking culture was part of the BBC's 'work hard, play hard' ethos. The drinking culture appears gradually to have come to an end in the early 1990s.

## **CHAPTER 3 – CHANGING ATTITUDES AND SEXUAL MORES**

### ***Introduction***

- 3.1 I have lost count of the number of witnesses who have told me that ‘things were different in those days’. What they were telling me is that attitudes towards sexual behaviour and, in particular, towards some of the sexual behaviour in which Savile indulged, were more tolerant in the 1960s, 1970s and 1980s than the attitudes we have today. To some extent, I accept that this is so. The relevance of this is that, when I consider what staff at the BBC knew about Savile’s sexual activities and attitudes towards sex, I must judge their reactions to that knowledge in the context of the mores of the time.
- 3.2 In this chapter, I will provide a very brief summary of the changing attitudes in society and within the BBC on such matters as sexual mores, the position of women in society and in the workplace and child protection during the period covered by this Report. These are broad topics on which many have written extensively. I shall not attempt to summarise the published and academic work on these subjects. Instead, I shall attempt only to provide a background against which to set my examination of the BBC’s awareness of and attitudes towards Savile’s conduct and character.

### ***Changes in Sexual Mores in British Society***

- 3.3 As Britain emerged from post-war austerity and began to enjoy the rising living standards which came with economic expansion in the late 1950s and early 1960s, there was a rapid change in social and sexual mores, particularly amongst the younger generation. This seems to have been associated, at least in part, with changes in popular culture, in particular the arrival of rock and pop music. In the 1950s, sex outside marriage was generally disapproved of and those who

indulged, particularly women, often acquired a bad reputation. However, by the 1960s, people were becoming more open and accepting of such relationships. During this period, it became possible to read about sex in a way which had previously been impossible. The failure of the obscenity trial of the publishers of *Lady Chatterley's Lover* in 1960 had a liberating effect on what the public could read. Works such as *Room at the Top*, *Saturday Night and Sunday Morning* and *A Taste of Honey* both reflected and also promoted a much more open attitude towards sex.

- 3.4 An important factor in the change in sexual practice must have been the availability of the contraceptive pill from the early 1960s. The Abortion Act 1967 brought a more liberal and open attitude to a practice which is as old as time and which had previously operated on the wrong side of the law and often in dangerous conditions.
- 3.5 Until the passing of the Sexual Offences Act 1967, homosexual activity was illegal even between consenting adults (at that time, those over 21) in private. That Act legalised such activity, although at the time it did little to change general social attitudes towards gay men and women.
- 3.6 Changes were taking place to the fabric of family life. Divorce had increased in the post-war years but the law was still based firmly on the proof of a 'matrimonial offence', including of course, adultery. The Divorce Reform Act 1969 changed that; it became possible to obtain a divorce by consent, once the breakdown of the marriage could be demonstrated by the fact of two years separation. It became possible to obtain a divorce after five years separation, even without consent or proof of a 'matrimonial offence'.

3.7 Young people gained increased autonomy; in 1970, the age of majority was reduced from 21 to 18. At about this time, there was much discussion about whether there should be a reduction in the age at which a woman could consent to sexual intercourse. This had been 16 since Victorian times. The age at which a girl could consent to sexual intercourse was the same age at which she could marry – with, of course, the consent of her parent or guardian. One argument advanced by those in favour of a reduction in the age of consent was that so many young people under the age of 16 were having sex; they were not only willing to do it but were not going to be stopped. At least, that was the perception; whether or not it was true, I am unsure. The police could only prosecute those few cases where a complaint was made. Thus, the law was being widely disregarded. It was argued that, because the law had fallen out of step with social mores, the age of consent should be reduced to 15 or, some said, 14 or even 13. It may be no surprise that Savile himself thought that the age of consent was too high. Lesley Taylor, who worked on *Speakeasy* for a time, told me that, over dinner one evening in the BBC cafeteria, Savile expressed the view that the age should be lowered to about 12 to 14. What were, in my view, wiser counsels prevailed and it did not happen; the age of consent remains at 16 today. It was, I think, recognised that, although some young people will have intercourse under that age and in practice it is difficult to stop them, the law must be able to protect young people if they call for protection and should also seek to protect them from seduction by adults.

3.8 There was, however, still very little understanding or recognition at that time of the extent to which young people could be the victims of sexual predators. Sexual abuse was generally thought to be rare and to occur only in families with poor living conditions. Very occasionally there might be a media report

about a paedophile ring but there was no significant public discussion as there is today of the need to protect children and young people from potentially damaging sexual contact.

3.9 In short, there was, particularly amongst the younger generation, a change in attitude towards sexual behaviour between consenting adults. There was less disapproval of sex outside marriage or indeed outside a relationship. Casual sex was still generally disapproved of although not universally. I do not think there was any general change in the long held view that homosexual conduct was 'unnatural'; it was widely disapproved of. More importantly for my purposes, I am satisfied that there remained strong disapproval of underage sexual conduct with boys. However, the real question I have to address in this Report is whether, in the general population, these more relaxed attitudes towards heterosexual sex outside marriage included a more relaxed attitude towards underage sex and, in particular, a more relaxed attitude towards sex between an older man and a teenage girl.

3.10 Witnesses have told me that, during the 1960s, 1970s and 1980s, attitudes towards the age of consent became very blurred. I have already mentioned that there was a public debate about whether, if a young person of 14 or 15 wanted to have sex, that ought to be unlawful. I entirely accept that an increasing number of people regarded sex between, say, a 14 or 15-year old girl and her 17 or 18-year old boyfriend as acceptable and that the important thing was to help her to avoid pregnancy. But I am not persuaded that there was a general approbation of the idea of sex (albeit apparently 'consensual') between a girl of 14 or 15 and a man of say, 30 let alone 40 or 50.

3.11 There are those who would seek to persuade me to the contrary by pointing to an example of a middle-aged celebrity

who had been in a sexual relationship with an underage girl. The point being made was there was little real sense of public outrage when the relationship was reported in the press. I think it may be that the public were content to think that such conduct was acceptable for celebrities; they lived in a different world. In an interview broadcast on *Channel 4 News* on 2 October 2012, David Hepworth, the journalist and music writer, spoke about the press attitudes in the 1970s towards older men (in show business) having sexual relations with teenage girls. He said that it was not seen as being as sinister then as it would be nowadays. There were “*huge rock names*” who would have girlfriends who were 16 or 17 or “*possibly even younger*”. Nobody was particularly bothered; nobody wrote about it.

3.12 I do not accept, however, that those were the standards of the ordinary British public applicable to their own families and friends. I make two observations. One is that, when in 1971, the *News of the World* ran articles (entitled *The Truth about Top of the Pops* and *Something more for the Yard to Probe*) suggesting that young girls attending *Top of the Pops* were in moral danger as the result of unsupervised contact with older men, the public reaction does not appear to have been to ask what all the fuss was about. People seemed to accept that, if that was true, it was something to make a fuss about.

3.13 The second is that, although I have heard many witnesses tell me that sexual mores were different in the 1960s, 1970s and 1980s, not one of them has told me that he or she personally then thought it acceptable for a man of, say 40 or 50, to have casual sex with a girl of 15. Some witnesses told me that, if the girl was 16, that would have been different because, if she was willing, it would have been lawful and therefore nobody else’s business. But they would add that they personally found it deeply unattractive. Some witnesses told me that they believed

that others did not disapprove of such conduct, but not a single witness said to me that he or she would personally have thought that such conduct was acceptable.

- 3.14 I conclude that, although sexual mores changed in the 1960s, 1970s and 1980s, from what they had been before then, they did not change to the extent that there was general approval of casual sexual intercourse between a young person in his or her teens and a much older adult.

### ***Sexual Mores in Show Business and the Music Industry***

- 3.15 I am prepared to accept, however, that different standards of conduct and attitudes towards sex may well have prevailed in show business and in the music industry. There will have been many famous actors and musicians who led what would be considered 'conventional' lives but there is probably some basis for the general public perception that celebrities have more colourful sex lives than the rest of us.

- 3.16 What was new in the 1960s and 1970s was the cult of celebrity of pop singers and groups and the phenomenon, unknown until about 1960, of the crowds of young people, mainly girls, who would flock around them, often screaming at the tops of their voices. When giving evidence to the Savile investigation, Canon David Winter (who joined the BBC's Religious Broadcasting Department, Radio in 1971 and produced *Speakeasy*) described this phenomenon as "*hormonal hysteria*". It appears to have become received wisdom over the years to believe that those girls (or at least some of them) were intent, not merely on seeing their pop idols or getting an autograph, but in having sexual contact with them. It is said that that enthusiasm or determination would extend not merely to sexual contact with the stars themselves but to anyone associated with the star or group – even including the 'roadies'.

### ***Reaction to Revelations about Savile***

- 3.17 An interesting insight into public attitudes towards the sexual behaviour of celebrities can be gathered from considering the public reaction, or lack of it, towards Savile's own writings about his sex life. In Chapter 6 paragraphs 6.3 to 6.7, I describe some of the things Savile wrote in his autobiography, *As It Happens*, published in 1974<sup>38</sup>. He made it plain that he liked to have sex with lots of girls, not saying, of course, how old they were, but calling them "dolly birds" all the same. He said a number of other deeply unattractive things about himself, not related to sex. The public reaction appears to have done him no harm. *The Guardian* published a review on 16 October 1974 describing the book as "very funny" and making no adverse comment at all. His later book, *God'll fix it*<sup>39</sup>, to which I refer at paragraphs 6.12 to 6.15, appears to have largely gone unnoticed, despite the fact that it contains some surprising and very unattractive admissions about Savile's sexual conduct.
- 3.18 At paragraphs 6.17 to 6.30, I describe the content of a series of three articles about Savile published in *The Sun* in April 1983. These articles appear to be based on an interview with Dan Slater. Savile appears to have cooperated in the production of these pieces and did not deny their essential accuracy, when asked about them later. Nor does it appear that he sued for defamation. In one of these articles, he boasts about how many girls he has sex with on a casual basis and stresses that the girls have to do all the running; he gives them his telephone number and the rest is up to them. It seems to me that Savile was confident that these revelations would not damage his public reputation.

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<sup>38</sup> J. Savile, *As It Happens*, Barrie & Jenkins, 1974.

<sup>39</sup> J. Savile, *God'll fix it*, Mowbray, 1979.



3.19 In general, he seems to have been right in that respect. However, these articles did tarnish his reputation in one important quarter, the Honours Committee. Papers disclosed on a Freedom of Information Act application made by Pannone Solicitors (now Slater and Gordon) which were provided to the Savile investigation show that newspaper coverage, including *The Sun* articles, contributed to several years' delay in the award of Savile's knighthood. It appears that the then Prime Minister, Margaret Thatcher (later Baroness Thatcher), proposed Savile for a knighthood in the early 1980s citing his charitable work and in particular his fund-raising work for Stoke Mandeville Hospital. The Honours Committee recommended that his knighthood should be delayed until completion of the Stoke Mandeville project, expected in 1983. Then, in April 1983, came *The Sun* articles. When considering the 1984 New Year's Honours list, the Honours Committee minutes record that they:

“did not feel that sufficient time had elapsed since Mr Savile's unfortunate revelations in the popular press in April of this year. He is much in the public eye and it is unlikely that the lurid details of his story will have been forgotten.”

I find it surprising that the Committee was apparently willing to recommend Savile when the 'lurid details' would have been forgotten. If his lifestyle made him unsuitable for a knighthood, I cannot see how the lapse of public memory would make him any more acceptable.

3.20 The Prime Minister “regretfully” decided to defer her recommendation. However, she suggested that Savile be considered for the Birthday Honours List of June 1984. To that proposal, the Honours Committee was still resistant, stating that it feared that Savile “might be tempted to exploit his title and that such a high award to him would be liable to bring the

Honours system into disrepute". Sir Robert Armstrong, then Cabinet Secretary, agreed with this view.

3.21 The Prime Minister did not give up. In October 1984, she once again raised Savile's name for consideration. She expressed the view that the press reports of some time ago had by now been generally forgotten and that it would now be appropriate to recognise his work for Stoke Mandeville. Again the Committee objected and the Prime Minister reluctantly accepted that advice. In April 1986, the Prime Minister's Principal Private Secretary asked Sir Robert Armstrong to continue to bear Savile's name in mind for a knighthood. In November 1986, the Prime Minister was "most disappointed" that Savile was not recommended for the New Year's List of 1987 and wondered how many more times his name was to be "pushed aside, especially in view of all the great work he has done for Stoke Mandeville". She asked that the decision be reconsidered but she was again met with refusal. The gist of the decision to refuse was that Savile was a strange and complex man, who deserved praise for his good works. But he had made no attempt to deny the accounts of his earlier life published in the press in 1983.

3.22 Savile's name was reconsidered in April 1988 for the Birthday List but was rejected by Sir Robin Butler (Sir Robert Armstrong's successor) and the Committee. Sir Robin said:

"But my Committee and I still fear that his manner of life – on his own confession – has been such that a high award for him would be an unhelpful signal when we are still having to grapple with an AIDS problem which threatens to intensify; and that a knighthood for him would not benefit the honours system in the eyes of the public."

The disclosed papers seen by the Savile investigation do not reveal the thinking that eventually led to Savile's appointment in the Birthday List in 1990.

3.23 I have included this account because, to my mind, it illuminates the thinking of the time. Members of the Honours Committee were plainly of the view that Savile's self-confessed way of life ruled him out of consideration for some time, although not permanently. It is interesting that the Prime Minister, apparently aware of the nature of Savile's confessions, thought that it was appropriate that he should be honoured, regardless of those revelations. If the Prime Minister and members of the Honours Committee did not think that Savile's promiscuous lifestyle put him beyond the pale, it tells us a great deal about the indulgent attitudes towards celebrity of that time. I do not think that it means that people held similarly indulgent attitudes towards people in other walks of life. I should add that when Savile received his knighthood in 1990, the news was received with general approbation.

### ***Sexual Mores in the BBC***

3.24 The first thing I must say about the BBC is that it was and still remains far too large and disparate an organisation to have a single set of attitudes towards sex and sexual mores. The evidence that I have heard suggests that the culture within, say, the Education Department, was very different from that in, say, the Light Entertainment Department. Because Savile was a disc jockey, presenter and entertainer, the main focus of the Savile investigation has been on the Light Entertainment Department in television and the BBC Radio 1 network.

3.25 A number of witnesses told me that for members of staff to engage in sexual intercourse on BBC premises constituted a dismissible offence. I have the impression that this 'rule' was more honoured in the breach than the observance. No witness told me of an actual case of dismissal. In the programme *Tales of Television Centre* first broadcast on 17 May 2012, there is a light-hearted conversation between Katy Manning, Louise

Jameson and Janet Fielding about the “naughty” things that went on dressing rooms. Ms Manning said that “everybody was doing it on the premises”. Ms Jameson said that they (the BBC) minded you being drunk or late and Ms Manning agreed saying: “Yes, drunk or late but not sex”. Ms Fielding said that nobody could have cared whether you had sex in your dressing room. “No” agreed Ms Manning, “People were bonking all over the BBC”. “What do you think those ‘Bs’ stand for?”, asked Ms Fielding.

3.26 My understanding is that the ‘rule’ against sexual intercourse on BBC premises did not apply to visiting performers who could treat their dressing rooms as their private space, rather like a hotel room.

3.27 I was told that there was an accepted attitude that the things that went on when a team was out on location ‘stayed on location’. In other words, casual sexual encounters took place and were not spoken about afterwards. In addition, Sheila Innes, who worked in radio in her early days at the BBC and eventually became Controller of Educational Broadcasting, told me of a conversation she had had with a man who had worked as a rigger on the *BBC Radio 1 Roadshow*. He told her that, at the end of a day’s work on the Roadshow, there would be a gathering at somebody’s house at which there would be “*plenty of booze and girls*”.

3.28 What about the attitudes of members of BBC staff to the sexual behaviour of others and, in particular, to the kind of sexual interest which, as a middle-aged man, Savile had in, for example, teenage girls? I think that this varied greatly. As might be expected, senior people have told the Savile investigation that sexual relations between an older man and a teenage girl would be a matter of concern. Dr Stella Clarke, a former governor of the BBC, said that she thought that the

Governors of the BBC would have been very concerned if they had thought that a middle-aged man employed by or contracted to the BBC was having sex with a teenage girl, even if the girl was over the age of 16. Obviously it would be of even greater concern if the girl was under 16 but she was sure that her fellow governors would have been deeply disapproving of a relationship with so large an age disparity.

3.29 Alan Hart, who became Controller of BBC One in 1981, said that he too would have disapproved of such conduct. He was asked, on a hypothetical basis, what he thought the reaction would have been of a junior member of staff who, in the 1970s or 1980s, had found Savile in his dressing room wearing only his underwear in the company of a young girl in her mid-teens. He thought that any member of staff ought to have reported such an event but that, given the times, a junior member of staff would have disapproved but would probably *“have overlooked it and not bothered to report it to anybody else”*. He said that the times were *“fairly free and easy”*. He explained *“I mean we know about pop groups and what they got up to and it was – we all read about it and heard about it as if it was sort of entertaining. So that was the climate of the time”*. He could see a junior member of staff being *“caught up and star struck themselves and therefore not doing anything about it”*. He said that he did not approve of that reaction but he could understand it from a junior member of staff. I recognise that this was his opinion given in answer to a hypothetical question. I acknowledge that not all junior members of staff would agree with that opinion.

3.30 Mr Hart also said that if such conduct had come to the attention of a producer, he would have expected the producer to report it to the Head of Department. The Head of Department should have spoken to Savile, talked to the production staff and to

those people “*responsible for getting these youngsters on and off the premises*” and taken steps to ensure that it could not happen again. If Mr Hart personally had suspected that there was something going on that should not have been going on, he would have reported it to the Director of Personnel or the Director-General.

3.31 Mr Hart was also asked what sort of circumstances of this nature might justify the attention of the Controller. He thought that the Controller should have been told if there was a suspicion of illegal activity or if the circumstances threatened to damage the reputation of the BBC. He added that such information might not have come to the attention of the Controller but could have gone straight to the Managing Director, Television or the Head of Personnel.

3.32 I spoke earlier about the perception that, in the 1970s, many teenage girls were ready and more than willing to have sex with their pop idols. I think there was a feeling among some BBC staff (particularly those associated with Light Entertainment) that sexual contact between celebrities and young girls on BBC premises was almost inevitable. A journalist told me that, while working at the BBC in the 1980s, he had seen a crowd of young girls standing in the corridor waiting to get into the *Top of the Pops* studio. He said that it was hard to tell their ages as they were “*made up to the nines*” but from the conversations he overheard, he had the impression they were there in the hope of “*bedding the presenter*”.

3.33 Quentin Mann, who worked as a floor assistant on *Top of the Pops*, thought that anyone working at the BBC would have been concerned if they had thought that a member of a participating audience under the age of 16 was having sexual contact with an older man. He heard rumours that some of the temporary workers, by which I think he meant the ‘stand-ins’

(men hired on a casual basis to assist on the show and whose duties included supervision of the participating audience) 'picked up' girls they met in the audience. He did not, however, perceive this to be a problem because all members of the audience had to be at least 16. If they were not 16, they would not be allowed in. He did, however, with the benefit of hindsight, appreciate the difficulty of gauging the age of some of the girls and, with some reluctance, agreed that some might 'dress up' and claim to be 16 so as to be allowed in.

- 3.34 Ann Rosenberg, who worked as the publicity officer for Light Entertainment in the 1970s, thought that, if it had been known in the early 1970s that disc jockeys such as Savile had sex with underage girls, the Corporation would have disapproved. She added that, in those days, people were not as aware of the damage which could be caused to underage girls by having casual sex. She thought that people were not as aware of the significance of the age of consent as we are today. There was a *"much more relaxed approach"*. She said that there was *"an acceptance that people in the pop world were men behaving badly or even women behaving badly and it wasn't seen in quite the same way that we see things now"*. She also said that it was generally accepted in the 1970s that bands had 'hangers-on' who followed them around and were sexually available. So far as the BBC was concerned, she thought that their attitude to this kind of conduct would have been that, so long as it was not habitual, *"people were going to turn a blind eye, because the consequences of dealing with it would have been enormous"*. She made it clear that by 'consequences' she meant reputational damage to the BBC. She added that, the culture of the time was such that there was not *"a moral police ... attitude"*.

3.35 Gay Robertson, who was a BBC publicity officer in the 1970s and 1980s, agreed with the suggestion that, if faced with press speculation about a BBC personality having had sex with underage girls, the moral welfare of the young girl would not have been a significant concern to senior Light Entertainment personnel. Ms Robertson said that she expected that the producer concerned would have been summoned by management and told *“this is a very poor show, you’d better not let it happen again”* but management’s primary concern would have been the reputation of the BBC rather than the moral welfare of the young girls concerned. She said that that would not have been *“on anybody’s radar”*. She said that the age of consent was *“not a big deal, I don’t think, in those days”*. She thought that the assumption in Light Entertainment would have been that, if the parents let them attend *Top of the Pops*, *“it was how they were brought up”*. If there had been press speculation of this kind, she did not think that management in Variety would have thought *“oh my God, the BBC is conniving at the downfall of girls who don’t know any better”*. They would, however, have wanted to put a stop to it.

3.36 Johnny Beerling, who was an executive producer in Radio 1 in 1972 and later became Controller of BBC Radio 1, said that he thought that BBC management would not have been terribly concerned if rumours had come to their attention that Savile was having sex with girls who may have been slightly below the age of consent (although he, personally, being the father of a teenage daughter, would have been concerned). Mr Beerling agreed with the suggestion that, had there been a risk of such rumours becoming public and thereby threatening the BBC’s reputation, the position might well have been different and the BBC would most likely have considered it necessary to take action.



- 3.37 Chris Lycett, who worked as a producer in BBC Radio 1 and later became Head of BBC Radio 1 thought that Doreen Davies (a BBC Radio 1 executive producer in the 1970s and the 1980s) would have disapproved if told that Savile was having sexual relations with teenage girls, even if the girls were over 16. Having met Ms Davies, I am sure he is right. He told me that, if Derek Chinnery (Head of Radio 1 in the 1970s and later Controller of BBC Radio 1) had been given to understand that Savile was having casual sexual relations with girls of 16 or 17, he would have expected Mr Chinnery to escalate the matter to Douglas Muggerridge, Controller of BBC Radio 1 and BBC Radio 2. He was unable to think of any of his BBC Radio 1 colleagues who would have thought it acceptable for Savile to have sexual relations with girls under the age of 16. They would not, however, necessarily have raised it within the organisation unless they had *"firm proof"*.
- 3.38 Jeff Simpson, who worked as a press officer for BBC Radio 1 in the 1980s and 1990s, agreed with the suggestion that, in the late 1980s, the general attitude in BBC Radio 1 would have been quite matter of fact about the notion of a man of about 60 having sex with a girl of 17. Mr Simpson said this was because there was a prevailing macho, masculine culture.
- 3.39 I have heard a great deal more evidence about attitudes towards sexual misconduct than can be related in this chapter. I have attempted to pick out some strands of evidence relating mainly to Light Entertainment and BBC Radio 1. However, one strand which runs through the evidence is that sexual misconduct would be of particular concern if it was likely to cause a scandal and damage the BBC's reputation. My overall impression in respect of both Light Entertainment and BBC Radio 1 is that, although staff disapproved of casual sexual conduct involving teenage girls, some regarded such conduct

as an unavoidable aspect of modern life and felt that there was nothing which could be done about it; the girls were willing and it was up to them. I also have the impression that this attitude was fostered or at any rate allowed to remain unchallenged because there were so few women in senior positions. I think that the dominance of male management created or permitted what has been called a 'macho' culture. This culture was manifest in two ways, in attitudes towards sex and what was acceptable behaviour and also in attitudes towards women in the workplace, to which I will now turn.

### ***Sex Discrimination***

#### *Sex Discrimination in British Society*

- 3.40 Before the 1970s, sexual discrimination was endemic in British life. In general, women were discriminated against; in at least one respect (pension age) the discrimination favoured them. It was the rule in some large organisations, even after the Second World War, that a female employee would be dismissed on marriage. Women were completely excluded from many types of work and were virtually excluded from others by the attitudes of the male majority. There were some types of work which were generally regarded as a male preserve. My own experience was not untypical; in 1957, I was told by a Government Careers Service adviser to "forget about trying to become a barrister; the law is a man's world".
- 3.41 However, in the 1960s, attitudes were beginning to change and, by the early 1970s, the law was starting to reflect those changing attitudes. The Equal Pay Act (EPA) was enacted in 1970 "to prevent discrimination, as regards terms and conditions of employment, between men and women". It followed the strike in 1968 by sewing machinists at the Ford Dagenham plant (quite recently depicted in the film and play

*Made in Dagenham*). The EPA sought to secure that employers gave equality as regards the terms and conditions of employment to men and women employed on like work. The EPA did not come into force until 29 December 1975, to allow employers time to prepare for compliance.

3.42 In the period between the passing of the EPA and its coming into force, a series of papers by the Conservative Government, the Labour Party in opposition and the new Labour Government proposed further reforms. The 1974 White Paper *Equality for Women* expressed the then Labour Government's desire to "give a lead to the nation ... [to] encourage a major shift in the attitudes and actions of individual men and women so as to give reality to the ideals of justice and equality"<sup>40</sup>. The White Paper made it clear that it did not seek to address private relationships, but rather the social questions of the status of women in society, the disabilities and disadvantages imposed upon them and their consequences. The ensuing Sex Discrimination Act 1975 made unlawful certain kinds of sex discrimination and discrimination on grounds of marriage and established the Equal Opportunities Commission to work towards the elimination of such discrimination and promote equality of opportunity between men and women generally.

3.43 Of course, changes in the law do not change attitudes overnight and, forty years on, discrimination on the ground of gender has not been stamped out. It is not necessary for the purposes of this Review to analyse the development of equality and discrimination law in any detail. It is, however, worth noting that, although sexual harassment in the workplace was extremely common, very little was done to combat it. Nothing was done during the years with which this Review is mainly concerned. A woman who wanted to sue in respect of sexual

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<sup>40</sup> White Paper - *Equality for Women*, Cmnd. 5724, Stationery Office Books, 1974, paragraph 124, p.27.

harassment at work (usually alleging insulting conduct or sexual pestering by a male colleague) had to rely on the direct discrimination provisions of the Sex Discrimination Act 1975 and demonstrate that her treatment was different from the treatment which would have been accorded to a man in a similar situation. This was often difficult and rather artificial as the conduct was not discriminatory in the ordinary sense of the word. However, in 1997, the Protection against Harassment Act was enacted with a view to protecting all victims from harassment whatever the source or circumstances of the harassment. The 1997 Act introduced both criminal offences and civil remedies. It became much easier to obtain redress for harassment at work. It was not until 2005 when the Employment Equality (Sex Discrimination) Regulations came into force that there was a specific remedy for sexual harassment at work. The following year, a general statutory duty was imposed on all public authorities to have due regard to the need to eliminate unlawful gender discrimination and harassment and to promote equality of opportunity between men and women. This duty bound the BBC, as a public authority, and has since been superseded by the single public sector equality duty under the Equality Act 2010. Given the timeframe of matters considered by the Savile investigation, I have not analysed the steps taken by the BBC to comply with these duties, which are of recent origin.

### *Sex Discrimination in the BBC*

- 3.44 Legislation is, of course, only one piece of the social context against which Savile's behaviour and the BBC's reaction to it must be assessed.
- 3.45 The culture and history of the BBC have been covered extensively by historians and commentators and it is not the

purpose of the Review to replicate their work.<sup>41</sup> Similarly, attitudes towards women in the BBC have been analysed, not only by historians and commentators but, perhaps more significantly, by the BBC itself in a number of ways from the early 1970s onwards. I wish only to draw attention to a few factors which seem to me to be of interest.

3.46 According to *Women in Top Jobs* by Michael Fogarty and others<sup>42</sup>, the BBC was unusual in its treatment of women in the early days. It adopted a policy of equal pay for women. Also, from the outset, women were not required to leave their posts on marriage and married women were not barred from applying for employment. This may sound unremarkable but, as I have already noted, such rules were common in large organisations. The same authors note that one of the very first set of Governors of the BBC was a woman and that, as early as 1931, there were married women at the head of the Schools and Adult Education sections and women executives in several other departments. The Head of the BBC Talks Department was a woman. It appears that women held a number of important positions during the war.

3.47 However, these promising beginnings were not sustained and, by 1969, there were very few women in senior grades. Only 1% of those in the top grades (known as 'A' and 'A Plus') were women. In the next most senior grades (MP7 and MP6), only 5% were women and in the next grade down, MP5, only 7% were women. These figures give a useful picture of the gender mix in senior management at the start of the Savile era. I acknowledge that the imbalance of women in senior grades was a matter of some concern to the BBC. In 1970, in a report

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<sup>41</sup> See for example Asa Briggs's five-volume history.

<sup>42</sup> M. Fogarty, A.J. Allen, I. Allen & P. Walters, *Women in Top Jobs*, George Allen and Unwin, 1971.

on the General Trainee Scheme<sup>43</sup>, it was noted that, of 93 graduates selected for the scheme between 1954 and 1968, only 7 had been women. Of those selected, it was reported that they had not proved particularly successful. Several reasons were offered for this, including the fact that some women marry at an early age, that women are not as ambitious as men, that the anti-intellectual bias in English society affects the way clever women behave in the presence of men and that “[women] do not seem to possess the same originality, fertility in ideas and ability to present the mundane with journalistic flair as do their male colleagues”. It was also suggested that women were over-conscientious, worked too hard and took criticism of their work too personally. It was said that they allowed their sometimes “extremely complicated” personal lives to affect their work. The impression I have from this report is that the authors felt that the imbalance of women in senior grades was due to inherent characteristics in women (about which nothing much could be done) rather than a problem which ought to be tackled.

3.48 Apart from providing that snapshot of the position of women in the BBC in 1969, I must record some of the evidence I received from those working at the BBC during the 1970s relating to attitudes towards women, in particular within Light Entertainment.

3.49 The first point to make is that some parts of the BBC had an enlightened attitude towards the appointment and advancement of women. For example, Julia Drum, who worked for the BBC from 1978 until 1996, mainly in Education, said that when she joined the Continuing Education Department in 1978, she found that the:

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<sup>43</sup> Controller, Staff Training & Appointments (C.S.T.A.), *General Trainee Scheme Paper*, Board of Management, 1970.

*“gender mix was much more balanced than I understand it was in other departments. We had a woman head of department; we had some very feisty feminist women producers who were ‘Women’s Lib’ types. ... I would say that there was a huge amount of respect between people”.*

I have the clear impression however, that, in other parts of the BBC, it was much more difficult for a woman to progress.

3.50 Caroline Haydon, who worked as an editor and on the production of current affairs programmes in the late 1970s and the 1980s, felt that one of the obstacles to promotion that women faced at the BBC was *“the macho atmosphere”* created, in part, by a tendency to assume that only men could handle managerial positions and that they were more in their comfort zone when working with other men.

3.51 Suzanne Davies, who worked at the BBC from 1965 until 1994, said that it was very difficult for women to get on in the BBC in the 1960s and 1970s both behind and in front of the camera. There was gender demarcation on jobs. Very few women were able to advance. She mentioned exceptions to this position, for example, the journalist Grace Wyndham Goldie in News and Current Affairs and the presenter Joan Bakewell (now Baroness Bakewell DBE).

3.52 A24 worked in the BBC between 1971 and 1977 including in Radio 1. She told me that she did not think that *“women were terribly highly rated”*. She wanted to go into production. There was an annual assessment (which would be called an appraisal today). She was asked how she wanted her career to progress. She told me that:-

*“In the first year, I said what I wanted to do and a year went by and nothing had come of it, and after three years of being asked what I wanted to do, I decided that I was going to have to leave and do something else.”*

- 3.53 A25 did not join the BBC until 1986. She worked in both television and radio. She was told by a colleague about a rumour that Savile was “a *paedo*”. She mentioned that to a female editor. The editor’s response was that it was very tough to get on at the BBC as a woman and that, as a result, A25 might not want to ‘*rock the boat*’ by taking this any further.
- 3.54 Where a woman had succeeded in gaining promotion, however, she might still be met with a sexist attitude. When Ms Innes (whom I mention earlier in this chapter) went to her first Programme Review Board (for further detail on these meetings see paragraphs 2.74-2.80), in the mid-1970s following her promotion, she received a note of ‘welcome’ from a Head of Department, now deceased, who wrote “*Very good. If you had been black and had only one arm, you would have gone straight to the top*”.
- 3.55 Within Light Entertainment, the evidence was that, in the 1970s, the roles open to women were generally very limited and were confined to more junior positions. In general, women worked in administrative positions and as floor assistants, production assistants and researchers. They rarely worked in technical roles. Very rarely did women advance up the programme-making hierarchy to become producers, let alone occupy more senior management positions. According to Dame Esther Rantzen:-

*“women weren’t allowed to work in Light Entertainment...because, being the fragile creatures we are, we would not have been able to take the rude words that occasionally emitted from people’s mouths”.*

Beryl Hoda, a production assistant in the Light Entertainment Department in the 1970s, explained that Bill Cotton would not allow women to become floor managers because:-



*“it wasn’t...the right role for a woman because cameramen were a rough lot, they might swear and it wasn’t right for a woman to be on the floor...They were to be kept in their place in the gallery”.*

Ms Innes said that, although Mr Cotton was a delightful man to work for, his attitude towards equality was “*what’s all this nonsense about equality then?*” Ms Innes added that this remark had not bothered her as much as perhaps it should.

- 3.56 Anne Gilchrist, for a short time a researcher on *Jim’ll Fix It* but later Controller of the CBBC Channel, said that it was very difficult, as a woman, to make one’s way in the light entertainment genre.
- 3.57 This view of Light Entertainment as a male-dominated environment in the 1960s and 1970s is consistent with historical analyses of the BBC during this period and contemporaneous reports within the BBC.<sup>44</sup>
- 3.58 Even in Personnel Administration, the roles open to women were restricted as it was not thought appropriate to have women administering male engineers.
- 3.59 I was told that BBC Radio 2 was a ‘male preserve’ and BBC Radio 1 much more so. David Treadway, who was Chief Assistant BBC Radio 2 in the 1980s, observed that most of the decisions in BBC Radio 1 and 2 were taken by men. He mentioned some notable exceptions to this rule, for example Ms Davies at BBC Radio 1 and Frances Line, who was Mr Treadway’s predecessor as the Chief Assistant at BBC Radio 2 before moving to the same position at BBC Radio 4; she later become Controller of BBC Radio 2. At one stage, it was made

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<sup>44</sup> See S. Franks, *Attitudes to women in the BBC in the 1970s: Not so much a glass ceiling as one of reinforced concrete*, Westminster Papers in Communication and Culture, Vol 8, Issue 3, December 2011, esp pp. 128-129; H. Sutherland, ‘*Trousered*’ and ‘*Sexless*’ at the BBC: *Women Light Entertainment Makers in the 1970s and 1980s*, Journal of British Cinema and Television 10.3, 2013, pp. 650-663; D. Moran, *Limitations to the Recruitment and Advancement of Women in the BBC*, BBC, 1973.

clear to Mr Treadway that his BBC career might benefit from him joining the Masons, which he declined to do. He felt that one needed to be *“in the right club”*.

3.60 Mr Beerling was adamant that, in his time as Controller, BBC Radio 1 was not male-dominated. He explained that he tried to improve the position of women in BBC Radio 1, for example by changing the role and title of secretaries to Radio Programme Assistants. Also during his time, he introduced seven or eight female presenters. However, he had to acknowledge that there were very few female producers and executive producers between 1985 and 1993. Later, in correspondence with the Savile Investigation, he pointed out that, at the most senior level, which comprised the Controller, the Chief Assistant and three executive producers, there was one woman (Ms Davies) so that the gender proportion was 20%, which he thought could not be described as ‘very few’. However, when the producers were included, only one of whom was a woman, the proportion of women must have been very small, as I think Mr Beerling had accepted when giving evidence.

3.61 Liz Kershaw described arriving at BBC Radio 1 as a disc jockey as a shock. She said:

*“I felt I’d walked into a rugby club locker room. ... There was no notion that any ... girls [secretaries] could ... ever get on the air if they had any ambitions in that department, or that they could rise ... up the ranks of management and, for myself, it was a real no man’s land, because you were neither one of the girls or one of the boys. And in fact the boys, i.e. the male DJs, very, very overtly in some cases and very subtly in others made sure you knew exactly where your place was, that you had infiltrated their gang, that you really had no business being a DJ, being a girl ... it was their world and you weren’t really that welcome”*.

- 3.62 To some extent these accounts reflect the nature of the times. It is of interest that the BBC was aware of these problems during the 1970s.
- 3.63 In 1971, *Women in Top Jobs* had commented on the BBC's treatment of women.<sup>45</sup> The BBC launched its own investigation into the reasons for inequality, resulting in Douglas Moran's report *Limitations to the Recruitment and Advancement of Women in the BBC*<sup>46</sup>. The report included accounts of discriminatory attitudes towards women coming from senior members of BBC staff, including some in Light Entertainment Television and in Radio<sup>47</sup>. This caused the BBC to start compiling statistics on women's progress in the organisation and a decision was made that, henceforth, all jobs would be open to women.<sup>48</sup> Annual reports were produced each year on women in the BBC and, in 1984, Monica Sims was asked to report on the shortage of women applicants for top jobs in the BBC. Her 1985 report, *Women in BBC Management*, made 19 recommendations.<sup>49</sup> What is apparent is that, although management were taking greater interest in the representation of women, Light Entertainment was slow to change. Also, I have the impression that there was no attempt by senior management to change the attitudes of middle management, the level at which most problems would be raised.

#### *Sexual Harassment within the BBC*

- 3.64 In this respect too, the Savile investigation has focused on the treatment of women within the Light Entertainment Department and BBC Radio 1, the areas in which Savile worked most

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<sup>45</sup> *Women in Top Jobs*, Part Three, Women in the BBC, p. 155.

<sup>46</sup> D. Moran, *Limitations to the Recruitment and Advancement of Women in the BBC*, BBC, 1973.

<sup>47</sup> *Limitations to the Recruitment and Advancement of Women in the BBC*, pp. 23-24.

<sup>48</sup> *Attitudes to women in the BBC in the 1970s – not so much a glass ceiling but one of reinforced concrete*, p. 130.

<sup>49</sup> M. Sims, *Women in BBC Management*, BBC, 1985, pp. 9-10.

frequently. The impression I have is that sexual harassment was common in those departments, more common than in many other parts of the BBC. Women found it difficult to report sexual harassment. Generally, the attitude of the male managers was thought to be unsympathetic and, of course, there were very few female managers.

- 3.65 Tina Ritchie, who, in the early 1990s, worked as a newsreader on BBC Radio 1, described hearing of *“a lot of sort of bottom slapping of women in the office”* at Egton House, which contrasted with her experience in current affairs at Broadcasting House. She attributed the contrast to:

*“these incredibly famous men ... surrounded by people who did exactly what they wanted because they were incredibly famous. It is sort of one feeding the other, and everybody surviving slightly on a culture of fear, because one word from a presenter and you would be in trouble, which is why I didn’t say anything”.*

- 3.66 One witness, who worked in BBC Radio 1, said there were lots of *“wandering hands, comments about your body...chaps just felt it was perfectly fine to put their hand on your bum...and other places.”* Another who also worked in BBC Radio 1 described how a colleague would put his hands up the front of her jumper while she was working. When she complained to her manager, the reaction was to ask her if she was a lesbian. In the witness’s view, *“if it didn’t come from the top, [this culture] was supported and endorsed and allowed to continue from the top”.*

- 3.67 Mr Beerling accepted that there were *“touchy-feely people who would always go and put their arm around a girl”* but said that challenging such behaviour did not feature high on his list of priorities. He thought that the young women were *“strong enough to stand up for themselves and [could] give as good as they got, and probably would have done”.* He was anxious to

stress, however, that he himself never received a complaint of sexual harassment either directly or through any of his executives. On that basis, he roundly rejected the suggestion that anyone could have regarded him as 'unsympathetic'. I stress that no witness complained that he personally had been unsympathetic but the fact that, of his own admission, challenging 'touchy-feely' behaviour was not high on his priorities, may have meant that women did not feel able to bring a problem of that nature to him. Mr Beerling also wished to say that, having worked in BBC Radio 1 from 1967 to 1993, he thought that everyone was pretty content and he would compare the network to a big happy family. I do not doubt that that was his perception but it was clearly not the perception of some of the women working there.

- 3.68 C41 was a record promoter who frequently visited BBC Radio 1 producers at Egton House. At that time (late 1968 to early 1970) there were very few female record promoters and she found that some (but by no means all) of the BBC Radio 1 producers treated her with a complete lack of respect. She believes that that was because she was a woman. She said that the place was *"very male oriented and, looking back, I believe now that women were looked upon as objects to be used rather than serious minded persons, if you like. It took me a long time to get anyone to take me seriously"*. She felt that she had to get it across to the producers that *"I am coming in here, I am promoting a record. I'm not here with a key to some bedroom somewhere and I'm not here to throw myself over your desk, I am here to promote this record"*. She said that the atmosphere at *Top of the Pops* was similar. However, apart from a single incident when she was assaulted by Savile on the staircase at Egton House (see paragraph 5.57), she did not experience any inappropriate physical touching.

3.69 In Chapter 2, I described the evidence about reports of sexual touching and harassment made to the Personnel Department which were treated inappropriately and came to nothing. Those reports are also of relevance to this chapter but I do not propose to repeat them.<sup>50</sup>

### **Child Protection**

#### *Child Protection in British Society*

3.70 Since Victorian times, British society has recognised the need to protect children from sexual abuse, although it is only fairly recently that it has appreciated how much protection is needed. According to the text *Child Abuse: Law and Policy Across Boundaries*.<sup>51</sup>

“The single unifying term ‘child abuse’ encompassing all child maltreatment emerged in the late 1960s and early 1970s. In the 19th century no single term was used to designate adult-child sexual contact. ‘It could be called unlawful carnal knowledge, incest, criminal assault, an outrage, an unnatural act, a slip.’ Similarly the child protectors of the 1880s and onwards used several terms, predominantly ‘child cruelty’ and ‘child neglect’, to define the types of evil which they were intent on preventing and punishing. Even when the term ‘child abuse’ began commonly to be used in the 1970s, it was used primarily to refer to the physical assault of children. The term became all-encompassing in the late 1980s when the problem of child sexual abuse became more widely recognised. The, now common, use of the term ‘child abuse’ gives the impression of a universal consensus about what acts and omissions are abusive; however this is far from true.”

3.71 From the 19th Century, the criminal law sought to protect children from sexual abuse. The Criminal Law Amendment Act

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<sup>50</sup> Report, paragraph 2.99 onwards.

<sup>51</sup> C. Hoyano & C. Keenan, *Child Abuse: Law and Policy Across Boundaries*, Oxford University Press, 2007, p. 7.

1885 provided for offences of carnal knowledge of a girl under 13, and from 13 to 16. Later, a range of offences from rape to unlawful sexual intercourse, gross indecency and indecent assault, to name but a few, covered sexual acts against children.<sup>52</sup> The Sexual Offences Act 1956, a consolidating statute, provided for offences in relation to children (girls) under 13 and children (girls) under 16, with heavier penalties for the former. There were separate offences of buggery and what was then termed “gross indecency” between men. Further offences of indecent conduct were provided for in the Indecency with Children Act 1960, which used an age limit of 14 years. There was (and still is), however, no legal definition of “paedophile” in English law, although there were various offences (some of which I have mentioned above) under which those who sexually abused children could be prosecuted.<sup>53</sup>

3.72 It has been said that child sexual abuse was rarely reported in Britain until the late 1970s.<sup>54</sup> Critical to the emerging awareness of the prevalence of child sex abuse was Mrs Justice Butler-Sloss’s (later Baroness Butler-Sloss) *Report of the Inquiry into Child Abuse in Cleveland 1987*<sup>55</sup>. The inquiry arose from the unprecedented rise in the medical diagnosis of child sexual abuse in Cleveland in May and June 1987, principally at Middlesbrough General Hospital. The inquiry lasted 74 days from August 1987 to January 1988 and the report was presented to Parliament by the Secretary of State for Social Services in July 1988. The report noted that:

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<sup>52</sup> There is a useful list at p.5 of the *Report of the Inquiry into Child Sexual Abuse in Cleveland 1987*, E. Butler-Sloss, Cmnd. 412, London: HMSO, 1988.

<sup>53</sup> See House of Lords Written Answers: HL Deb 14 Oct 1997: Column WA113; HL Deb 11 Oct 1999: Column WA19.

<sup>54</sup> A. Brook, *Implications of the Cleveland Inquiry: Child sexual abuse demands cooperation*, BMJ, 16 July 1988, Vol. 297, p.151 citing chapter from P. B. Mrazek & C.H. Kempe, *Sexually abused children and their families*, London: Pergamon, 1981, chapter 4.

<sup>55</sup> E. Butler-Sloss, *Report of the Inquiry into Child Sexual Abuse in Cleveland 1987*, Cmnd. 412, London: HMSO, 1988.

“child abuse, the non-accidental injury of a child, received increasing attention in this country in the 1960s, and followed upon its recognition in the United States. Public awareness of its nature and frequency grew in the 1970s...A parallel can be drawn between the reluctance to recognise physical abuse in the United Kingdom in the 1960s and the reluctance by many to accept the reality of certain aspects of child sexual abuse in the 1980s”.<sup>56</sup>

- 3.73 The report challenged the view that child sexual abuse was a new phenomenon of the 1980s but noted that, for many, there remained difficulty in accepting the reality of child abuse. But, the report recorded:

“Tardieu in Paris in the 1860s wrote at length on rape, incest and anal interference of young children. Parliament passed the Incest Act in 1908 as a result of concern expressed about children during the 19th century and crimes of incest and sexual assaults upon children within the family have been a regular feature of the criminal lists at the Assizes and continue to be so at the Crown Courts throughout the Country”.<sup>57</sup>

- 3.74 The report urged great caution as to the statistics available of the prevalence and incidence of sexual abuse.<sup>58</sup> It included a general recommendation that people recognise the extent of the problem of child sexual abuse and the need to receive more accurate data of the abuse which is identified.<sup>59</sup>

- 3.75 The *Cleveland Report* was followed, in October 1992, by *The Report of the Inquiry into the Removal of Children from Orkney in February 1991* by the Right Hon Lord Clyde<sup>60</sup>. This looked at the removal, by social workers to places of safety, of nine

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<sup>56</sup> *Report of the Inquiry into Child Sexual Abuse in Cleveland 1987*, paragraph 1, p.4.

<sup>57</sup> *Report of the Inquiry into Child Sexual Abuse in Cleveland 1987*, paragraph 8, p.5.

<sup>58</sup> *Report of the Inquiry into Child Sexual Abuse in Cleveland 1987*, paragraph 7, p. 5.

<sup>59</sup> *Report of the Inquiry into Child Sexual Abuse in Cleveland 1987*, Recommendation 1, p. 245.

<sup>60</sup> Right Hon Lord Clyde, *Report of the Inquiry into the Removal of Children from Orkney in February 1991*, Edinburgh: HMSO, 1992.



children of four families residing in the island of South Ronaldsay in Orkney. The details of the individual cases are not relevant to my investigation but the report confirms the Cleveland Inquiry's observations that society had been slow to recognise and accept the reality of child sexual abuse despite it being no new phenomenon: "What is new is the recognition by professionals and more slowly by the public of its existence and its prevalence"<sup>61</sup>. The report recommended, among other things, that steps be taken to increase public awareness of the problem of child sexual abuse and of the difficulties inherent in the work of investigation of child abuse.<sup>62</sup>

- 3.76 The BBC played an important role in the development of public awareness of child abuse in the mid-1980s, through the programme *Childwatch* which was devised and presented by Esther Rantzen. She told us about her thinking at the time. She explained that, prior to starting work on *Childwatch*, she was unaware of the extent of child abuse:

*"Like everyone else, I thought that this was a rare crime, you know, sensational headlines every three or four years. The journalist in me said, 'That's the tip of the iceberg... if that happens, what else happens, that we aren't discovering, that we aren't reporting?'"*

- 3.77 Ms Rantzen arranged for a survey to be conducted through her programme *That's Life*. She invited viewers to write in with their experiences of abuse and neglect while young and a helpline was set up for 48 hours. The response was overwhelming. The *Childwatch* programmes which followed, drawing on these responses, had two important effects; first they opened the eyes of the British public to the prevalence of sexual abuse of young children and second, they led to the

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<sup>61</sup> *Report of the Inquiry into the Removal of Children from Orkney in February 1991*, paragraph 15. p. 270.

<sup>62</sup> *Report of the Inquiry into the Removal of Children from Orkney in February 1991*, recommendation 3, p. 353.

provision of “ChildLine” a confidential helpline for young people which provides an advice and counselling service; it is still in operation and is run by the NSPCC.

3.78 Dame Esther spoke warmly of the support given by the BBC to her work on *Childwatch*. She said “*We took [child abuse] out from under the carpet*”. She said that the BBC, through Will Wyatt, the Head of Department, and others gave steadfast support to the show. Within some parts of the BBC, however, there was some caution because of a concern (also expressed in the press) that, in publicising its very unpleasant message, the programme might cause children to invent stories.

3.79 In the light of the findings of the *That’s Life* survey, the main focus of concern at this time (the late 1980s) was child abuse within the family, which, as the *Cleveland Report* noted,<sup>63</sup> was thought to be the most common form. In addition, the survey led to awareness of abuse in other circumstances, such as children’s homes, the world of sport and the church. Dame Esther explained what *Childwatch* was intended to achieve:

*“What the message of Childwatch never was is: children wherever they go are in danger. That was never the message. The message was: give children permission to speak. Take the subject out from under the carpet. Let’s talk about it. You can’t solve a problem unless you talk about it.”*

3.80 I do not intend to discuss the more recent developments in child protection which have occurred well after the period covered by this Review.

#### *Child Protection in the BBC*

3.81 It was not until 2004 that the BBC introduced a child protection policy applicable to the whole organisation. When it did, the

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<sup>63</sup> *Report of the Inquiry into Child Sexual Abuse in Cleveland 1987*, paragraph 5, p. 4.

policy was brief. It applied to all young people under the age of 18. It did not provide a route for raising concerns. The policy has since been revised. This formal policy is not relevant to my consideration of child protection during the years when Savile was active at the BBC.

3.82 From what I have seen, child protection does not appear to have been at the forefront of the minds of BBC managers in the 1970s or 1980s. In 2012, when Derek Chinnery was interviewed by *Channel 4 News* and was asked whether child protection was on his radar in the late 1970s when he was Controller of BBC Radio 1, he said that the question put him in an awkward position. That was because if he said “no” it would sound as if he did not care. He explained that there was no reason why he should have needed to place any special consideration on protecting young children. He was running a radio station on which he employed presenters such as Savile. When presenters came in, he would talk to them about the programme and then they would do their job.

3.83 To modern ears, this attitude may sound uncaring. However, in the context of the time, when few people were aware of the prevalence of sexual abuse, it would not be surprising if a man in Mr Chinnery’s position had never applied his mind to the possibility that one of his disc jockey presenters might use his celebrity and position at the BBC to attract and groom young girls for sex. In fact, Mr Chinnery’s personal position was not entirely straightforward. In the early 1970s, he had been made aware of rumours that Savile misbehaved sexually with young girls. It had not been rumoured that such misbehaviour took place on BBC premises. Mr Chinnery had spoken to Savile about the rumours but Savile had asserted that they were untrue. I accept that, at the time Mr Chinnery spoke on

*Channel 4 News* in 2012, he had forgotten about that incident: see paragraphs 11.14-11.33.

3.84 I have previously mentioned the work done in the late 1980s by Ms Rantzen (as she then was) and the BBC in raising public awareness of the problem of child abuse and the provision of ChildLine. At the time, neither Ms Rantzen nor the BBC considered the possibility that there could be child abuse risks within the organisation. Dame Esther told me that she had gone through the ChildLine files and was satisfied that they had never received a call relating to abuse by a pop star or disc jockey. According to an article in *The Sun* in 2012, Shy Keenan reportedly mentioned to Ms Rantzen that she had heard rumours about Savile's sexual misconduct. It does not appear from the article that Ms Keenan thought that the misconduct was in any way related to the BBC. Dame Esther explained to me that she has no recollection of this conversation. She said, of the department within which she worked at the BBC:

“Obviously it didn't occur in any of our minds that any child could come to harm with us ...: even as a journalist, I don't think there was ever a bit in me that said, 'And the obvious conclusion from *Childwatch* is that *Light Entertainment* should take more care'.”

3.85 Quite apart from any general child protection policy, in respect of children employed by the BBC, it had to comply with various statutory requirements including the Children and Young Persons Acts 1933 and 1963 and the Children (Performances) Regulations 1968 which were concerned mainly with licensing, limiting hours of work for children, providing chaperones and such like. Later there was the 1994 EC Directive: Protection of Young People at Work. In 1992, it appears that the BBC intended to prepare a Code of Practice for Children in Productions. I have seen a draft of such a document but not a final version. The draft covered such matters as health and

safety. There was no reference to child protection as we think of it today.

3.86 The Programme Contracts and Legal Departments encouraged compliance with the statutory requirements which applied to any department wishing to employ a child. However, documents I have seen suggest that, although the BBC took these administrative requirements seriously, some programme-makers found them irksome and sometimes failed to comply.

3.87 The Savile investigation heard of only one incident of abuse by Savile which involved a young person performing on the BBC. That was C47 who, at the age of 15, was abused by Savile in his dressing room while they were both working on a show being recorded in Manchester (see paragraphs 5.187-5.191). C47 had come to the studios with his parents but, on arrival, they went to the cafeteria, leaving him to prepare for the show. He was not supervised by anyone from the BBC. He met Savile during the rehearsal and was later abused when Savile invited him into his dressing room. I have been unable to discover what arrangements the BBC had made for C47's welfare while on the premises. The BBC had a statutory duty to provide a chaperone for child performers but if, as often happened, a parent accompanied the child, the parent could act as chaperone. I do not know whether the BBC had arranged for C47's parents to act as his chaperone. It seems quite likely that they had, and that the parents had taken the view that their 15-year old son did not need them to be with him all the time.

3.88 We also spoke to C56. She appeared on *Jim'll Fix It* in 1984, when she was eight years old. Her fix involved a three-day trip abroad. However, C56 was not accompanied by a family member or friend during this trip. She travelled with the director, a man, and a researcher, who was a woman. They all stayed in a hotel, with C56 in a single room. This was the first

time she had ever stayed in a hotel room by herself and she had to look after herself. She remembers “*being quite sad* [and] *lonely*” and probably a little frightened. I should stress that C56 was treated kindly by the director and the researcher and she made it clear that, even at eight years old, she was not actually unused to doing things alone. Nonetheless, it appears to me to have been inadvisable for the BBC not to have arranged for her to be accompanied by someone she knew well on a trip such as that.

3.89 In addition to the employment of children, for example as actors or performers, the BBC used children and young people as unpaid participants and also as audience members. As one might expect, children frequently participated in children’s programmes. I have not examined the arrangements made on those programmes because they fall outside the scope of this investigation. Savile did not work regularly on programmes made by the Children’s Department; he made only guest appearances; no complaint about Savile’s conduct has been received by us about anything which occurred on a programme produced by the Children’s Department.

3.90 The main focus of the Savile investigation’s consideration of child protection arrangements has been in connection with the programmes on which Savile worked regularly, *Top of the Pops*, *Jim’ll Fix It* and, to a lesser extent, BBC Radio 1 programmes including *Speakeasy*. In Chapter 9, I will deal in some detail with the shortcomings in the arrangements for the protection of teenagers participating in *Top of the Pops*. In Chapter 10, I will deal with the arrangements made for children and young people taking part in *Jim’ll Fix It*. The production team of this programme tried to make sensible arrangements but, in the event, these were not ‘Savile proof’. I will deal with BBC Radio 1 in Chapter 11.

3.91 Children also came to the BBC to watch other programmes as members of a non-participating audience. Tickets were arranged through the Ticket Unit. Child members of an audience came to the BBC with a parent or other adult and, as with audience members of any age, were subject to control and supervision by a dedicated team of BBC employees. We have received no complaints or concerns about such children.

3.92 As the Savile investigation has progressed, I have become increasingly aware of an unusual feature of life in the BBC, which to modern eyes and ears gives rise to real concern. I have heard of at least three examples of children being brought to BBC premises by relatives or supposed friends and spending time there without appropriate supervision and, in some cases, no supervision at all. One was Leisha Brookes who, at the age of nine, was brought to Television Centre on a number of occasions by a friend of her parents named Sillitoe who worked at the BBC. In her evidence she said that nobody questioned her presence either at the security barrier or while in the building. Another was C8, whose grandfather worked at Television Centre. C8 used to come to work with his grandfather on occasions, either on Saturday mornings or during school holidays and did odd jobs. He met Savile, who took him around the building and introduced him to various stars. Savile also took him to a room where he was abused. A third example is C45 who had a relative who worked as a security officer at Television Centre. From the age of about 12, she would go to work with him and would be taken to see various shows such as *Dad's Army*, *The Generation Game* and Cliff Richard's show. She says that she met other children of her own age and a little older who had been brought into the BBC by their relatives. As she got older, she and these other young people used to go around the premises on their own. Sometimes she would go to the Green Room between

rehearsals and recordings of *Top of the Pops* and sometimes to the dressing rooms of pop stars to get autographs and have a drink of orange squash. She would then sometimes meet her relative later in what she described as the Bar, by which she meant the BBC Club. When she was about 13 she met Savile, who abused her in his dressing room on two occasions.

3.93 I can understand that staff would wish to be able to bring their relatives to see their place of work but there seems to have been little control over what appears to me to have been a dangerously lax situation.

3.94 The third category of child involvement – that of work experience – was not one that I anticipated being relevant to Savile. But we heard from C1 who at the age of 15 was raped by Savile at his flat, after he had met her in the BBC canteen where she was on work experience: see paragraphs 5.3; and 5.232-5.238.

3.95 I also heard evidence from a woman who, in the 1980s at the age of 15, undertook one week's work experience at the BBC. Her account of what happened to her fell outside my terms of reference and I have not investigated it. However, while her account is not as serious as what happened to C1, if true, it suggests that she, like C1, does not appear to have been closely supervised.

3.96 The incidents I have referred to in this section occurred in the 1980s, at which time it appears that the BBC probably did not have any formal policy governing work experience. The earliest work experience policy document disclosed to the Savile investigation by the BBC is dated March 2009. However, it seems likely that there were earlier policies which have not been located. The 2004 Child Protection Policy refers to the existence of a "central work experience scheme which provides



forwardly planned and structured work experience placements. There are 'Work Experience Providers' Guidelines and 'Good Practice' documents which support the scheme". The BBC has been unable to say when this scheme came into existence. It seems to me unlikely that this scheme existed in the 1980s. If it did, it would appear that the scheme provided little protection for young girls such as C1.

3.97 As I have previously explained, I was not required to consider the suitability and efficacy of the BBC's current child protection policies and practice. When the Savile scandal broke, the BBC decided to review (and alter where necessary) its own policies and procedures. Those policies and procedures were then independently evaluated by the GoodCorporation. Its report, published in July 2015, stated that, overall, there was a clear commitment to and recognition of child protection and safeguarding within the BBC. There was also a good awareness of the processes needed to keep children safe. Considerable effort had been made to update policies and procedures. Concerns were generally being managed correctly. However, the report recommended that further work should be undertaken to ensure a uniform and consistent approach; there was a need to ensure more consistent communication, training, guidance and application of policies. Chaperoning systems were working well but screening processes required some improvement. More needed to be done to ensure that child protection and safeguarding controls were operated in independent production companies. Documents disclosed to the Review by the BBC shortly before publication demonstrate that the BBC has heeded these recommendations.

## *Discussion*

- 3.98 In this chapter I have looked at the changes in our society to sexual mores and attitudes towards sex discrimination, sexual harassment and child protection over the years in which Savile worked at the BBC. Much has changed for the better. Sex discrimination and sexual harassment are now recognised as social evils whereas fifty years ago they were accepted as normal incidents of life. My investigations suggest that, so far as these matters are concerned, the BBC has been and remains a reflection of our wider society.
- 3.99 Our perceptions of family life and our attitudes towards sexual behaviour have also changed radically during the past 50 years. In some respects, change has been enlightened. There has been a gradual acceptance of homosexual relationships and marriage. Such matters are outside my Terms of Reference, although it is perhaps worth mentioning that I have the impression that, within the BBC of the 1970s and 1980s, homosexuals (or at least male homosexuals) were more readily accepted as such than they were in society at large.
- 3.100 Attitudes towards extramarital and casual relationships between heterosexual adults are also outside my purview, although here again, I feel that I should say that I have the impression that extramarital affairs and casual sexual relationships were very common and accepted as normal in the BBC throughout the period covered by the Savile investigation.
- 3.101 Our knowledge and understanding of the need for child protection has changed radically. Until the late 1980s, the sexual abuse of children was barely acknowledged to exist; it is now widely discussed. Our understanding of the circumstances in which this can occur and the devastating effects it can have on victims has grown and continues to increase almost daily. I

have not detected anything in the attitudes of the BBC which differs significantly from what I perceive to have been and currently to be common in our society as a whole.

3.102 I have focused on our perception of sexual activity between an older man and a young girl in her mid-teens. This is the kind of conduct which Savile indulged in for decades, using his dominant position as an older man and as a celebrity. In the 1950s, I am sure that such conduct would have been regarded as wholly unacceptable. I do not think that most peoples' attitudes towards such conduct has changed much over the years although nowadays we may express our objections in terms of concern about the emotional and psychological damage to which the child is exposed.

3.103 However, I do think that, beginning in the 1960s and continuing over the next two decades, there was a relaxation in our attitude towards such behaviour insofar as it affected other peoples' teenage girls, if not one's own. ('I would not let **my** daughter do that but...'.) I think the perception was that young girls were determined to run after pop stars and disc jockeys and, if their parents let them do that, there was nothing that 'we' could do to stop it. If that 'running after' resulted in sexual contact, so be it, even if the girl was still under 16. I think that this attitude was particularly prevalent in show business and that would include at least some parts of the BBC. Nowadays, we are much more conscious of the damage which can be done to a young person who enters into an unequal relationship with an older, powerful, charismatic man for whom the relationship is casual and unimportant. We are now far more disapproving of such relationships. To that extent I do accept that 'things were different in those days'.

## CHAPTER 4 – SAVILE – HIS CAREER – PERCEPTIONS OF HIM IN THE BBC

### *Introduction*

4.1 In this chapter I shall sketch Savile's life story and describe what people thought about him before anyone was prepared to talk openly about his sexual misconduct.

### *Early Life*

4.2 Savile was born into a Roman Catholic family in Leeds on 31 October 1926. He was the youngest of seven children. His father was, at one stage, an insurance agent and, at another, a bookmaker's clerk. His mother, at times, was a care worker. In later life Savile used to call his mother 'The Duchess'. He seems to have been very close to her and appeared to take great pleasure in being able to provide for her the material things she had not enjoyed earlier in life. In his autobiography, *As It Happens*, published in 1974, he referred to her as "my only real true love to date"<sup>64</sup>.

4.3 Savile left school at the age of 14, with, so far as I know, no formal qualifications. He had various jobs, first as an office boy, then working in a dried fruits business and later moving into a scrap business. At 18, he was conscripted as a Bevin Boy to work in the coalmines. That was a hard life but Savile was plainly proud of his time as a miner; he often talked about it. He had a mining accident and injured his back, an experience which I think reinforced his determination that mining was not going to be his life's work. I have the impression also that it was the effort he had to make to recover from this injury which was the foundation of his interest in sport and fitness. He

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<sup>64</sup> *As It Happens*, p. 2.

became a keen cyclist and worked for a time as a professional wrestler. Later, he became well known for running marathons.

4.4 In the 1940s, Savile started working as a disc jockey, initially in a small way, playing for parties. He decided that he would like to make his living from doing something he enjoyed – such as working in dance halls and being a disc jockey – rather than something he did not enjoy. Moreover, for him, this kind of work brought in good money. In the 1950s, he got a job at the Mecca Locarno Ballroom, Leeds. He seems to have been good at running it and developed quite a personal following. Pete Murray, the disc jockey, told the Savile investigation about a visit he made to Leeds in the early 1960s when he saw Savile in action at the Locarno. He was deeply impressed by what Savile had achieved there. The place was packed with young people and Savile had them completely under his control, in the best sense of the word. In effect, he had the crowd in the palm of his hand. Unsurprisingly, Mecca appreciated Savile's success and he was transferred to manage other ballrooms in Manchester, Bradford and Ilford. He stayed with Mecca until sometime in the 1960s, by which time he had become a director of the company.

4.5 There are suggestions that, during this stage of Savile's life, he associated with shady and violent characters and was prepared to use violence or authorise its use to achieve his ends. In an interview published in *The Sun* in April 1983, Savile is reported as saying that he authorised others to use violence on his behalf during this period. Alison Bellamy, who published a biography in 2012 called *How's about that then?* doubted the truth of this<sup>65</sup>. However, apart from suggesting that the interviewer had "coloured up" some of his reminiscences, Savile made no attempt to deny the content of *The Sun* article.

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<sup>65</sup> A. Bellamy, *How's about that then?*, Great Northern Books, 2012, pp. 43-44.

Andy Kershaw, a BBC Radio 1 disc jockey from 1985, told us that, when he was the entertainment secretary of Leeds University Student Union between 1980 and 1982, he heard that, in the 1950s, Savile was known as a “*gangland enforcer*” on the Leeds nightclub scene. If the people running nightlife in Leeds in those days wanted something ‘put right’ “*it was Savile they sent round with a baseball bat*”. Mr Kershaw stressed to me that he could not vouch for this but this information is not much out of line with what Savile said about himself.

4.6 From time to time, Savile would attempt to justify his violent past by claiming that he used violence when it was necessary to protect young girls from the unwanted attentions of men. He often presented himself as a protector or saviour of young girls. For example, he would claim that, if there was a young girl alone outside the dance hall, he would authorise one of his bouncers to get her a taxi and pay for it so that she got home safely. With the benefit of hindsight, one does wonder whether that could have been true.

4.7 It was at some time during the 1950s that Savile started to have his hair dyed blonde and later a whole series of strange colours and patterns. He started to dress in what was, for then, an eccentric fashion. He was later to explain that he had decided to create a personality for himself. It worked. In 1958, his success in the dancehalls brought him to the attention of Radio Luxembourg, the commercial radio station, whose pop music shows had big audiences. He presented a show on that station called *The Teen and Twenty Disc Club*, which went out at 10pm on Wednesdays. Savile’s time on Radio Luxembourg gave him exposure and a significant audience; he stayed there until 1967.

4.8 In 1960, Savile had his first chance in television with Tyne Tees Television, presenting a programme called *Young at Heart*.

## ***Savile at the BBC***

- 4.9 Following some guest appearances in the late 1950s and early 1960s, Savile's career at the BBC began on 1 January 1964 when he presented the first *Top of the Pops*, broadcast on BBC One from Dickenson Road Studios in Manchester. Some sources say that Alan Freeman co-presented but perhaps it matters not. Savile was chosen for that job by the show's producer, Johnnie Stewart, with the approval of Bill Cotton, then Assistant Head of the Light Entertainment Group, Television (Variety). Savile was to continue as a presenter of *Top of the Pops* until 1984.
- 4.10 Savile joined BBC Radio 1 in 1968, the year after the network went on air. His first show was *Savile's Travels*, a programme which mixed pop music with short recorded interviews with people whom Savile had met on his travels. It ran until 1977. In 1969, he began to present *Speakeasy*. This discussion programme for young people was a joint production between BBC Radio 1 and the BBC's Religious Broadcasting Department. It seems to have run until about 1977. The format was that Savile chaired a discussion with the young audience. Sometimes a distinguished or star guest would feature on the show and join in the discussion. The topics were the moral and ethical questions of the time.
- 4.11 In 1973, Savile began to present a new Saturday early evening television talk and entertainment show on BBC One called *Clunk Click* of which two series were made in 1973 and 1974. This show enjoyed only limited success and was discontinued. However, Mr Cotton, who was then Head of Light Entertainment, had had an idea for a 'wish fulfilment programme'. *Jim'll Fix It*, was launched in 1975 with Savile as its presenter. It was hugely successful. It ran until 1994 and brought Savile enormous fame.

- 4.12 Savile's radio career also developed during this time. From 1973, he presented *The Double Top Ten Show* on BBC Radio 1 on Sunday afternoons – a programme in which two top 10 charts from earlier years were played. In 1978, *The Double Top Ten Show* was discontinued and Savile then presented *Jimmy Savile's Old Record Club*. Savile left BBC Radio 1 in 1987 and moved to the BBC World Service to present *The Vintage Chart Show*. This change was in fact a demotion; we have been told that, by this time, Savile was thought to be too old to appeal to the BBC Radio 1 audience. However, when speaking to Nicky Campbell, who was about to succeed him on BBC Radio 1, Savile presented this move as a promotion. Instead of the 10 million listeners he said his successor would attract on BBC Radio 1 (in fact his own show had only attracted two or three million listeners), he would now have 200 million all over the world! Savile stayed at the World Service for only two years.
- 4.13 Lord Grade, who was Controller of BBC One in the mid-1980s, told the Savile investigation that Savile "*liked to work*". Although the programmes I have mentioned were Savile's mainstays, he worked on many others. He made a series of public information films on road safety, from which came the tagline 'Clunk Click Every Trip', promoting the use of seatbelts. He appeared occasionally on *Juke Box Jury*; he was a contributor to *Songs of Praise*, and presented *The Jimmy Savile Show* (which was transmitted on Boxing Day in 1970 and 1971). He also presented two series of programmes for the BBC in Leeds, *Savile's Yorkshire Travels* in the early 1970s and a discussion programme, *Yorkshire Speakeasy*, in the late 1970s and early 1980s.
- 4.14 Savile revelled in his celebrity status. In the first edition of his autobiography, *As It Happens*, when writing about his invitation



to become the first disc jockey presenter of *Top of the Pops* in 1964, he said:

“And so ended the springtime of my pop career. Here then started the 100 degree summer with no clouds to cover the burning brilliance of total recognition by, eventually, nearly all this country’s 53 million people.”<sup>66</sup>

4.15 If *Top of the Pops* brought Savile “total recognition” it was *Jim’ll Fix It* which brought him almost total public adulation. Broadcast early on Saturday evenings to a family audience, *Jim’ll Fix It* sometimes attracted as many as 16.5 million viewers. In 1977, the National Viewers and Listeners Association, run by campaigner Mary Whitehouse, presented Savile with an award for ‘wholesome family entertainment’. More than any other programme, *Jim’ll Fix It* led to Savile being viewed, as *The Telegraph* wrote after his death, as the “favourite uncle to the nation’s children”.

4.16 In addition to his core work on BBC Television and Radio, Savile made countless guest appearances on a wide variety of programmes such as *The Generation Game*, *Swap Shop*, *Breakfast time*, *Children in Need*, *The Time of your Life*, and *Daytime Live*. In 1976, he appeared on *Read All About It*, with Melvyn Bragg to discuss the second edition of his autobiography. He also featured on news or current affairs programmes, usually in connection with fundraising events such as marathon running or long distance walks. He was featured with members of the Royal Family at the opening of the new wing of Stoke Mandeville Hospital for which he had raised money and was pictured outside Buckingham Palace after receiving his OBE. In short, he was rarely out of the public eye.

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<sup>66</sup> *As It Happens*, p. 74.

4.17 Savile's role as a regular BBC television presenter ended in 1994 with the demise of *Jim'll Fix It*. He co-presented the final *Top of the Pops* programme on 30 July 2006. This ended with Savile turning the lights off in an empty studio.

### **Other Activities**

4.18 Savile was an energetic man. In addition to his career as an entertainer, he was a very successful fundraiser. His high public profile enabled him to open doors; few seem to have refused his requests. In particular, he raised large sums of money for Stoke Mandeville Hospital. He was also well known for his personal good works. He worked *pro bono* as a porter at Leeds General Infirmary. He worked in connection with Broadmoor Hospital although the extent of his involvement there only became publicly known after his death. His activities as a fundraiser and charity worker are outside my Terms of Reference and I say no more about them.

4.19 However, there are some features of his life outside the BBC which are relevant to my enquiries and I will deal with them, albeit briefly.

4.20 Savile never had a professional agent. He was his own business manager. One of the unusual features of dealing with him was that, in the days before mobile phones, it was often difficult to contact him. For many years, he had several homes, one each in London, Leeds, Scarborough, Peterborough and Bournemouth and at least one mobile home at any one time. He also had *pieds-à-terre* at Stoke Mandeville, Broadmoor and Leeds General Hospital. He might be anywhere. People who needed to find him apparently used to telephone either Charles Hullighan, the Head Porter at Leeds General Infirmary, or Janet Cope at Stoke Mandeville Hospital, both of whom seem to have acted as points of contact and sometimes as unofficial

administrators. Ms Cope called herself Savile's 'gofer' and I have the impression that she was not the only one. I understand that he had another unofficial administrative assistant at Leeds General Infirmary. Don Bennett, the Transport Manager of Broadmoor, would, according to some witnesses the Savile investigation has spoken to, sometimes drive Savile about.

4.21 Savile also acted as his own press and publicity officer. He made his own arrangements as to the newspapers to which he would agree to give interviews. For many years, he wrote a weekly column for *The Sunday People*. I was told that he had said that he wrote that weekly column because he thought that the papers would not write damaging material about 'one of their own'.

4.22 Savile was very protective of his reputation and seems often to have used the threat of litigation for that purpose. If he ever did sue in defamation, such cases seem to have been settled out of court as I have not come across any report of court action. Looking back, now that it is known that rumours about Savile's sexual proclivities did circulate in Fleet Street, it seems to me likely that the newspapers were wary of him and took care not to publish anything they could not fully justify.

4.23 Whatever his public relations strategy, his reputation remained high all his life. Bob Langley, a former reporter on *Nationwide*, said that he thought Savile was revered by the British public mainly because of his charity work. On his charity walks, people "*would flock around him as though he was the Pope almost*".

4.24 Savile was honoured for his charity work. In 1972, he was awarded the OBE and was knighted in 1990, the same year in which he received a papal honour. By then, he had apparently

become friendly with members of the Royal Family and the then Prime Minister, Margaret Thatcher. It is said that he was a regular visitor to Chequers. She appears to have admired him for his charity work and was instrumental in securing his knighthood.

4.25 Alan Hart, Controller of BBC One in the 1980s, summed Savile's reputation up well when he described Savile as "*a good chap, doing good television, involved in charity and mixing with all the top people*".

4.26 Savile's death, on 29 October 2011, was followed by numerous tributes from politicians, royalty and the BBC. Mark Thompson, then Director-General of the BBC, reportedly said:

"I am very sad to hear of Sir Jimmy Savile's death. From Top of the Pops to Jim'll Fix It, Jimmy's unique style entertained generations of BBC audiences. Like millions of viewers and listeners, we shall miss him greatly".

Savile was reported to have left over £4 million at his death.

### ***What Was Savile Like?***

4.27 Many of the people we spoke to about Savile worked for the BBC and therefore came across him in a professional capacity. We also approached a number of Savile's relatives and personal friends to give them the opportunity to give evidence if they wished to do so. Three accepted this invitation.

4.28 One was A5, who is a relative of Savile's and has known him all her life. As is well known, Savile had a large extended family. Savile was very kind to A5 who was very fond of him ("*I loved him to bits*") and is "*heartbroken*" about the allegations which have been made since his death. She finds them impossible to believe and, although she has many times gone back through her memories, she cannot recall any signs that anything might have been amiss. She now believes that there are many

people who are making false allegations against Savile for financial reasons. She also believes that many of Savile's friends would like to speak out on his behalf but dare not do so because they fear that they would be hounded by the press.

4.29 She says that Savile had a strong sense of family loyalty and would pay for a big family get-together every year, around the time of his birthday. Although he was not a generous man, he would give every family member a present of money which would represent their birthday and Christmas presents for the year. He would also give financial support to any family member who was in difficulty. However, some members of the family considered Savile to be "*tight*" with money. By way of example, A5 recalled that, after a family funeral, he gave a member of the family money to buy everyone some fried chicken and asked for the small amount of change, which was no more than a few pence, to be returned to him. He was also very frugal. He never had any of his homes decorated; he regarded that as a waste of money. Also he insisted on re-using teabags, several times. Yet on occasions he could be very generous towards her.

4.30 A5 explained that Savile's philanthropy was deep-rooted. His mother brought her children up to give a little to charity even when they were quite poor. His mother used to run fundraising whist drives for the people of Malta during the war. A5 said that, although Savile was well known for his major charitable works, she was aware that he gave a great deal anonymously. She did not accept the suggestion that his charitable work was designed only to draw publicity. She believed that the reverse was the case; that Savile only sought publicity when he needed it to assist with his charitable projects.

4.31 A5 said that Savile's philosophy of life was that he regarded himself as very lucky. He felt that he did not have any special

talent and attributed his success to being in the right place at the right time. She said that he had many friends although very few in the world of show business. He believed that he was not well-liked in that world. He would not tolerate self-pity and, if any one 'moaned' to him, he would tell them to pull their socks up. He would, however, be genuinely sympathetic to someone in real distress.

4.32 As for Savile's sexuality, A5 believes that he was virtually asexual – "*all talk and no trousers*". She believes that his professed interest in sex was a cover for his true lack of interest. She said that he often had girls flocking around him but he was not interested. He talked and wrote about sex as he did (for example in his autobiography *As It Happens*, in *God'll fix it* (a book by Savile published in 1979) and in an article published in *The Sun* in April 1983 as to which see Chapter 6), for public relations reasons. This kind of writing was not intended to be taken seriously. He did sometimes have girlfriends and A5's mother used to hope that he would marry. She thinks that he did not do so partly because he felt he could not provide proper support for a wife on account of his roving lifestyle.

4.33 I accept that A5 has recounted her experience of Savile accurately and that she is completely sincere in her assessment of his character. I accept that she never had any reason to think that Savile would be guilty of any sexual misbehaviour. It seems to me, however, (and I think she accepted this) that the fact that she had seen no sign or evidence of misconduct did not prove that such misconduct had not occurred.

4.34 Another witness who knew Savile well was Janet Cope, who worked for the NHS at Stoke Mandeville and, having met Savile in that capacity, became a close friend. The friendship lasted

for decades but ended in acrimony. She worked tirelessly for him and only part of her time went in supporting his charitable efforts. She also supported him personally. She would take him breakfast when he was at Stoke Mandeville. She would do his personal laundry; she would drive to London to clean his flat in Park Crescent; she would cook him suppers, his favourite dish being mince. She handled a lot of correspondence. She now says that she did not like him but I think that must be in retrospect. I think she must have liked and admired him greatly at the time. She also understandably enjoyed the opportunities that her association with Savile brought her.

4.35 Ms Cope recognised a number of unpleasant traits in Savile's character. He was controlling; she always had to do as he asked, no matter how inconvenient to herself. She found him threatening although she is sure he would not have used physical violence. She only ever once criticised him to his face; that was for being unkind to a nursing sister who had put up some decorations which Savile did not like. She said he was inconsiderate; he would come round for supper and she would ask him not to light a cigar. His attitude was that if he was good enough to come round, he was good enough to be able to light his cigar. The logic of that escapes me but that is what he would apparently say. Ms Cope is one of several people (others include Ann Mann and Mr Murray) who said that Savile rarely paid for anything: clothes, holidays, meals in restaurants, even his jewellery. Ms Cope described Savile as "*a user*". She meant that he used people for his own ends. For all his success, Ms Cope thinks that Savile was sometimes lonely. He had a few friends, mainly men, and, when he went on a cruise round the world, she thinks he really missed them.

4.36 I had a long discussion with another woman who knew Savile well over many years and counted him as a personal friend.

What she told me about Savile's character chimed quite closely with what other witnesses have said about him. She found Savile to be funny, interesting and clever. He was a supportive friend; on an occasion when someone close to her was ill, he used his influence at Leeds General Infirmary. On the other hand, she found him very controlling: he expected her to fall in with his plans. He enjoyed giving advice to people but had a tendency to lecture. He had a huge ego and loved power and celebrity; as she put it, "*the whole package made him tick*". He never wanted to mix with other celebrities; he always wanted to be the centre of attention. He used to boast that he had more column inches than the Queen. This woman thought that money was a big driver for Savile, but it was the accumulation of money which he liked, not the spending of it. She felt that emotionally, there was "*something missing*" from Savile; he seemed incapable of commitment or ties. Instead, everything about Savile was for himself.

### ***Perceptions of Savile at the BBC***

- 4.37 The Savile investigation interviewed a wide variety of people from the BBC who had worked with or knew Savile. Most of these witnesses had worked in fairly junior roles, as floor assistants, researchers or production assistants. A smaller proportion worked in more senior roles, such as floor managers, directors or producers. A few worked in senior management.
- 4.38 Taken as a whole, the picture which emerges is that Savile was not well liked. However, witnesses were being asked to remember him shortly after his exposure as a prolific sex offender. That is almost bound to have influenced their recollections and perceptions of him. Very few people were willing to admit that they had liked him. Some were prepared to speak warmly of his abilities as a presenter; some accepted



that he had charisma. A few were prepared to say that they had enjoyed his company and found him amusing. There were, of course, quite a few who admired him for his charitable work.

- 4.39 Before recounting the views of specific witnesses, I wish to record what might be described as an official BBC perception of Savile. I have taken this from a report entitled “Children as Viewers and Listeners”, dated 13 September 1973, prepared by the Director of Public Affairs for submission to the General Advisory Council. The draft I have seen had already been approved by the Board of Management and was to be submitted to the Governors for approval. In a section headed “The appeal of disc jockeys”, Savile’s role as presenter of *Speakeasy* was described as follows:

*“Radio 1 is seeking constantly to develop and programmes are introduced to vary and, sometimes supersede, the diet of non-stop pop. Speak-EASY (sic), broadcast at 3.00 p.m, on Sunday afternoons, is a good example of a programme which has set out to stimulate interest in current topics of the day among young people with considerable success. Chaired by Jimmy Savile, a popular disc jockey whose somewhat bizarre appearance conceals an acute mind and a deep sincerity, Speak-Easy (sic) has dealt with every kind of subject, from Northern Ireland to cancer, from inflation to football.”*

I infer from that that Savile was highly thought of by the BBC at that time.

- 4.40 Most of the laudatory comments came from men. Derek Chinnery, who became Controller of BBC Radio 1 in 1978, described Savile as an “*amusing fellow*” and “*a unique character*”. Stanley Dorfman, a producer on *Top of the Pops*, found him to be a funny, jokey and likeable man. Canon Colin Semper, who produced *Speakeasy* for a time, came to know Savile well and ghost wrote *God’ll fix it*, which was published in

1979, for him. He thought that Savile could be quite funny and that the words that came flooding out of him could be quite attractive. He described Savile as a clown in the sense, as he wrote in *God'll fix it*, that "a clown is a highly-skilled performer who wears a mask"<sup>67</sup>. Canon Semper did not know what lay behind that mask but he knew that it concealed a "*clutter of stuff*".

- 4.41 However the words used most often to describe Savile were "*weird*" and "*creepy*". It is no exaggeration to say that he was generally seen as a sleazy, unpleasant, self-important and self-obsessed loner. Other words used to describe him included "*strange*", "*cold*", "*peculiar*", "*predatory*" and "*loathsome*".
- 4.42 A24 was a production assistant on Radio 1 and knew Savile. She described him as "*a scary man*", whom she "*really disliked*". She said that she "*did not feel comfortable with him*". She also described the effect Savile had on people. Some seemed to be "*hypnotised*" by him; he was "*like a snake charmer*". She said that people would go into the studio to see him and they would be "*normal people up until the door and then they would walk in and...they'd be...gormless*".
- 4.43 Women were particularly unsettled by Savile, some feeling sexually threatened by him. One witness told me that Savile gave her "*the creeps*". B5, who also worked on *Savile's Travels*, found Savile "*absolutely creepy*". Sue Davies, who worked for six months as a researcher on *Speakeasy* in 1977, found Savile "*a loathsome and odd character*".
- 4.44 I heard similar comments from two researchers who worked on *Jim'll Fix It* in the 1980s. Jenny Ricotti's 'internal radar' told her that she should keep away from him and Jeanette Pease

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<sup>67</sup> *God'll fix it*, preface p. xv.

thought Savile was odd and not someone with whom it was a pleasure to spend any time.

- 4.45 Several women mentioned Savile's inappropriate and sexual manner. Anne Gilchrist, another researcher on *Jim'll Fix It* in 1985, was one of a number of women who told me that, when she first met Savile, he kissed her right up her arm. She, like most of the women I spoke to who felt they had to put up with this, found it deeply unpleasant. Ms Gilchrist had felt unable to complain about it because of Savile's position and his celebrity status. Patricia Houlihan, who was involved in setting up *Jim'll Fix It* in 1975, saw Savile as a sleazy, strange man and did not want to be in the same room as him.
- 4.46 C3, an assistant floor manager who worked with Savile, found him "*as cold as ice*" and a predatory and controlling individual. She found he would always turn a conversation over to himself "*and how attractive he was*". Even as an older man, Savile was constantly asking C3 "*how can you resist me?*" and asking "*why don't you come over here and make an old man very happy?*".
- 4.47 While the men to whom I spoke did not say that they felt sexually threatened by Savile, many found him unpleasant. For example, Pieter Morpurgo, who worked as a floor manager on *Top of the Pops* in the early 1970s, did not like Savile and found him "*creepy*". David Tate, a producer, who worked with Savile on *The Double Top Ten* and *The Vintage Chart Show*, found him "*peculiar*" and Robin Carr, a director on *Top of the Pops*, described Savile as "*weird*", "*cold*" and "*a loner*". Kevin Howlett, who worked in BBC Radio as a studio manager and later as a producer, found Savile, on the two occasions he met him, to be "*eccentric*", "*unusual*" and "*creepy*". Jeff Simpson, who worked as a press officer for BBC Radio 1 between 1986 and 1993, saw Savile as "*a deeply strange man*".

- 4.48 Mr Morpurgo told me that he had the impression that Savile was not *“a particularly liked person”* among the BBC disc jockeys. This impression was supported by several to whom I spoke. David Simmons, who worked as a presenter and producer for BBC Radio 1 during the 1970s, had no time for Savile, regarding him as a self-publicist who felt that he was doing BBC Radio 1 a favour by being a disc jockey on the station. Noel Edmonds, who presented *Top of the Pops* between 1970 and 1978 and worked on Radio 1, described Savile as *“odd...an outsider [and]...a terrible broadcaster”*. Nicky Campbell, who joined BBC Radio 1 in 1987 just as Savile was leaving, acknowledged that he found Savile *“fascinating and enigmatic”*, but did not like him. Andy Kershaw was scathing about Savile. He told me that Savile lacked social skills and did not have social contact with his BBC Radio 1 colleagues. He described Savile as a *“very, very unpleasant, self-obsessed bloke”*, who, through his charitable work, had reinvented himself from a *“gangland enforcer”*, which was his reputation while working in the entertainment industry in Leeds in the 1950s, to *“Saint Jimmy of Stoke Mandeville”*.
- 4.49 Mr Kershaw described meeting Savile, when, as a new disc jockey on BBC Radio 1, he found himself sharing a lift with Savile in Broadcasting House. He put out his hand to greet Savile and said something like, *“Hello, my name’s Andy”*. Savile did not respond: it seemed to Mr Kershaw from the expression on Savile’s face that he was angry that Mr Kershaw had had the audacity to approach him.
- 4.50 Savile was widely seen as boastful and self-aggrandising. Canon Semper said that Savile frequently mentioned that he had raised £40 million for charity. A10, a former Studio Manager, agreed that Savile boasted about the famous people he knew and Helen Gartell, who worked as a freelance director

on *Jim'll Fix It* in 1994, told me that Savile never tired of telling people how members of the Royal Family or a senior politician would call him for advice because they apparently saw him as “*an ordinary man of the people*”. Ms Pease seemed amazed at the ease with which Savile arranged for Princess Diana to come to BBC Television Centre to sign a ‘Say No’ board when the BBC was running an anti-drugs campaign.

4.51 Roger Ordish, the producer of *Clunk Click* and *Jim'll Fix It*, agreed that Savile had a strong sense of his own star status; his attitude was “*I am the mountain*” – in other words, it was for others to come and see him: he would not go to them. Savile used to exaggerate his importance. Mr Ordish gave as an example an occasion when he and Savile went to Israel (in connection with a fix on *Jim'll Fix It*) at which there was a reception with the Israeli President. Later, Mr Ordish heard Savile falsely boasting that he had been called upon to give advice to the Israeli Government.

4.52 Mr Simpson gave another example of Savile’s self-importance. At a photo call for several disc jockeys in support of *Children in Need* in the mid-1980s, Savile arrived late and immediately began to talk about how much he had done for charity. He boasted that clothing he had donated had been auctioned for £1million. He also said he had built a hospital. It seemed to Mr Simpson that Savile was making it clear that, while he was prepared to take part in the *Children in Need* photo call, he was actually bigger than that event.

4.53 Mr Simpson also described an occasion when he was in a taxi with Savile driving along Pall Mall past the Athenaeum Club. Savile declared that he was a member of the club and had been nominated for membership by two former Prime Ministers and a Papal Legate. Mr Simpson doubted the truth of this but it

seems to me it may well have been true. The Athenaeum Club has declined to confirm or deny the position.

- 4.54 Despite his celebrity, many witnesses described Savile as a loner who avoided social contact save in situations over which he had complete control. He was not interested in getting to know the members of a production team. He rarely went to BBC parties and seldom went to the BBC Club. Ronald Howard, who worked on the development and printing of pictures taken on *Top of the Pops*, said Savile “*didn’t have pals*”. In fact, I think he did, but they were not pals at the BBC; they were from elsewhere.
- 4.55 Mr Ordish found Savile secretive and defensive. He was always reluctant to provide any personal details to journalists. One might say that that was wise but it was certainly unusual for a show business celebrity. Rodney Collins, BBC Radio 1 and BBC Radio 2’s publicity officer in the early 1970s, said that Savile was remote, difficult and uncooperative. He found Savile was willing to have his photograph taken and happy to speak to admiring members of the public (who posed no threat to him) but unwilling to expose himself to potentially difficult questions from journalists. Mr Collins described a photo call of BBC Radio 1 disc jockeys in 1972, following which there were to be questions from journalists. Savile attended the photo call but disappeared before the journalists had an opportunity to speak to him.
- 4.56 Johnny Beerling, a producer on BBC Radio 1 in the 1960s and 1970s and its Controller from 1985, saw Savile as being motivated by self-interest. He was “*all ready to come in and cash in*”. For example, if BBC Radio 1 raised some money, for instance, at a charity football match which it was going to spend on Sunshine coaches, Savile would be on hand to be pictured presenting the coaches even though he had not helped with the

fundraising. This, of course, is in marked contrast to Savile's reputation as a tireless and selfless fundraiser.

- 4.57 Money was clearly important to Savile, although he seems to have been quite proud of not spending much. C3, an assistant floor manager, said that Savile often boasted about money. He referred to "*Joan the Wad*", meaning his cash and pension assets. He would say that he had "*this much money*" and that he never needed to buy anything.
- 4.58 Phil Bishop, a floor manager and later director and producer, who worked on *Top of the Pops* between 1976 and 1979 and on *Jim'll Fix It* between 1975 and 1979, said that Savile had told him about an occasion when he settled some copyright litigation for £100,000. Savile insisted that the money was to be paid in equal shares to local charities in 10 different towns. He explained to Mr Bishop that he had done this so that there would be 10 more towns in the UK where he could stay for a week and not have to put his hand in his pocket.
- 4.59 It seems to me that Savile had two personae – one for more senior people to whom he would be respectful, even deferential and one for less senior people to whom he could be quite unpleasant. Doreen Davies, who was eventually Head of BBC Radio 1 Programmes, said that Savile used to do a mock genuflection when he saw her and would murmur something about 'a boss'. When Alan Bell, a production assistant and later a producer and director in Light Entertainment, introduced his wife to Savile, at an end of series party, Savile remained in his chair and claimed that he stood up for no one. But when Bill Cotton, Head of Light Entertainment, walked into the room, Savile leapt from his chair.
- 4.60 One feature that several people mentioned was that Savile never seemed to stop talking. It was often difficult to

understand what he was talking about. Canon Semper said that, with Savile, there was *“this whole miasma of talk”* which made it difficult to pin him down. Canon David Winter, who also produced *Speakeasy* for a time, said that Savile was a performer who continued performing *“as though the act mustn’t stop”*.

- 4.61 Bob Langley spent 24 hours with Savile during his charity walk from John O’Groats to Land’s End in March 1971. They talked for many hours while walking. Mr Langley said that talking to Savile was rather like being part of an Edward Lear nonsense rhyme. He was constantly performing and talked in an endless *“surrealistic stream”*, making many outrageous statements. It was difficult to know what was true or false. They did, however, have some conversations about Savile’s past, which seemed more sensible. Savile told Mr Langley that he had created himself; he had realised early on that he had nothing going for him, that he was not well educated and that he needed to create an *“outrageous personality”*. One can see that this might explain Savile’s image with his unconventional style of dress, strange hair colourings, use of ‘bling’ jewellery and stylised conversation which was frequently punctuated by sayings like *“now then, now then, how’s about that then?”*

### ***Savile the Presenter***

- 4.62 Opinion was sharply divided among BBC staff as to Savile’s abilities as a presenter. Some, mainly women and mainly in fairly junior positions, could find nothing good to say about him. They complained of his lack of interest in, and genuine commitment to, what he was doing. Others, usually men in more senior positions, such as producers, were impressed by Savile’s professional skills and the ratings he attracted.



- 4.63 Savile's method of work on BBC Radio 1 record programmes was different from that of most other disc jockeys and a few were critical of him for this. Most disc jockeys would play the records themselves and would talk about the music in the intervals between the records, creating a real time programme. By contrast, Savile would come into the studio and record the links for his turntable programmes, leaving the producer and technical staff to link the words and music together later, in his absence. Mr Simpson said that, when recording *The Old Record Club*, Savile would come into the studio perhaps once a month and would record the links for a number of shows in one visit. Mr Tate noticed this too in respect of the *Double Top Ten Show* and *The Vintage Chart Show*. He said that Savile came into Bush House only once a month to record enough links for four or five half-hour programmes of *The Vintage Chart Show*.
- 4.64 These habits created the impression in the minds of some that Savile was interested only in the money and publicity to be gained from his work. However, Mr Howlett thought that the reason why Savile did not play the records himself may have been because he was "*from the old school*". He was used to having the services of a studio manager who handled the records under the direction of a producer. The disc jockeys who had previously worked on pirate radio were not used to that luxury; they played the records themselves and they continued in that way when they came to the BBC. Mr Beerling told me something similar. Mr Howlett also made the point that Savile's approach made for a "*very stilted way of putting together a radio programme*".
- 4.65 There were those who claimed that Savile had no real interest in music; he did the minimum necessary for a programme. Mr Kershaw was firm in his view that Savile had no real interest in music and that his claim to be "*the godfather of British pop*"

*music*” was nothing more than a “*great myth or public relations swindle*”. A10, a studio manager who worked on *Speakeasy* and *Savile’s Travels* between 1973 and 1975, agreed with this. She said that, whilst the lives of many of the disc jockeys she knew revolved around music, Savile appeared to her not to have even the slightest interest.

4.66 Sue Davies, who worked as a researcher on *Speakeasy* for six months in 1977, was scathing about Savile. She thought that “*everything was a platform for his own ego*”. She said that Savile “*would rip the piss out of [the audience]*” and would ask questions but rarely wait long enough for anybody to reply. A24, who worked as a production assistant on *Speakeasy* between 1973 and 1977 struck a similar note; she felt that Savile did not take the programme seriously. I hasten to say that these were not views shared by either Canon Semper or Canon Winter, both of whom produced *Speakeasy* at different times and both of whom regarded Savile as a talented and skilled presenter.

4.67 Several witnesses noted Savile’s lack of involvement in the preparatory work on *Jim’ll Fix It*. This was in contrast to the impression given to an often adoring public, many of whom thought that Savile was personally involved in making dreams come true. The coveted badge itself suggested that Savile had personally ‘fixed it’.

4.68 A23, a fixee, told me that, when she appeared on the programme, she was surprised by how little Savile was involved. She said: “*...on the show it looked like he was there all the time.... sitting in [his] chair for the whole of the programme. But he just – he wasn’t there*”. Anne Gilchrist, Jenny Ricotti, Helen Gartell, who all worked on the programme, as well as the producer, Roger Ordish, confirmed that, save on very rare occasions, Savile was not involved in selecting the

letters that would feature on the show. Nor, save on very rare occasions, was he involved in filming the 'fixes'. His involvement was generally limited to the day on which the programme was to be recorded and linked together. He would arrive in the early afternoon when Mr Ordish would tell him, for the first time, about the people and fixes to be featured that day. I also heard some evidence of so-called "dubious fixes", including some where the idea for the fix was established first and a young fixee to request the fix was found later. What is not clear to me, however, is the extent of that practice and the extent to which Savile was involved in it. I deal with this in more detail at paragraphs 10.6 to 10.14.

4.69 Robin Smith, a researcher and assistant floor manager on *Jim'll Fix It* between 1987 and 1989 said that, on the day of a recording, Savile would "*waltz in, make his presence known and then he would probably disappear off until we would want him for rehearsal*". He quite often had no idea what was in the programme until his arrival. He would not watch the films of the fixes in advance. Instead he would learn a little about what was coming up from other members of the team who had been present for the filming so that he had enough information to get a smile from those taking part. His approach was to do the minimum.

4.70 Jeanette Pease, a researcher for three series in 1986, 1987 and 1988, got the impression that Savile didn't "*particularly want to be [there]*" and had no interest in the programme.

4.71 Savile's lack of interest is to be contrasted with the interest, enthusiasm, pride and pleasure shared by members of the production team in creating a programme which was not only popular but which gave enormous pleasure to a great number of people. I have the impression that some members of the team resented Savile's lack of commitment, compared with

their own. Some of them appeared to me to have resented Savile's use of the 'per diems' system. It was the BBC's practice to provide the daily requirements of people taking part in a show. Savile, who would be at the studios for about six hours on the day of recording, would request a box of five or six Romeo and Juliet cigars – many more than he would smoke in a day. This seems to have been Savile's way of ensuring a permanent supply of free cigars. Indeed I was told that, in his flat in Bournemouth, there was a large humidor full of these cigars.

4.72 Jill Henderson, an assistant floor manager, was one of several members of the team who felt uncomfortable about the public impression that Savile was 'a good guy' who was personally involved in making dreams come true. Some, however, recognised that an element of 'make-believe' is inherent in radio and television. C3 said that the impression to the world at large and to the young fixees that everything had been arranged by Savile was "*a bit of a con*" but added that there were a lot of things in television that are not as they seem. As Ms Houlihan said, the giving of the impression that Savile had arranged all the fixes himself was "*the magic of television*".

4.73 I do accept that some element of make-believe is inevitable in television. However, when one considers the enormous popularity of *Jim'll Fix It*, its prominent position in the BBC's Saturday evening schedule and the way in which Savile was able to promote his image as a favourite uncle to the nation's children, the degree of make-believe (particularly when one adds to this the fact that there is evidence of "dubious fixes") seems to verge on the distasteful. It is also clear that Savile used the programme to promote his own image. For example, David Nicolson, who directed the programme, described how Savile insisted that a fix be filmed at Stoke Mandeville Hospital

in 1988. He gave instructions that there should be a lingering camera shot of a plaque on the wall at Stoke Mandeville commemorating his contribution to the building of the hospital.

- 4.74 There were, however, some within the BBC who acknowledged that Savile was both charismatic and professionally able. Bill Cotton, Head of Light Entertainment, apparently admired Savile as a performer and selected him for *Jim'll Fix It*. Pete Murray, who worked for the BBC for many years, said that, as a disc jockey, Savile did not really say anything but, nonetheless, “*they loved him*”. He told me that Savile had a certain “*magic*” as well as “*charisma*” and “*unbelievable charm*”.
- 4.75 Helen Pennant-Rea, who worked as a researcher on *Speakeasy* between 1971 and 1972, found Savile professional and committed. Robin Carr saw Savile as a unique performer on television. Roger Ordish thought that he was bright and intelligent and David Tate admired his skills as a communicator. A12, who also observed Savile’s work in *Speakeasy*, was impressed with his technical skills and, in particular, his ability to receive comments from the producer in his ear piece and immediately to use those comments in his presentation. Peter Riding, who worked in the BBC’s Further Education department (later renamed Continuing Education) and worked with Savile on the health education programmes *Play it Safe* and *Mind How You Go*, thought that, from a production point of view, Savile was “*absolutely terrific*” and “*absolutely professional*”; he handled people well, re-wrote (and improved) the links he was asked to deliver and was a very good presenter. Wilfred De’Ath, who was a young radio producer in the mid-1960s, did not like Savile and found him to be “*intimidating and self-absorbed*”. However, he acknowledged that Savile was “*a brilliant performer*” but added that “*he was good at being Jimmy Savile*”.

- 4.76 Canon Winter, of the Religious Broadcasting department, worked with Savile on *Speakeasy* and spoke highly of him as a presenter, describing him as “*very produceable*” meaning that he was always prepared to be guided by what the producer suggested. Canon Winter thought that Savile was “*quite sharp*” and “*witty*” and that, even in his mid-forties, Savile retained a “*teenage enthusiasm*”. Canon Semper thought that Savile was a strong presenter. He was good at translating topics and issues “*into his lingo*”, communicating well with the young audience.
- 4.77 Canon Semper recalled an occasion which he thought showed Savile’s skill as a presenter. *Speakeasy* focused each week on a current topic usually of a moral or ethical nature. One programme was about travellers (who were very much in the news at the time). A group of travellers was approached and agreed to provide an audience of about 100. In the event, however, only three turned up. Canon Semper was concerned by this but Savile rose to the occasion. He promised that there would be no “*dead air*”. He pretended that there was a large audience in the studio. While the questions always came from the same three people, Savile described each questioner in a different way so as to suggest that there were a lot of them. Canon Semper thought that, on this occasion, a little make-believe was put to good effect.
- 4.78 In the eyes of the public, Savile was almost a saint; as Mr Langley said, he was “*revered*”. Ms Houlihan described his public image as that of a “*superstar*” who was “*beloved*” by the public. Canon Winter thought that Savile was, in the pop scene, “*like the High Priest of the Mecca*”. This image combined with his skill as a presenter brought success to his programmes, in particular in terms of audience ratings.

- 4.79 Will Wyatt, former Managing Director, Network Television and Chief Executive, BBC Broadcast and Deputy to the Director-General, said that Savile was one of a small number of people who were, at any one time, “*really seriously important*” in the BBC. They were, in effect, the faces of the BBC. One witness, who for understandable reasons wishes to remain anonymous, was well placed to describe Savile’s importance to the BBC. She said that Savile was viewed as an enormous asset. She thought that, when *Jim’ll Fix It* was at the height of its popularity, he was viewed as the BBC’s “*biggest asset*”.
- 4.80 It is clear that Savile was not personally well-liked within the BBC but his abilities as a star presenter and his standing as a celebrity, as a fundraiser and as a friend of the rich and powerful, gave him a position of some importance to the BBC, its ratings and its brand.

## CHAPTER 5 – SAVILE’S PRIVATE LIFE AND SEXUAL ACTIVITIES

**NOTE: This chapter contains graphic evidence of sexual abuse which some readers may find distressing.**

### *Introduction*

5.1 In this chapter, I shall set out the accounts of the men and women who have come forward to us and who have a story to tell about some sexual contact with Savile in connection with the BBC. Many of these reports allege a contact which was unlawful either because the person concerned was under the age of consent or because the person, although old enough to consent, did not in fact do so. Some witnesses have described a sexual encounter or activity with Savile which was not unlawful but which was improper, inappropriate or distasteful, usually because it entailed an abuse of the power or age imbalance between Savile and the person concerned. Some witnesses have described encounters with Savile which did not entail any sexual activity but which are included because they demonstrate some facet of Savile’s sexually predatory behaviour.

5.2 It is important to stress that this chapter is not intended to be a comprehensive account of Savile’s sexual activities. My Terms of Reference limit my scope to matters connected to the BBC. This is something that has occasionally had to be explained to people who have approached us but whose evidence could not be accepted because it was not connected to the BBC. Where that has been necessary, the Savile investigation has, when it could, redirected such people to other inquiries. The Metropolitan Police report into Operation Yewtree suggests that only a small proportion of Savile’s victims came into contact with him through the BBC.



- 5.3 Although my initial Terms of Reference required me to investigate Savile's sexual activities on BBC premises or on location for the BBC, when I began to hear evidence, I soon realised that I would have to widen their scope. The very first victim witness, C1, described how, in 1985/1986 when she was 15, she was doing work experience in the canteen at Broadcasting House. She met Savile when he came in one afternoon. He asked her if she would have a cup of tea with him when she had finished work. She agreed. He came back to collect her at 4pm. In brief, and I will return to her account in greater detail later in this chapter, he took her to his flat in Park Crescent and raped her. In her case, there was no sexual activity on BBC premises. Yet, we could not ignore such a piece of evidence. The BBC immediately accepted that I should interpret my Terms of Reference widely; later the Terms of Reference were amended to cover any of Savile's sexual activities connected with the BBC.
- 5.4 This Report cannot be comprehensive even as an account of Savile's sexual activity in connection with the BBC. There must be victims who have had some sexual experience with Savile (in some way related to the BBC) who, for one reason or another, have not come forward. I am grateful to those who have come forward but do not in any way criticise those who have chosen not to.
- 5.5 In particular, we are aware of at least two potential witnesses who reportedly had sexual contact with Savile and who, for one reason or another, have not come forward. They gave their stories to newspapers but did not disclose their names. We have asked the newspapers to find out whether those women would be prepared to give evidence to the Savile investigation. No response was received from those women and there is nothing further we can do to identify them.

- 5.6 It follows that I cannot claim that we have a complete picture of all Savile's sexual activities connected with the BBC. Even with the limitations I have described, however, the evidence reported in this chapter will, I think, vividly demonstrate Savile's sexual preferences, activities and *modus operandi*.
- 5.7 The narratives which I shall recount (all of which constitute sexual encounters) vary widely in gravity. I have told the victims' accounts in the way they were described to me out of respect to the victims concerned. Some were very serious indeed, such as the rape of C1 which I have already mentioned. Some witnesses prefaced their accounts with an apology; they thought that what they were going to say would sound trivial but wanted to tell their story so that I would have a complete picture. These witnesses then went on to describe incidents such as how Savile had licked their hand or arm when greeting them or had kissed them on the lips when they had expected to give him a peck on the cheek. Minor though those incidents may seem in comparison to some others, they would nonetheless have been very unpleasant and I am grateful that those witnesses came to tell the Savile investigation about their experiences.
- 5.8 Most of the individuals who gave evidence of their sexual encounters with Savile did not wish their names to be published in my Report. Such requests were clearly reasonable and they were given a coded identity beginning with the letter 'C.' Other victim witnesses said, at the time of giving their evidence, that they were willing to have their names included in the Report. However, I decided that it would be preferable if I were to give them a coded identity too, so that they can make their own minds up, when they have seen the Report, whether or not they wish to identify themselves. I have given those witnesses an identity beginning with the letter 'B'. The only victims of Savile

who are named in this Report are those who have already given their account to the media under their own names and whose accounts have received wide or regular publicity.

- 5.9 I will also refer in this chapter to some witnesses who are not victims of any inappropriate sexual activity but who have requested anonymity. I have given those witnesses a coded identity beginning with the letter 'A'.

### ***The Evidence from Complainants***

#### *The London Team*

- 5.10 I begin with accounts of the experiences of two women who, when teenage girls, regularly had sexual intercourse with Savile. Both appeared on the ITV programme *Exposure*, where they were given the pseudonyms Angie and Val. They gave evidence to the Savile investigation in 2013. In addition, each woman submitted additional written evidence on 4 and 5 February 2016 just before a final draft version of the Report was made available to the BBC. Parts of this additional evidence provided by one of the women, Angie, differed from the evidence provided in 2013. At such a late stage, it was not possible for me to resolve these differences and I therefore decided that I should record all of the evidence provided by Angie, both in 2013 and 2016, in the Report.

- 5.11 In 2013, the women told me that they were part of what Savile described as his 'London Team'. I accepted their accounts as truthful and as accurate as could be expected given the lapse of time.

- 5.12 Angie (C27 before the Savile investigation) told me that she first met Savile in 1968 when she was 15. Savile would have been 42. A family member had met Savile through his work and had Savile's telephone number. At the family member's suggestion,

Angie asked Savile to arrange for her to meet the members of a pop group. Savile invited her to meet him at the Radio Luxembourg studios. Before she left, Savile invited her to the Lime Grove Studios to see *Top of the Pops*. She did not have a ticket; she just told the commissionaire that Savile was expecting her and in she went. She met another slightly older girl who was also Savile's guest and they congregated in his dressing room. All sorts of people were calling in while they were there. It was great fun. Nothing untoward happened at all and she was thrilled when, at the end of the evening, Savile told her she could come again the next time he was presenting *Top of the Pops*.

5.13 From then onwards, Angie thinks that she went to *Top of the Pops* almost every time Savile was the presenter. A few weeks after she had first met him, before she was 16, he gave her instructions to meet him at the Adrian Hotel, Hunter Street, near Brunswick Square. She went alone. She was taken to a small room, very sparsely furnished. Savile told her to sit on the bed. He came over to her, pushed her backwards and got on top of her. He did not kiss her or undress her. He did not undress himself. Angie tried to push him off but could not as he was too strong. Savile simply pulled out his penis, pushed her knickers to one side and raped her. He did not use a condom. The act of sex was very quick and wholly unemotional. Angie was a virgin and it was painful. Afterwards, Savile remarked that she was not a virgin any more. Then he told her to go and said that he would see her the following week at the studios. When she saw him the next time, he behaved as if nothing had happened.

5.14 Angie told me that her connection with Savile and the group of girls she met at the studios became the focal point of her social life. She fell into a routine of going to *Top of the Pops*. She would not usually have a ticket; the commissionaire or

receptionist would wave her through and she would make her own way to Savile's dressing room. There the group would assemble. This continued when *Top of the Pops* moved to Television Centre. Sometimes, Savile would tell her to come to the studios in the early afternoon in time for the rehearsal; then she would miss afternoon school. Sometimes she would arrive in time for the recording of the show. She did whatever Savile told her. She and other members of the group would take part in the show. Savile would arrange for them to be on the podium with him while he was on camera and they would appear on television. The only disadvantage of the arrangement for her was that, every time, Savile would select a girl who was to go back with him for sex. Sometimes it was she. In the early days, Savile would take her to the Adrian Hotel or his camper-van and later he would take her to his flat in Park Crescent. She regarded being selected as an honour but she did not really like what she had to do. However, she continued to go because she enjoyed being involved in the pop music and celebrity scene. The other girls became her friends. I have seen a number of photographs of Angie and other girls with Savile. These appear to show that they were happy to be with him.

- 5.15 There were, at any time, about six to eight girls in the group. Occasionally there would be a new recruit; sometimes a girl would drop out. Savile called the girls his 'Team' or his 'London Team'. Although this seems bizarre, I am satisfied that Savile did call this group his Team. When Savile published his autobiography *As It Happens* in 1974, he gave Angie a signed copy. The inscription on the front page, clearly written in his hand, said:

“*[Angie's name]* of the Team

No escape

Belongs to Jimmy Savile her keeper”

- 5.16 Sometimes, in the break between the rehearsal and the recording or during the period when he was not required for the rehearsal, Savile would have sex with Angie on the couch in his dressing room. There were never any other people present when that occurred. In her experience, Savile did not like group sex; they were always alone. When asked about descriptions in his book of there being several girls on a bed with him, Angie agreed that she thought that would be only for “*slap and tickle*”. Savile would touch Angie sexually in the presence of other people. He would sometimes push her up against the wall of the dressing room and put his hands up her skirt, even when there were other people in the room.
- 5.17 In addition to inviting her to *Top of the Pops*, Savile would tell Angie to come to watch him recording other programmes. She and other members of the group went to Broadcasting House to watch him record radio programmes and she also watched the recording of *Speakeasy* at the Paris Theatre on Lower Regent Street. She did not suggest that anything of a sexual nature ever happened to her on those premises. The accuracy of her recollections of the times at which these shows were recorded, the premises she visited and the names she remembered of the production teams involved satisfies me of the reliability of this evidence.
- 5.18 Each year during this period, Savile would take part in a charity event in Brighton. He would tell some of the girls to come down to Brighton. They took part in the walk and had sex with him at a hotel whenever he wanted. I have seen photographs of him surrounded by girls. He made no arrangements for their welfare while they were there; they had to fix up accommodation for themselves.

- 5.19 When asked in 2013 to describe the nature of her relationship with Savile, Angie said that she never regarded herself as his girlfriend and felt that she did not have a relationship with him. Savile never took her out or gave her a present, beyond a cup of tea and a doughnut at a transport café near King's Cross. She thinks he did not like paying for anything. He never needed to pay for hotels or restaurant meals. His attitude was that he was doing the restaurant a favour because he was famous and attracted business. He made no emotional demands on her and he himself seemed devoid of emotion. He talked about himself and what he was doing.
- 5.20 Looking back on this period of her life, Angie told me that she felt that she must have found Savile very charismatic. She told me that he was very controlling. She felt trapped into continuing to see him. She cited the inscription in his book as an example of this. She felt there was indeed "no escape". Sometimes she would tell him that she was leaving him but he would just smirk and say "*No escape*". Sometimes, when other people were there, he would mouth those words at her. She did not tell her other friends and family about her association with him. She was afraid of him. She believed that he had contacts in the underworld and feared what might happen if she crossed him.
- 5.21 The association ended when Angie was in her mid-twenties. A while earlier, Savile had introduced her to a man with whom she started a relationship; this became important to her. Savile was aware of this and appeared content that it should happen. Then, one day, Savile told Angie that the man had mental problems and was "*no good for her*". She believes that he told the man that Angie was two-timing him, which was not true. The result was that the relationship ended. Later, she came to believe that Savile had broken up the relationship on purpose.

Angie says that she was so angry about that that it gave her the strength to break away from Savile. She had been in his clutches for almost 10 years. By 1977/1978, the London Team had almost broken up. Most of the girls had drifted away.

5.22 In her written evidence in February 2016, Angie told me that she had been raped multiple times by Savile. She told me that if you were picked by Savile, you had to have sex with him and that every time she was chosen by him, there was a physical fight and his brute strength always won. She told me that she tried hard every time for sex not to happen but he would put his whole body weight on her and pin her against something like a wall. She said that she was not willing, but was trapped and controlled by Savile and she had no choice. She said that she was scared, despite Savile being very charismatic.

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5.23 Val (C28 before the Savile investigation) is the pseudonym of the other member of the London Team who gave evidence to us. Her story has many similarities to that of Angie. She first met Savile in 1969 when she was 15. She was introduced by Angie, who took her to the Paris Theatre to watch a recording of *Speakeasy* and also took her to Savile's dressing room before and after the show. When she met Savile, he asked her how old she was and chatted to her. After watching the recording of a number of *Speakeasy* programmes, she began to go to *Top of the Pops* as a member of the participating audience and also to go to Savile's dressing room with other girls. Savile first touched her sexually in his dressing room at the Paris Theatre. He pushed her into an alcove, pinned her forcefully (she says he was very strong) against the wall and put his hand up her skirt and rubbed her genitals. She knew that what had happened was wrong but she did not find it offensive and she did not tell anyone about it.



- 5.24 This kind of thing happened a few times but it was not until she had turned 16 that he first took her to his camper-van for intercourse. When they got inside he told her to “*come and have a cuddle*”. She went and sat next to him and he pushed her back onto the bed, got on top of her, pinned her down (again with considerable force) so she could not move and pulled down her tights and knickers. She struggled and said “*You’re not going to go all the way, are you*” and he said “*No, of course not*”. But he penetrated her completely. She was a virgin and this was painful. There was no kissing or foreplay; the whole thing was very quick. Then she left and made her way home. It appears to me that this was an act of rape.
- 5.25 She continued to go to various BBC studios. Mainly she went to *Top of the Pops* and *Speakeasy* but occasionally she went to Broadcasting House. There was rarely any difficulty in gaining entry; she would just say that Savile was expecting her and would be waved through. Occasionally, she would have a ticket for *Top of the Pops*. She brought one to show me. She recalls one occasion when she had difficulty getting in to Television Centre. Security had been tightened and, having no tickets, she and some other girls were refused entry. However, they climbed over a fence and got in. There were usually other girls there, members of the Team. She and the other girls were picked out (on Savile’s instructions) to go on the podium with him while he was introducing the acts. She found this exciting. She also met or saw a lot of other celebrities. She recalls that Savile often picked her out at the end of the evening and took her home, usually to his camper-van but sometimes to his flat. They would have intercourse. She did not mind this at all; indeed she felt flattered when he chose her. Savile never took her out, never gave her any food or drink save that he gave her a cup of tea once at a café near King’s Cross and once in the BBC canteen. He never bought her a present, although

occasionally he would give her something that he had been given but did not want. For example, while showing me the photographs of one of the visits to Brighton, she noticed that she was holding a pineapple and she remembered that Savile had given it to her. It had been given to him during the charity walk and he did not want it. He never gave her money for a taxi or for the train home after she had been with him at the camper-van.

5.26 On one occasion she went out with him on *Savile's Travels*. She was with a friend. An individual described by Val as 'a radio producer' was there. At one stage when the four of them were in the camper-van, Savile selected Val by saying "Eaney, Meany, Miny, Mo" and then told her to go into the back of the camper-van, where the bed was. She went with Savile and they had intercourse. She was 16 at the time.

5.27 When Val was 18, she moved away from London. For a time, she continued to travel to London to see Savile but gradually this became less frequent. However, she remained fond of him, kept in touch and saw him occasionally. When she was in her late twenties, she went up to London to see *Jim'll Fix It*. Savile invited her to his flat beforehand and she went. He tried to persuade her to have intercourse but she refused. By then, she was older and more assertive.

5.28 It appears that several girls in the Team stayed in touch with each other after their regular contact with Savile had ceased. On one occasion, when most of them were in their late twenties, there was a "*get-together*" at Savile's flat. Savile was there as well, of course, but Val's recollection is that he spent much of the time on the telephone. She still felt some fondness for him and she told me that it was not until much later that the gravity of what had gone on really came home to her.

5.29 Val is still in touch with a few past members of the London Team. One is in poor health and I was told that it would not be appropriate to contact her. I asked Val whether it would be possible for her or Angie to contact the other women to see if they were prepared to assist us. Unfortunately, we have not heard from any. I have, however, heard evidence about another girl who, I infer, was probably a member of the Team, at least for a short time. I will not name this girl but I relate what I heard about her in the next paragraph. Although I have not interviewed her, the evidence about her is that she was a victim of Savile.

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5.30 A10, who worked as a studio manager on *Savile's Travels* for two to three years in the 1970s, told me that Savile usually had one or two young girls in the studio with him during recordings. They appeared to be aged between 12 and 14/15. They were "*part of his entourage*". A10 noticed that sometimes the same girls would appear more than once. She saw some of the same girls attending *Speakeasy*, on which she also worked. From the snatches of conversation that she overheard, the girls seemed to have a sexual relationship with Savile. A10 got to know one of the girls because, after the show, they would take the same tube train home. This girl, she thinks, was about 14 or 15; certainly she was still at school. Although the girl did not spell this out, A10 got the impression that the girl had met Savile on *Top of the Pops* or possibly some other programme and had had some form of sexual relationship with him. He had invited her to come to *Savile's Travels*. A10 got the impression that he would take her to his camper-van, which she thought was parked in Regent's Park. After a while, Savile had dropped the girl and she was very unhappy. A10 formed the view that the girl was infatuated with Savile, who was, of course, a big

celebrity. Even after he had dropped her, she continued to go to recordings of *Savile's Travels*. This evidence, coming from a source completely independent of Angie and Val, is consistent with their accounts.

### *The Chronological Account*

- 5.31 The earliest incident of sexual abuse of which I learned came from C32. She gave me an account of being raped at the age of 13 by two men, one of whom she believes was Savile. This incident took place in 1959 at BBC Lime Grove Studios. At the time, C32 was attending a school in Lime Grove. She was passing Shepherd's Bush underground station, on her way back to school after lunch, when a man, coming out of the station, asked her the way to Lime Grove Studios. As she was going that way herself, they walked together and chatted.
- 5.32 The man appeared to be in his late twenties and had brownish hair just above the collar. He told her that he worked for Radio Luxembourg and that he was meeting a friend who worked at Lime Grove Studios. They talked about pop stars and such things and, when they arrived at the studios, he asked if she would like to see round the studios after school. She said she would.
- 5.33 When she came out of school, he was standing on the pavement outside the studios and they went inside together. She said that there was no security at the entrance. They went up in a lift and walked along what she described as a maze of corridors. It appeared that the man knew where he was going. She now thinks that he was familiar with the studios and had only pretended that he did not know the way to the studios in order to get into conversation with her.
- 5.34 He took her into an office and did not close the door. He told her to sit down and they chatted; he was friendly and told her to

call him "*Jimbo*". Then he started touching her hair, lifting it from her neck and telling her what a pretty girl she was. Then he led her into another room, off the first. This was a long room, lined with shelves. There was a table at the far end. He closed the door. He took her to the table at the far end and started touching her all over and lifting her hair and kissing her neck. Then he laid her on the table, lifted her skirt up (that was the skirt of her school uniform), put his hands inside her knickers and started "*twiddling his fingers about*". She was very frightened as, unsurprisingly at her age, she had absolutely no sexual experience.

5.35 The man then undid his trousers and let them fall to the floor. His penis was erect. He then penetrated C32. While he was still inside her, the door opened and a second man came in. He said "*what are you two up to then?*" The first man just carried on while the second man watched. Then the first man withdrew from her and started masturbating. He ejaculated onto C32's blouse and skirt. Then the second man undid his trousers and penetrated her, with the first man watching. He ejaculated inside her; she says that she could feel it. All this, she said, was very painful. She said that when he withdrew he also masturbated but did not ejaculate again. At no stage were any of her clothes removed. Her knickers had just been pushed aside. She described the second man as having "*fairish, curly*" hair. He was of a similar age, in his late twenties, she thought. She had the impression that the two men were friends.

5.36 When the second man had finished, she got off the table. She was "*a bit of a mess*" and she tried to wipe herself down, using a handkerchief, she thinks. Then the first man gave her a £5 note and the other man gave her two £1 notes. The first man told her that she must not tell anyone and he took her back

along the corridors down in the lift and outside. Then she walked home.

- 5.37 When she got home, her mother was there. She went upstairs and changed out of the uniform. That was her normal practice. She washed the skirt and her knickers in the bathroom and put the skirt through the mangle in the kitchen. She said nothing to her mother and her mother did not ask any questions either about her being late home (at least half an hour) or about the need to wash her skirt. After that, it was just a normal evening at home. She felt very sore but she did her homework in the usual way. She never had to account for the fact that she had £7 in her possession.
- 5.38 She gave two reasons why she did not say anything to her mother. First, she felt very ashamed and embarrassed about what had happened. But also, she thought that her mother would have been “*very, very cross*” with her for going into the studios with a man.
- 5.39 She came to believe that the first man was Savile. She said that, a while after these events, she was listening to Radio Luxembourg and she heard the voice of the first man. And, she discovered, the voice belonged to Savile. She said that there was “*no danger*” but that it was he. And then some time after that, she saw Savile on television and recognised him immediately. She cannot remember how long after or what the television programme was. She said that she had never seen the second man again.
- 5.40 She did not tell anyone of these events until after the media exposure of Savile’s abuse in 2012. Then she told her husband and she made a statement to the police. The police were interested in the second man but she has not been able to identify him.

- 5.41 This is a very shocking story. I accept that C32 is a truthful witness. My only question about her evidence was whether the first man to rape her was in fact Savile. C32 is clear that it was. Evidentially, this is not the clearest case of identification. Although I do accept what C32 says, for completeness, I will briefly address the evidential issues.
- 5.42 First, recognition by a voice which has been heard on only two occasions (one of which was very stressful) does not seem to me to be a particularly reliable mode of identification. I appreciate that Savile had a Northern accent which would have sounded unusual to C32 but she did not have much opportunity to become familiar with the man's voice so as to recognise it again.
- 5.43 Second, it seems unlikely (although not impossible) that a visual identification could have taken place until about 1964 when Savile began to appear on national television on a regular basis on *Top of the Pops*. Until then, his only regular appearances had been on Tyne Tees Television on programmes which I do not think were shown on national networks. However, he made two guest appearances on *Juke Box Jury*. One was in 1959; but the date of the other appearance is unclear, it may not have been until late 1963. The first was made at Lime Grove Studios and the programme appears to have been transmitted on Saturday 17 October 1959. From correspondence I have seen between Savile and the BBC, I think it likely that this would have been the first occasion on which Savile worked at Lime Grove Studios. From what C32 says, it appears that the first man was familiar with the layout of the studio building. If that man was Savile, the rapes probably took place after 17 October 1959. That is quite possible but it does mean that C32 cannot have recognised Savile by seeing that programme. It remains possible that she

saw and recognised him from his second appearance on *Juke Box Jury*, although this was probably not until 1963.

- 5.44 Third, it appears likely (although not certain) that, by 1959, Savile had already had his hair dyed blonde. Evidence received by the Savile investigation suggests that Savile might have begun to dye his hair blonde before 1957 and never allowed it to return to its natural dark colour. We have searched for photographs of Savile, of which many are available on the internet. We have found an early photograph which shows him with dark hair (although not collar length) but unfortunately there is no indication of the date it was taken.
- 5.45 Finally, the giving of money after a sexual encounter would be quite untypical of Savile. No other victim whose evidence I have accepted describes him giving money. The evidence suggests that he was very 'tight'. £5 in 1959 is the equivalent of about £100 today.
- 5.46 Therefore, there are several pointers which suggest that C32 might be mistaken when she identified the first man as Savile. However, none of these pointers is of itself conclusive. Apart from the giving of money, the conduct which C32 has described is consistent with what is now known of Savile. Could there have been another man standing on the tube station who had access to Lime Grove Studios who was prepared to pick up a 13-year old school girl and rape her? It seems improbable, although it is clear that there was another man who was at least prepared to join in the rape. In the end, I have concluded that the way in which the first man approached C32 is sufficiently typical of how Savile might have acted that I ought, on balance, to accept the identification as valid.

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- 5.47 C39 lived in Liverpool and was a regular attender at the Cavern Club. She and some friends got to know *the Hollies* who regularly played there. Early in 1964, shortly after *Top of the Pops* had started, tickets were available at the Cavern Club for young people to be part of the audience for that show. C39 was 16 at this time. She went to Manchester, to the Dickenson Road studios, on two occasions. Each time, she went with friends from Liverpool; they travelled by train to Manchester. On the first occasion, she had a thoroughly enjoyable time. Savile was the disc jockey presenter but she did not meet him.
- 5.48 On the second occasion, she was with three friends and was intending to stay the night at the home of one of them when they returned to Liverpool. *The Hollies* were to appear. Everything went well at the studios until the last act when C39 became separated from her friends. As everyone was leaving the building, she stayed behind and searched for them. She went back into the recording studio, where only the BBC staff and Savile remained. Savile asked her if she was lost and she explained that she could not find her friends. He went to look in the dressing rooms but reported that they were not there. She told him that they were all friendly with *the Hollies* and he said that he knew where *the Hollies* would be going for a drink and suggested that her friends might have gone there too. He offered to take her there in his car. He took her to a club called The Twisted Wheel. At the door, she was refused entry on the ground of her young age and she went back to sit in Savile's car while he went inside to look. He was quite a long time; she thinks between 30 and 45 minutes. When he came out he said that her friends were not there and he had been signing autographs. He said he would take her to another club to see if they could be found. In the end he took her to four clubs and on each occasion she stayed in the car and he went in alone.

Her impression of him at this time was that he was a concerned and helpful adult, doing his best to help her.

5.49 By the time he came out of the last club, it was getting quite late. Savile said that he would take her to the station. When they got there, he went in alone and when he came out he said that the last train had gone. C39 was worried about how she would get home. Savile said something like *“Well, I can’t leave you roaming the streets of Manchester at this time of night. I’d better take you to my home. Would you be OK about that?”*. C39 told me that she thought that Savile would have a wife and children and it would be all right. She certainly did not want to be left alone in Manchester at that time of night. So she agreed. Savile was very friendly and sympathetic. He remarked that she had been sitting in the car a long time and must be cold. He would make her a *“nice hot drink”* when they got back.

5.50 Savile drove her to a large Victorian property in Salford. When they got inside, she was in a wide hallway and was shown through a door which she later realised was part of his flat. The room had a gas fire and was full of boxes and other clutter. There were a few *“rough old chairs”*. Savile left her saying he would make a cup of tea. When he returned he brought a mug of tea and some blankets and a pillow. He helped her to make a bed up on the floor. He said he would take her to the station in the morning. He said good night and left her. She drank her tea then, without undressing, she lay down and eventually went to sleep.

5.51 The next thing she knew was that there was something heavy on her. The room was dark although there was a light coming from another room. She realised it was Savile and he was pulling at her pants. She struggled to fight him off but he was lying on top of her and she could do nothing. The only thing he

said was “*You will like this*”. He penetrated her, which was painful, and then told her to close her legs. She had no previous sexual experience. She told me that he withdrew before ejaculating. When he had finished, he got up and left without another word. She was shaking and crying and needed a lavatory. She found that she could not get out into the main hallway as the door was locked. However, there was another door from the room leading into a passageway and there she found a lavatory, in a very bad state. She went back to her makeshift bed and lay down again. She could not sleep and was terrified that she was going to be kept prisoner.

5.52 Quite early the next morning, probably about 7.30am, Savile returned to the room and said he would make her a cup of tea and take her to the train. That is what he did. He said nothing about what had happened during the night; indeed he barely spoke. He just took her to the station, let her out of the car and drove away.

5.53 Afterwards, C39 felt that she had been stupid to go to Savile’s house. She also felt ashamed of what had happened but relieved to have got out of the place, after being afraid that she was locked in. She went home, washed and changed and then went to find the friend with whom she should have spent the night. She told her friend what had happened to her. She discovered that the group of friends had in fact been in The Twisted Wheel with *the Hollies*. They had seen Savile in there but he had not spoken to them. C39 concluded that Savile had lied to her. Her friend said that there was nothing to be done about the situation and that, if C39 were to tell anyone, they would not get any more tickets for *Top of the Pops*. C39 did not tell anyone else what had happened. She never went back to *Top of the Pops* and even stopped going to the Cavern Club. When the Savile scandal broke in 2012, she told her husband

what had happened and he encouraged her to tell her story. She spoke to NAPAC and then to the police on Operation Yewtree.

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5.54 C38 lived in Newcastle upon Tyne. He was very keen on pop music and regularly watched *Top of the Pops* on television. During the winter of 1964/1965, when he was 15, C38 had the opportunity to go to Manchester with his elder brother and a friend to attend the making of a programme. They arrived in the late afternoon. He recalls that the studio, which was in an old dilapidated building with an arch, looked a bit like a church. The three went in. C38 does not know whether they had any tickets. His brother and the friend spoke to a doorman and the upshot was that C38 was told that he was too young to go into the studio. Not wishing to return to the car, C38 decided to wait in the foyer where it was warm. The others went into the studio to take part in the programme. C38 could hear the music which was very loud.

5.55 At some stage, C38 went into the men's lavatories. A few moments later, the door opened and two men came in. One of them, C38 recognised as Savile. These two went to the urinal a little way from C38. While C38 was urinating, the two men shuffled up so that Savile was alongside him. Suddenly, without speaking to him, Savile put his hand on C38's penis and began to masturbate him. Then Savile put his other hand down the back of C38's jeans, inside his pants and put his finger up C38's anus. C38 was "*in total shock*" and "*froze*". Then, due to the pain, he shouted "*Get off!*" and ran out of the door, holding up his jeans. He ran out of the building and down a road. There he crouched behind a parked car from where he could watch the entrance to the studio building. He feared that he might be followed. However, no one came out after him. He

was too afraid to return to the foyer and stayed in the street until he saw his brother and his friend come out and they began the return journey to Newcastle. He did not tell his brother what had occurred.

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5.56 In the late 1960s, C2 was working as a telephonist at BBC Manchester and, one day, saw Savile in the canteen. He was alone and C2 asked him for his autograph. He wrote something on a piece of paper and she thanked him. He said “*Give me a kiss*” and pointed to his cheek. She bent down to give him a peck on the cheek when he suddenly turned his face and kissed her full on the lips. She thought it was horrible and told her colleagues and, she believes, her supervisor what he had done.

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5.57 C41 worked as a record promoter for about 18 months between late 1968 and early 1970. She frequently visited Egton House to promote new releases with BBC Radio 1 producers. She had an encounter with Savile in either late 1968 or early 1969, when she would have been 17. She was walking down the stairs from the third floor (where the BBC Radio 1 presenters had their offices) and was intending to leave the building. As she approached the landing half-way between the third and second floors, she saw Savile coming up the next flight towards her. He looked at her and said something like “*What’s a pretty girl like you doing in a place like this?*” Then, without more ado, he pushed her against the wall with his body. She was pinned there by the weight of his body. Then he felt her right breast over the top of her blouse and put his right hand up her skirt. While doing this he was talking, although she cannot remember what he said. She could feel his hand moving around and she

had the impression he was trying to get it inside her knickers. She thinks that he did not manage to do so because she was wearing tights. She wriggled and squirmed in an attempt to get away from him but could not because he was leaning against her. She does not know how long this lasted but it could not have been long. Two men came through the door on the third floor onto the staircase and Savile immediately stopped and continued his journey up the stairs. C41 told the two men, whom she recognised as record promoters. She did not tell anyone else what had happened.

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5.58 C12 met Savile in 1969 when she was 14 or 15. She had become a fairly regular attender at *Top of the Pops*. She went with friends; she does not think that she ever had a ticket but was nonetheless let in. Often, Savile was the presenter. Savile began to recognise her and talk to her. On one occasion, he told her to wait for him at the studio door. She did so and a security man took her to Savile's dressing room where she waited until Savile came in. Then, with scarcely a word, he pushed her down onto the couch and lay on top of her, feeling her breasts and putting his hand up her skirt. He told her not to tell her friends because, if she did, "*they might want [him] to do this to them*". He did not remove any clothing, either his or hers. He put his hand inside her knickers. He told her to touch his penis; she rubbed it and it was hard. He told her to put her hand down inside the back of his trousers. She thinks he was not wearing underpants. She did not object to any of this although he was doing things which had never happened to her before. She thought he must think she was special as he had picked her out of a crowd. She thought he must really like her because he was doing these things to her. Very little was said; he did not even ask her name or her age. She cannot now

remember how things came to an end. They did not have sexual intercourse. She remembers only walking out of the studios to meet her friends who were annoyed because they had had to wait for her and it was raining. She did not tell them what had happened although she felt important.

5.59 In some respects, C12's account does not fit with the evidence of Angie and Val (see paragraphs 5.10 to 5.29 above). Angie and Val said that there were always some girls hanging around Savile in the dressing room before and after *Top of the Pops*. According to C12, there were no other girls there on the occasion she was assaulted. However, I found all three witnesses to be impressive. I thought that what they were saying was as accurate as one could expect, given that so long has passed since these events. There might just have been occasions when members of the Team were not present in the dressing room.

5.60 For the sake of completeness, I shall describe another meeting C12 had with Savile, even though it is not directly connected with the BBC. C12 met Savile a few months later, probably in the summer holiday of 1969, by which time she would have been 15. A convoy of London taxis carrying underprivileged children drove from London to Southend for a day out. Members of her family drove taxis; she was helping to look after the children. Savile drove his camper-van in the convoy. The party assembled at a funfair. She went (willingly) with Savile to his camper-van. The curtains round the van were closed and there was a large bed. When they got inside, Savile quickly got her onto the bed and took some of her clothes off. He pulled his trousers down and he was exposed. He wanted to penetrate her and there was then some argument between them. She told him that she was a virgin and it would hurt. He said it would not hurt and he would not "*go all the way*". In any

event, she said that he did penetrate her but not completely; she thought with only the tip of his penis. She kept telling him that she did not like it and eventually he gave up. He said he was not *“going to do this anymore”* and said *“Let’s go”*. He appeared to be angry with her and told her to get *“on her way”*. They left the van together and he did not speak to her for the rest of the day although she said that she tried to catch his attention a couple of times. She wanted to see if he still liked her even though she did not want him *“to go all the way”*. She does not think she told anyone about this at the time, although she thinks that she might have told her brother some time later.

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5.61 In 1969, C13, aged 22, was working as a studio manager for BBC Radio at Broadcasting House and Egton House. One day, she was assigned to work with Savile who was to record a charity appeal. He came into the studio with several middle-aged men. As soon as he saw C13, who was in the control room behind a glass screen, Savile seemed to become excited and invited her to a party that afternoon *“at my place”*. She declined, explaining that she was working. She then asked him to do a voice test. This was a procedure with which he was very familiar, having worked in broadcasting for many years. Nonetheless, he refused to cooperate, by deliberately sitting too far back in his chair. C13 had to come through into the studio to move the microphone nearer to him. To do this, she had to lean over the table in front of him. As she did so, he grabbed her breasts with both hands, saying that she was lovely. She moved away as quickly as she could and returned to the control room. When the recording was done, one of Savile’s men came into the control room to repeat the invitation to the party. Again C13 declined but this time added that she was not interested. She could tell that Savile was displeased by her



refusal as he made a remark to the effect that he would “*leave the bloody woman where she wants*”. C13 then went back to her office rather than going through to the studio to thank Savile, as she would normally have done. In the office, she told her immediate managers (who were both men and women) what had happened but she cannot now recall which of her several managers were on duty that day. However, she does recall that the reaction of one of her managers (she cannot remember whom) was to show no surprise at all and to suggest that it would have been more surprising if Savile had not tried to touch her. Indeed, she said that such conduct was not at all uncommon among the disc jockeys, and not only Savile.

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5.62 C16 went to *Top of the Pops* in September 1969 with a group of school friends. They all had tickets. They were all about 15 or 16 (C16 was 15 years old). C16 wore hot pants which were de rigueur at the time. Her parents were quite strict and made her wear a full-length sleeveless coat over the top but she undid the front as soon as she left home.

5.63 Savile was the presenter that night. At some stage, a man with a clipboard, who was plainly part of the BBC team, told C16 and one of her friends to go onto a podium with Savile. They were thrilled. They stood one on either side of him and he put an arm round C16’s friend. Savile told the other boys and girls on the podium to move in closer. The others pushed forwards and C16 found herself very close to Savile. Then suddenly she felt his hand behind her waist, underneath her long coat, touching her skin at the waist. The next thing was that he was unzipping the back of her hot pants and putting his hand down inside her knickers and underneath her bottom. She was very shocked. She looked at him and he just smiled and said “*Come on guys and girls closer to me, closer to me*”. C16 panicked

and jumped forwards off the podium, from a height of about three feet. She ran to the man with the clipboard and told him what had happened. She was crying. Another man came over to see what was going on and the first man said that C16 must have been mistaken and that she was probably too young to be on the show. She protested that she was not mistaken. She showed them that her zip was undone. One of the men summoned a security officer and told him to escort her off the premises. She was taken out and left on the street. She was alone as all her friends were still inside.

5.64 She went home. She did not tell her mother what had happened. Her parents had been uncertain about allowing her to go to *Top of the Pops* in the first place and C16 feared that, if they found out what had happened, they would forbid her to associate with the friends she had been with. Her friends asked what had happened to her and she said she had had a stomach upset.

5.65 Although this was not a penetrative assault, I regard it as very serious. C16 was a young and innocent girl. She had had no sexual experience at all. It was obvious from her account of this incident that it had a profoundly traumatic effect on her. The trauma was not only the sexual assault but was compounded by the attitude of the BBC floor staff. I have been unable to identify who the staff were who decided to ignore C16's complaint (and the fact that she was crying) and to eject her from the building. I have been told that an incident such as this should have been recorded in the studio log and should have been fully investigated. I have been unable to find anyone who knew anything about it. Of course, that might mean that it did not happen. But I am quite satisfied that it did. It appears to me that the BBC floor staff at that time probably regarded

this kind of conduct as harmless good fun and regarded a girl who complained about it as a nuisance.

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5.66 In June 1970, C42, who was 15 years old, was offered the opportunity to go to *Top of the Pops* in London. She lived in Manchester. Her father worked as a photographer and was friendly with Harry Goodwin, the *Top of the Pops* stills photographer. Mr Goodwin told C42's father that she and a friend could go on the show. He would meet them outside the studio and take them in. The two girls travelled to London. Mr Goodwin was there to take them into the studios. He left them in a cafeteria area where they were joined by other members of the audience. All were ushered into the studio and the recording took place. Savile was that night's disc jockey presenter. He was wearing an orange crushed velvet toga. Neither girl met Savile during the show. But, at the end, Mr Goodwin appeared and asked them if they would like to meet Savile. They were delighted. They were introduced and Mr Goodwin took some photographs of the two girls with Savile. Then Mr Goodwin asked C42 if she would like some photographs of Savile which he would sign. She said she would and Savile told her to come with him to his dressing room to get them. Leaving her friend with Mr Goodwin, she went with Savile.

5.67 As soon as they arrived in the dressing room, Savile came close to her, touched her hair, said he liked it and asked her if it was real red hair. Then he put his hand down the front of her blouse and pulled her close to him. He did not kiss her but she could smell stale cigar on his breath. He put his hand under her skirt, which was quite short and got it inside her knickers. She was not wearing tights as it was a warm June day. At one stage he said "*You'll enjoy this*". He rubbed himself against

her. He also put his fingers inside her vagina. She had no previous sexual experience. She found what he did to be quite horrible. For a time she was unable to move but after a while she pulled herself away from him and ran out of the room. The door had not been locked. Savile did not follow her. After asking for help, she found her friend and Mr Goodwin in the bar. Mr Goodwin suggested that they should go out for a meal but C42 said that she wanted to go and that she was not very happy. Mr Goodwin did not ask what the problem was and did not appear to be concerned. The two girls left and made their way to Euston to catch their train. C42 did not tell anyone what had happened until 2012 when the Savile scandal broke. She then told her husband. She had decided not to make any official report but her husband suggested that she should do so and she decided to tell her story to the Savile investigation.

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5.68 C5 was employed by the BBC in Leeds and was about to be moved to BBC Teesside on promotion. In 1970, when she was 19, she was sent to London on a course. Two of her colleagues were also on the course. One evening, C5 and one of the two colleagues went to the Paris Theatre to watch a recording of *Speakeasy* presented by Savile. Afterwards, C5 was introduced to Savile. The three of them went out for a drink. C5 felt overwhelmed; Savile was a very big star. He appeared to take a great interest in her career at the BBC. He was giving her advice about her future. He invited her to see *Top of the Pops*. She thought he was going to help her career and she was thrilled. He mentioned a number of people who might be in a position to help her. He said he had their telephone numbers back at his place.

5.69 On leaving the public house, C5 and Savile got into a taxi. The taxi took them to a car park near King's Cross station where

Savile had parked his camper-van. They went inside. As soon as Savile had closed the door, he lunged at C5, pushing her back onto a bench. He lay on top of her. He pulled out his penis which was erect. He put his hand up her skirt and started ripping her knickers down. She was struggling but he seemed to find this amusing and he suggested to her that it would be good if he interviewed her for *Savile's Travels*, while he was inside her. She continued to struggle; he was quite determined and, in the fight, her blouse was torn. She managed to get from under him, stand up and get out. She was in a very dishevelled state. She returned to her hotel.

5.70 The following day, she told the other of her two colleagues (who has now died) what had happened. He was sympathetic but advised her not to make any formal report. He thought that if she did so she "*would come out the loser*". It would be embarrassing for her and her parents might have to know. She did not want that. In the end, she agreed with his advice. She feared that she might not be believed; she feared that a complaint might affect her career. She felt that she had been foolish to go with Savile on her own at night and that it was her fault for letting herself get into that situation. Of course, she was not in any way to blame.

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5.71 In about 1970, B2 was working for BBC Radio and was assigned to work on *Speakeasy*. She said that Savile always behaved quite properly towards her except on one occasion. They were in Manchester for the recording of a *Speakeasy* programme. In the evening, Savile offered to show her around. He took her to a night club and they stayed very late. As they were leaving, Savile said that it would probably be too late for her to get into her hotel and that she could sleep in the spare room at his flat. She accepted. Soon after she had got into

bed in the spare room, Savile appeared and got into bed with her. She objected but he refused to leave and eventually she got out of bed and slept on a couch.

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5.72 For some years, C26 was employed as a receptionist at Lime Grove studios. One evening, on an occasion sometime in the early 1970s, Savile came into the building to make a programme. It was C26's job to greet him and to give him the key to his dressing room. They exchanged a few words. He was very friendly and C26, whose husband was at that time in hospital, asked Savile if he would play a record for her husband on *Savile's Travels*. He said that he would and would come back later.

5.73 It was Savile's practice, when preparing material for *Savile's Travels*, to record a brief conversation with the person making the request and, for this purpose, he kept a tape recorder in his camper-van. Savile returned later and told C26 to come with him to record the request. She went with him to his camper-van which was parked in the BBC car park. Savile told her to sit down (the bed was the only place she could sit) and they had a brief conversation about her husband, which Savile recorded.

5.74 When that was over, C26 thanked him. He asked her if he deserved a kiss. She thought he meant a peck on the cheek. Instead of proffering his cheek, he pushed her backwards so that she was lying on the bed. He came down on top of her and, as she described it, was "licking" or "slobbering" on her. Fortunately at that moment, there was a knock at the door. Savile leaped up and called out to ask who was there. It was the House Foreman who said that he had someone to see Savile. Savile said that he would be out in a minute. While this

was happening, C26 was able to get up; she was determined to leave. She said to Savile that she had not thought he was *"like that"* and that she thought he was married. He replied *"Why get married when you can get it for nothing?"* Then he asked her where she lived and what time she finished work. He said he wanted to take her home and spend the night with her. She refused. He then said that, if he could take her home, he would not do anything *"naughty"*. There was another knock at the door and this time Savile answered it. The House Foreman was there with a young teenage girl. Savile said goodbye to C26 and assured her that her request would be played in two weeks' time. And indeed it was. C26 heard no more from Savile and did not come across him again. At the time, she did not tell anyone what had happened. She had not been upset by it, more surprised that Savile should have behaved as he had.

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5.75 In 1970/71, B3 was working in Egton House. One day, when she was walking through the reception area on her way out of the building, Savile came into the building with Ted Beston, his Radio 1 producer. Savile moved into her path, stopped about two to three feet in front of her and made a sexual movement with his lower body. Mr Beston grinned. B3 stepped to one side to move round Savile but he moved so as to block her path and made a similar movement. She stepped around him and went out. She did not make any complaint. Mr Beston told us that he does not recall this incident but I accept that it happened as B3 describes. I also address this incident at paragraph 11.69.

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5.76 Also in the early 1970s, B4 was sitting in the BBC Club at The Langham, when Savile walked past her. Without breaking his stride, he put his hand under her armpit and said "*Tickle you under there*". Although this was not an overtly sexual action, B4 found it intrusive and disrespectful, coming from someone whom she had never met or spoken to before. She told her boss about what had happened. His response was "*that's how life is*".

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5.77 During the same period, B5 was working as a studio manager on BBC Radios 1 and 2 and came across Savile quite a few times. When she started working there, other staff warned her always to wear trousers when working with him and promised to make sure she was not left alone with him. On two or three occasions, Savile came up behind her while she was in the control room and stroked her bottom. This did not shock her and she did not report it.

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5.78 The next incident, involving C35, occurred in 1971. As the evidence I received about it is hearsay (from a friend of C35's, whom I shall call A3), I cannot be certain that it happened. Nonetheless, as A3 appeared to me to be a completely reliable witness, I can conclude that it may well have happened.

5.79 A3 and C35 were school friends. C35's parents worked at the BBC and one of them was able to obtain tickets for *Top of the Pops* or otherwise arrange for C35 and her friend to be admitted. The two girls went together about three times. A3 did not remember meeting Savile. After a while, A3 stopped going to *Top of the Pops* but C35 continued to go, usually inviting another school friend to accompany her. Not long after A3 had stopped going, C35 told her that, on a recent visit, she



had met Savile. At his invitation, she had gone to his camper-van. It seems that C35 had realised that some form of sexual activity was going to take place but Savile had said that he would not “*go all the way*”. However, once there, they had had intercourse. A3 thinks that this was the first time this had happened to C35. C35 had said that she thought that this was going to lead to a relationship with Savile but in fact it did not.

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- 5.80 C45 was abused by Savile on two occasions in the early 1970s. A relative worked as a security officer at Television Centre and knew Savile well. Over quite a long period of time, from the age of about 12, C45 was able to visit the BBC to see various shows including *Top of the Pops*. Sometimes she met stars in the Green Room. Often C45’s relative would leave her on her own while he was working. She would meet him afterwards, sometimes in the BBC Club. She would meet stars there as well.
- 5.81 In advance of C45’s interview with the Savile investigation, we were provided with a copy of a statement she had given to the police approximately two years earlier. A number of details in the account given by C45 to us differed from the account given in her police statement. However, in the circumstances, this was understandable; C45 was very unwell when she met us and was taking strong medication. Notwithstanding the differences, I accept the gist of her account.
- 5.82 When she was about 12, C45 started going to *Top of the Pops*. She told us of a relaxed environment where she was able freely to stay unaccompanied in the studio or go to dressing rooms for autographs. These were the dressing rooms both of disc jockeys and of pop stars. Savile apart (who I deal with below),

C45 told us that she was treated extremely kindly by the stars she met.

- 5.83 C45 used to see the same group of girls at *Top of the Pops*. She became friendly with some of them. C45 remembers being introduced to Savile by her relative during a rehearsal. He said words to the effect of *"Nice to meet you. If you ever want looking after, I will look after you"*. C45 felt that he was, in saying that, speaking to her relative and telling him that *"she is safe in my hands. No worries"*. C45 says that she found Savile attractive, although she cannot now understand why. Also, her relative was friendly with Savile and used to do him small favours, like letting him in at an unofficial entrance.
- 5.84 C45 next remembers being dropped off during a later visit to *Top of the Pops* by her relative at Savile's dressing room. It was at about the time when he had been invested with the OBE. (He was appointed OBE in 1971 but I think that the investiture was in 1972). Savile was in his dressing room because he was not required as there were band rehearsals going on. He chatted to her, offered her some fruit and asked her to come and sit on his lap. He said *"Come and sit on Uncle Jimmy's lap"*. To begin with she did not but, when he asked her the second or third time, she did. She was wearing hot pants with a bib top and was not wearing any tights. He put his arm around her waist and was saying *"Everything will be all right. No need to worry. Uncle Jimmy's here to look after you"*. He then tried to kiss her (which she found *"very horrible"*) and tried to put his hand down the waistband of her hot pants. He put his hands underneath her underwear and touched her vagina. She grabbed his wrist and pulled his hand out.
- 5.85 C45 explained that she was very angry with herself because she had let him do it. She had let him because she liked him. She wanted to believe that he liked her. She had no idea that

he did this to other girls. She thought he just did it to her and that she was special.

- 5.86 After she had pulled his hand out, she managed to get off his knee. This was not easy as his arm was round her “*cuddling* [her]”. She sat on a chair. She knew she had to wait until her relative arrived as that was the arrangement they had made. Luckily, he came quite soon. She did not tell her relative what had happened as she was too scared; she did not think he would believe her and did not want to “*betray the thoughts...and the respect* [her relative] *had for Jimmy Savile*”. She did, however, tell her cousin.
- 5.87 A second incident occurred a couple of weeks later as a consequence of a photograph taken of Savile and C4’s relative at the time Savile received his OBE. The Savile investigation saw the photograph, which had been dedicated by Savile to her relative. He asked C45 to take copies of the photograph to Savile, both to give Savile a copy and to enable Savile to sign a copy for him. Because of what had happened earlier, C45 was nervous when she went to Savile’s dressing room with the photographs.
- 5.88 Savile welcomed her into the room and closed the door. C45 sat on a chair, showed him the photographs and asked him to sign them. He signed them, thanked her for letting him have a copy and then asked her to sit on his knee again, which she did. On this occasion, while C45 was wearing the same hot pants and bib, she was wearing tights which she thought made her feel safe. Savile gave her a hug, kissed her and “*tried to put his tongue down* [her] *throat*”. He then put his hand down the top of her hot pants; one of the buttons popped off and her bib came down. He put his hand inside her hot pants and inside her tights, which he laddered badly. She grumbled about that but he promised to buy her some new ones. Then he

stretched out her tights, pushed her underwear to one side, and put two fingers in her vagina. In doing so he scratched her. All this was painful; she bled and began to cry. Savile stopped what he was doing. He said he was sorry and did not mean to hurt her. She asked him why he had done it and he said it was because he liked her. She put her clothing to rights and left. She said something to the effect that she would not be coming again, although she would probably see him around the studios. She went to find her relative. He could tell that she had been crying and asked her what was wrong; she said that she had fallen over in the corridor and could not find a commissionaire.

5.89 Although C45 saw Savile on a few occasions after that, she never went to his room again. She sometimes saw Savile give her relative some money. Her relative told her that it was for "*letting people through for [Savile]*". She thinks that these were people who should not have been coming into *Top of the Pops* but does not think that her relative realised that Savile abused young girls.

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5.90 In 1972, C25 was working at Television Centre. She was in her twenties, slim and had long hair. One day, she was asked to take some papers to Savile, who was in his camper-van, which was parked in the Broadcasting House car park. On arrival, Savile invited her in and they sat opposite each other at a small table. They discussed the papers. Then, the conversation became rather more general and friendly. Her hands were resting on the table, by the papers. Savile began to stroke her hands. She looked up at him and he was looking at her intently with what she described as "*a reptilian*" stare. She pulled her hands back but he leaned over, grabbed her and whisked her round the table onto the bed just behind him. She was

shocked. However, he did not pin her down and she was able to stand up almost immediately. There was then a bit of a tussle but she said that Savile was not aggressive. She dusted herself down and said that she must be going. He did not stop her. She was not upset by this event and did not think of reporting it, although she did tell one of her friends.

5.91 A few days later Savile telephoned her and asked her out for dinner. She refused but he was persistent; he promised that he would behave himself and pointed out that they would be in a public restaurant. Eventually she agreed but warned him that she was not going to go to bed with him. She said in evidence that she could not afford to eat out much at that time, and found the prospect of a good dinner in the company of an intriguing character with an interesting life story very attractive. She met Savile in the car park of one of the BBC premises; she cannot remember which. She got into his car and he put on a balaclava. He explained that, if he did not, he would be recognised and constantly stopped.

5.92 Savile took her to a Chinese restaurant on Edgware Road. He told her that they always kept a table for him and he ate free. He was regarded as a publicity asset. He was greeted and shown to a table. After a short while, people began sending copy menus to him asking him for his autograph. One man sent a message across asking why Savile never stayed at his hotels. Savile wrote back saying "*Because I would have to pay*". The reply came back "*You can stay here free anytime you like*". Savile also told C25 that, once, his camper-van had broken down and he mentioned this on the radio. Half an hour later, he had received a telephone call from a motor manufacturer saying that there was a new camper-van parked outside, ready for him. C25 was not vouching for the truth of this story, only that that is what Savile told her.

5.93 C25 found the evening quite good fun until Savile began to badger her about going to bed with him. Fixing her again with the “*reptilian*” stare, he asked what was wrong with her. Was she frigid? He implied that most women agreed to his advances. He added something which has stuck in her memory. He said something like “*Mothers bring me their daughters and they can be Queen for a Day*”. Looking back on this, she wonders why she did not ask him what he meant. She did not then ask herself whether he was talking about underage girls. She thinks that, at the time, she regarded the remark as innocuous in that he meant only that the girls would enjoy being with a famous man. Now she is not so sure.

5.94 The evening ended without further difficulty. Savile gave her a lift home and she jumped out quickly before he could make another attempt at persuasion.

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5.95 C57 attended *Top of the Pops*, with friends, in 1972, when he was 12 years old. He told the Savile investigation that he looked a lot older than his age. He thinks that the tickets were obtained for them by a friend’s mother, who may have been a secretary at the BBC. C57 and his friends were in a group of young people standing close to Savile while a shot of him introducing a band was being set up.

5.96 C57 remembers that Savile joked about the breasts of girls in the group, saying that there was not much to get hold of and that he would have to rub them to get them to grow. Savile then grabbed C57’s bottom and, C57 thinks, his crotch as well. Savile said to C57 “*you’re a pretty one*” and “*I bet you are not 16*”.

5.97 C57 pushed Savile’s hand away. He was shocked and could not understand why Savile was doing this. He told the Savile

investigation that he discussed what had happened with the friends who accompanied him to *Top of the Pops* and later with other school friends. He did not tell anyone at the BBC as there was no one around to tell. He did not tell his parents as they would have been horrified.

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5.98 C8 was abused by Savile in, he thinks, the summer of 1972. C8's grandfather worked at Television Centre and, sometimes, either on a Saturday morning or in the school holidays, he would take C8 to work with him. C8, who was about 10 at the time, would make himself useful doing small jobs. He says that his grandfather's colleagues used to spoil him a bit and sometimes gave him cans of cola. He thinks now that this may have been because he had been quite seriously ill some years previously. Some considerable time after I interviewed C8, I became aware of a newspaper article which appears to set out C8's story, albeit including additional information which was not part of the account he gave me. We spoke to C8 about this article. He appeared to have no knowledge of the article (which we sent to him). He did not respond to our request to discuss the article further. In the circumstances, I set out below the account he gave to the Savile Investigation and reach my conclusions about his story based solely on that account.

5.99 C8 told me that he first met Savile when he came into the area where his grandfather worked. He thinks that Savile had heard about his illness and was looking for him. He said that Savile offered to show him round and his grandfather agreed. Savile took him around the building and, on that and subsequent occasions, he met and chatted with many celebrities. He collected a large number of autographs of which he was very proud. Unfortunately he no longer has these.

- 5.100 C8 enjoyed being with Savile and he was quite disappointed on the occasions when Savile did not show up. On one occasion, when the two were together, Savile put his hand onto C8's crotch, over his clothes; he said that that was how men greeted each other. On another occasion, Savile did the same thing again and also said that C8 could do that to him. C8 did so, over Savile's trousers. Then, on another occasion, Savile showed C8 his penis and asked if he had ever seen "*one of these*" before. It was not erect and C8 did not touch it. On a fourth and last occasion, Savile showed C8 his penis and, this time, it was erect and Savile said "*Go on touch it, you can touch it*". C8 did not want to touch it but felt that he had to. Savile did not ask him to do anything more.
- 5.101 That day, on the way home, C8 told his grandfather that he did not want to go to Television Centre again. His grandfather asked why and C8 said that Savile had touched him. The grandfather went very quiet and said nothing more. C8 says that, much later, his grandfather told him that he had reported what had happened to his line manager and the production manager but C8 does not know any more than that. He did not tell us that his grandfather had suffered any detriment as a consequence of his reports at work, as is suggested in the newspaper article to which I refer at paragraph 5.98.
- 5.102 There are some unusual and puzzling features in this account. First, Savile did not usually take as much trouble to groom his victims in the gradual way described by C8. Second, the idea of Savile spending time taking someone round Television Centre does not fit with the evidence I have heard about his usual habits. I have been told by many witnesses that he would usually turn up at the studios just in time to do whatever was required of him and would leave as soon as that was over. However, the fact that his usual practice (known to BBC staff)



was to spend as little time on the premises as possible does not mean that, on occasions, he did not spend more time there. Certainly no one would have questioned his presence at Television Centre at any time. I have considered these puzzling features carefully and have concluded that, on balance, I should accept C8's account. One of the reasons I do so is that C8 has given a very precise account of the actual abuse. It does not seem to me to be a florid or exaggerated account; indeed quite the reverse and for that reason I am inclined to believe it. The issue about which I am, however, uncertain is the reporting by C8's grandfather. For obvious reasons, I have not been able to speak to C8's grandfather and, if a report was made, I do not know what was said. I therefore conclude that I cannot be sure that a report was made, although I accept that it may have been.

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5.103 C52 was abused by Savile on BBC premises between about 1972 and 1975. C52 was a promising singer who first met Savile in 1971 when she was singing at a charity event attended by Savile. He was encouraging and told her that he could arrange further performances for her, which he did. She was first abused by Savile at Broadmoor Hospital in 1972, after an event there at which she sang, when she was almost 15 years old. He asked her to sit on his lap, which she did; he then touched one of her breasts and tried to kiss her. She was confused by what he had done, as she had no previous sexual experience of any kind, but she remained willing to see him partly because he was finding work for her and also because he promised her tickets to *Top of the Pops* which she thought was "amazing".

5.104 She first attended *Top of the Pops*, as Savile's guest, in 1972. A ticket was left for her at Reception at Television Centre. She

was not asked how old she was when she picked up her ticket. She was met by a friend of hers, aged about 16, who also knew Savile and was taken straight to Savile's dressing room. The dressing room was "*full of people and other young girls*" and there was quite a lot of excitement. She was in the audience during the recording and afterwards went back to Savile's dressing room. There was "*a party atmosphere*" in the dressing room with stars coming in and out. She told Savile that she had to leave but he asked her to stay so that he could talk to her about her career, even suggesting that he might be able to help her to arrange a record deal (which did not happen). After everyone had left and they were alone, Savile locked the door. He told her "*what a great singer*" she was and that she "*should be up on that stage singing the next hit single*". He touched her on the breast and kissed her with his tongue in her mouth. She was shocked by this but did not know if what he did was "*right or wrong*".

5.105 C52 went back to *Top of the Pops* more than 10 times and the pattern was always the same. She would go to Savile's dressing room before and after the show and he would always find some reason to keep her there, talking about new opportunities for her. Each time, Savile's abuse of her increased. He touched her breasts, her bottom and between her legs. At the same time, he constantly talked about how he loved her and how he was going to help her. C52 felt that his promises gave her hope for her future career and she was afraid to make any complaint about what he was doing in case he did not do as he had promised.

5.106 The final straw came for C52 not long before her 18th birthday, in 1975, when Savile pinned her against a wall, put his fingers inside her vagina and pushed his erect penis against her. She pushed him off and said "*If you don't leave me now I'm gonna*

*scream and I am gonna tell everybody what you've just done"*. Savile undid the door and let her out. C52 did not tell her mother what had happened and, although Savile telephoned her at home after that, she avoided his calls. She had been so scared by what had happened that she was prepared to forego the professional opportunities that Savile could provide. Much later, she told her husband what had happened to her and reported her experiences to the police in September 2013.

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5.107 In 1973, C44 attended a recording of *Speakeasy* at the Paris Theatre, Regent Street. She was 17 at the time. The topic of the programme was blindness and there were many visually impaired people in the audience, of whom C44 was one. During the recording, C44 was chosen to respond to a question raised and it seems that Savile noticed her, for, when the programme was over, he called out to her saying that he wanted to speak to her. He called her "*Mrs Yellow Shirt*" as she was wearing a yellow blouse. He wanted to record a short interview with C44 and three other young people to use on *Savile's Travels*. She waited in her seat for a while and Savile came over and said "*Hello Mrs Yellow Shirt, Give us a kiss*". He pulled her to him and kissed her full on the lips thrusting his tongue into her mouth. The kiss lasted at least five seconds. She found it "*horrible and invasive*" although in one way she felt quite pleased to have been kissed by a celebrity. This incident was witnessed by several people, including the teacher who had brought a group of pupils from their college. Several BBC employees were also in the area. Nobody seemed to react to what had happened. She thinks that this kind of conduct was not uncommon in 1973.

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5.108 In 2003, a woman approached the Metropolitan Police and made a complaint that Savile had indecently assaulted her during the making of a *Top of the Pops* programme in 1973 when she was aged 15. However, her complaint did not proceed further and Savile was not interviewed. Unfortunately this woman has not contacted the Savile investigation and I know about her only because she is mentioned in the report entitled "*Mistakes were made.*" published by Her Majesty's Inspector of Constabulary (HMIC)<sup>68</sup>.

5.109 I shall quote her account in the words of the HMIC report:

"In 2003, a woman came forward to allege that she had been sexually assaulted by Savile in 1973 when she was 15 years of age at a recording of the BBC television programme: *Top of the Pops*. She said that Savile put his hand over her bottom. She told him to stop and moved away. He followed her and repeated the act. When she told him to stop again, Savile said: 'I thought that's what you came here for'. She was content to provide a witness statement but said that she did not wish to support a prosecution. However, the victim crucially added that she would reconsider her position if other victims were subsequently identified."<sup>69</sup>

5.110 This woman's account is of considerable interest to us as she appears to be one of only three people who made a complaint to the police about Savile's conduct at the BBC before the scandal broke in October 2012. Her account is strikingly similar to several accounts we have heard which are recorded in this chapter. That similarity is important because this woman could not possibly have known what others would later say and the others did not know what she had alleged in 2003. In short, her account provides some support for those who came later and vice versa.

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<sup>68</sup> "*Mistakes were made.*" HMIC's review into allegations and intelligence material concerning Jimmy Savile between 1964 and 2012, HMIC, March 2013.

<sup>69</sup> "*Mistakes were made.*", p. 23.

5.111 We would have liked to speak directly to this woman. We asked the Metropolitan Police to assist. The police were eventually able to trace the woman and wrote to her in March 2014, asking her to contact Operation Yewtree. Unfortunately they have not received a reply. I am grateful to the police for their attempts.

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#### *Duncroft School*

5.112 Duncroft School, an approved school near Staines, in Middlesex has featured prominently in the story of Savile's exposure as a sex offender. It is beyond doubt that he was a regular visitor to the school in the early 1970s. From 2007, following up a complaint from a member of the public, Surrey Police investigated three reports of historical sexual abuse at Duncroft. Savile was interviewed by Surrey Police in 2009, after which a decision was taken not to prosecute him. Some former pupils of Duncroft appeared on the ITV *Exposure* programme in October 2012. Later, one former pupil, Karin Ward, appeared on a *Panorama* programme called *What the BBC Knew* and also gave an interview on ITV News. She described abuse by Savile at Duncroft.

5.113 Other former pupils of Duncroft have come to our attention as potential witnesses. Some allege abuse by Savile not only at Duncroft but also on BBC premises, putting their evidence squarely within my Terms of Reference (which, of course, do not cover any abuse by Savile at Duncroft). I have heard from five former Duncroft pupils – C30, C37, C55, A22 and Karin Ward – but have also taken into account what has been said publicly by Karin Ward. Ms Ward was one of the former pupils of Duncroft who, in November 2011, spoke to the BBC *Newsnight* team about her experiences of Savile while she was

at Duncroft School. The team was collecting information about Savile with a view to making a programme about him. In circumstances which became the subject of the *Pollard Review*, that proposed programme was abandoned. However, some of the material which had been recorded in November 2011 was subsequently used in a *Panorama* programme *What the BBC Knew*, which was broadcast on 22 October 2012. Ms Ward was interviewed again for the *Panorama* programme. She had also by then given an interview to Mark Williams-Thomas which was broadcast on ITV News on 3 October 2012. In these broadcasts, Ms Ward described sexual abuse by Savile. Later, Ms Ward was interviewed by the Review.

- 5.114 The first Duncroft pupil from whom I heard was C30, who was resident there in the early 1970s. As I feel unable, from the information available to me, to reach any conclusion about whether Savile abused C30, I shall keep my comments on her very brief. She described being touched sexually by Savile at Duncroft School (which is outside my Terms of Reference) and also described abuse when she was part of a group of Duncroft girls invited to take part in *Clunk Click*.
- 5.115 *Clunk Click* was a magazine programme recorded on Thursdays (usually at the BBC Theatre at Shepherd's Bush) and broadcast on Saturday evenings. Savile would have celebrity guests on the show. There would also be a studio audience who would sit on beanbags. BBC records show that there were two series of *Clunk Click*, the first of which ran from 5 May to 23 June 1973 and the second from 2 February to 20 April 1974. I think the Duncroft visits took place during the second series.
- 5.116 C30 described an incident of serious sexual abuse by Savile in his dressing room in the period between the rehearsal and the recording of the show. However, there are a number of

elements of her evidence which are open to question and I do not feel able to make a decision about her claim of abuse, beyond saying that it might have happened and it might not. C30 has said, through her solicitors, that she does not accept my conclusion about her evidence. While I acknowledge what C30 has said, I stand by my conclusion on her evidence.

5.117 C37 (who also gave evidence to the Savile investigation) was resident at Duncroft between late November 1973 (when she was just 15) and late May 1974. She remembers Savile coming to visit and how excited the girls were. She remembers competition to be close to him and to sit on his knee. The girls used to boast about who he had touched the most. She says that she was once in the “naughty room” when he came in to see her alone. He put his fingers on her vagina and then stopped and went away and she was disappointed that he had not gone further. She says that she went to *Clunk Click* at the BBC about three times and saw a number of different stars. She says that the girls who went to the BBC would be chosen in the Duncroft office. She thinks that three or four would be chosen each time. She told me that they were taken in the school minibus driven by a female member of staff, Janet Figgins. They would go on a weekday and would watch the programme when it was broadcast on the Saturday.

5.118 I have mentioned that *Clunk Click* was usually recorded at the BBC Theatre at Shepherd’s Bush. C37 described having gone to a building which sounds like Television Centre rather than the BBC Theatre at Shepherd’s Bush. However, she mentioned that she had visited the BBC when she was much older and she thought that her recollections of the building might be confused. She said that her later visit was not to the same place that she went to the first time (for *Clunk Click*).

- 5.119 C37's memories of the programme are extremely hazy. She says that she remembers that she felt jealous when Savile put his arm round one of the celebrity guests. She does not remember any breaks in the programme but says that at the end they were all taken to Savile's dressing room. It seemed a long way to get to the dressing room. They went through swing doors. She says that the member of Duncroft staff who went to the BBC with them did not go into the dressing room with them.
- 5.120 On one occasion, the dressing room had people in it when they got there and there was food and drink available. C37 claims to remember "*a round curtain*" but she does not know what, if anything, happened behind the curtain. She said that there was "*cuddling and touching*" in the dressing room, in the presence of other people. She was not suggesting that the other people were in any way involved in sexual activity; they were merely guests of Savile's. She says that she sat on Savile's knee and he had an erection (but that also happened at Duncroft). He put his arms round the girls and she always used to think that that was all right "*until all this has come out*". She knows now that it is sexual if a man puts his arms right round you and touches your breast. She does not know whether these things happened on the same occasion or different occasions. She does not know if she went to the dressing room every time she went to the show.
- 5.121 C37 said that when they got back to Duncroft they would tell the other girls what had happened but only tell some of them the sexual things. In her police statement, which is consistent with her account to the Savile investigation, C37 describes an incident of touching by Savile at Duncroft and says that at the BBC he "*touched*" the Duncroft girls. I accept C37's evidence that, in Savile's dressing room at the BBC, Savile had an



erection while she was sitting on his knee and that he put his arm round her and touched her breast.

5.122 I also interviewed C55. She was a Duncroft resident between August 1973 (when she was nearly 15) and 1974. She told me that she was abused, by digital penetration, by Savile at Duncroft. She also told me that she went to the BBC to see *Clunk Click* on one occasion. I think this must have been in early 1974. She thinks that a group of about six Duncroft pupils travelled up to London in a minibus, driven by Ms Figgins. They went to the BBC Theatre at Shepherd's Bush. On arrival, she says they were met by Savile and taken to his dressing room; another celebrity was present. They spent about half an hour in the dressing room and then went to the stage where C55 sat on the beanbags with a friend from Duncroft. Everyone was expected to wear a sticker with "*Clunk Click*" on it. C55's sticker was stuck on her clothing over her breast and Savile, apparently in the guise of making sure it was stuck on firmly, pressed it very hard and rubbed it – in so doing, he was rubbing her breast. She thinks that, after the show, the group went back to his dressing room briefly. After the show was over, Savile took them to a burger bar across Shepherd's Bush Green, where he told a particularly crude joke. They then returned to Duncroft.

5.123 Karin Ward told Mr Williams-Thomas in the interview broadcast on ITV News on 3 October 2012 that Savile used to visit Duncroft and bring cigarettes, sweets and other presents for the girls. He took girls out in his car alone. He took her out and persuaded her to give him oral sex on the promise that he would arrange for her and a group of other girls to go to the BBC to watch the making of his programme. She said that she was 14 at the time. She believes that he made similar promises to other girls in return for sexual favours, including full

sex. She said that she did not make any report or complaint about what Savile had done because the girls liked him coming to the school as he brought cigarettes and sweets. Also, they wanted to go to the BBC.

5.124 She said that groups of girls went to London to watch the making of *Clunk Click*. Ms Ward's account of what happened when the girls went to the BBC was as follows:

“Oh yes, we went to London several times. We were in an approved school for intelligent but emotionally disturbed girls and there we were in London on a regular basis mixing with rich and famous people, rubbing shoulders with celebrities and it was fantastic a lot of the time. But some of the celebrities were actually not very nice. Some of them were wonderful.”

5.125 Asked whether anything had happened at the London studios, she said:

“We went to Jimmy Savile's dressing room. Every week we would go there ... and we would meet the guests that were going to be on his show in advance. It was quite a big room and he had tables and chairs and a big couch and he had a little alcove with... I think there was a couch or something in there as well I think there was a curtain that used to go across that but I can't really remember. But all the people that were going to be on his show would be in and out of the dressing room and there was a lot of drinking alcohol and a lot of camaraderie.”

5.126 In the *Panorama* programme, some extracts from the 2011 *Newsnight* interview were broadcast. These covered abuse of Ms Ward by Savile, very much as she had told Mr Williams-Thomas. When asked about abuse which had taken place on BBC premises, she said that she had seen one of the Duncroft girls having intercourse with someone other than Savile. Savile had been present and had been laughing; he thought it was funny.

5.127 Later in the *Panorama* programme, a further extract from the *Newsnight* material was used in which Ms Ward was asked what sort of things happened in Savile's dressing room. She said:

“Ah, that's when the other guests on the show would come in, generally after the show had finished, they would come in and they clearly saw girls, well kids, male and female as being there to be used.”

Later, she said:

“..all of us, of course, totally over-awed by the fact that we were meeting all these famous people and obviously that particular famous person wanted to have sex with one of the girls and I suppose we would have seen it as some kind of honour, conquest, I dunno.”

5.128 In her oral evidence to the Review, Ms Ward's account was almost entirely consistent with what she had said on television. She described her early life, which had been very unhappy; she had been subjected to physical, sexual and emotional abuse. She developed behavioural problems and was taken into care; she believes that she first met Savile while in Jersey where she was taken for a holiday. At the age of 14, she was sent to Duncroft.

5.129 She met Savile again when he began to visit the school. She remembers that he was *“larger than life – very much the persona that he put across on the television.... He was exceptionally generous and he would turn up with hundreds and hundreds of cigarettes because all the girls at Duncroft smoked. ...Cigarettes were a kind of currency and we were limited as to how many cigarettes we were allowed each week, so anywhere you could obtain more was a good thing. He would turn up with probably eight or ten boxes of duty-frees and*

*hand them out willy-nilly and of course the girls clamoured round him.*" She said that he also brought records and makeup and perfume, all the sorts of things that teenage girls wanted.

5.130 She said that Savile used to take girls out in his car; sometimes just one and sometimes two or three. He would stop the car in a layby or car park and one of the girls would have to stay in the car with him for some sort of sexual contact. One day, she had to go out with him alone and he wanted her to fellate him. She objected but he persuaded her by saying that, if she would do that, she could come to London and appear on his show. And she could bring a friend as well. So she agreed. Later she discovered that he had promised other girls a trip to London in return for favours.

5.131 And so began the visits to the BBC to take part in *Clunk Click*. One day, several girls were called into the Headmistress's study. Savile was there and he chose those who were to be invited; Ms Ward thought that six of them were chosen. Ms Ward believes that she went to *Clunk Click* about five times. The routine was always similar. They were driven to London in the school minivan. Mrs Janet Figgins (nee Theobald, whom the girls called Theo) drove and Ms Jones, the Headmistress, also came. The girls and Ms Jones were dropped off at the theatre and went inside while Mrs Figgins parked the van. They all left their coats in a small room and were shown into quite a large room which Savile called his dressing room but which I think from her description must have been a hospitality room. There were always quite a lot of people in there, everyone who was to be involved in the show that evening, usually including a celebrity. Savile would be there for part of the time. Ms Jones and Mrs Figgins would be there to begin with but would be taken off to sit in the audience seats. The girls would be taken to the studio to sit on the beanbags.

- 5.132 After the show was over, the girls would go back to the big room. By that time, some refreshments and cigarettes would have been left in the room. There would be a lot of people there, everyone who had been on the show. In effect, there was a 'party'. There might be other groups of young people besides the Duncroft girls. There would be some children who would have a parent or chaperone with them. Savile usually had a child sitting on his knee and would bounce him or her up and down. No one thought anything of this. Sometimes one of the Duncroft girls would sit on his knee. Ms Ward had done so on one occasion and had become aware of him having an erection; he had put his hand inside the back of the waistband of her skirt. She was not aware of Savile doing anything else of a sexual nature to the Duncroft girls while at the BBC although she does recall that another celebrity took one of the Duncroft girls into a curtained off alcove and she believes that they had sexual intercourse. She described this incident on television.
- 5.133 Ms Ward says that neither Ms Jones nor Mrs Figgins came back to the dressing room. She recalled an occasion when the girls were invited out to a coffee bar with a celebrity who had appeared on the show; Ms Jones allowed them to go and said that they could stay for an hour but that there was to be "*no hanky panky*".
- 5.134 I asked Ms Ward whether she saw BBC staff during her visits to *Clunk Click*. She said that she saw people wandering about with clipboards and several young women but took little notice of them. They would be in and out of the room before the show and Savile would sometimes ask them to do things for him. She does not recall meeting or knowing who the producer was. I have the impression from her evidence that, after the show, once the refreshments had been delivered, the BBC staff were not at the 'party'.

- 5.135 Additional evidence relating to the Duncroft era comes from Savile himself in his interview with Surrey Police in 2009. The police had received a number of complaints of sexual abuse by Savile from former pupils of Duncroft. None of the allegations related to incidents occurring on BBC premises. In interview, Savile agreed that he used to visit Duncroft in the 1970s. He denied that he ever touched any girls sexually. He said that he was never alone with any girl; there were always between 30 and 40 people present. He denied that he had ever been sexually attracted to girls under 16. When asked if he had ever asked a Duncroft girl to perform oral sex on him, he said “Why would anyone do that?” He said that all the allegations had been made up, probably because people were looking for money.
- 5.136 I also interviewed A22 who was a resident at Duncroft. A22 told me that Savile was introduced to Duncroft through her after she met him at a social event. Her evidence is that he always behaved impeccably and her account contradicts much of what the other Duncroft witnesses say about Savile. A22 was clearly very close to Savile and thought very highly of him. She had a relationship with him after she left Duncroft. I have no reason to doubt her evidence that, while she was at Duncroft, Savile behaved impeccably in her presence.
- 5.137 I also interviewed Janet Figgins. She worked part-time at Duncroft between 1968 and 1980. She remembers Savile visiting the school on, she thinks, about four occasions but was “*totally unaware*” of any inappropriate conduct by him.
- 5.138 She also remembers driving pupils in the school minibus to the BBC to see *Clunk Click*. She did not know how the pupils were chosen for these outings. She thinks they went about four times and she was always accompanied by another member of staff. She would drive to the BBC Theatre at Shepherd’s Bush

and drop off the girls and the other member of staff. Then she would find somewhere to park the minibus. By the time she reached the BBC Theatre, the girls were always in the studio on the beanbags. After the show was over, she would retrieve the minibus, leaving the girls with the other member of staff. She does not remember the group ever going to a burger bar; nor did she hear of any complaints about Savile's conduct.

5.139 I found Mrs Figgins an impressive witness. However, I think that her position at Duncroft was relatively junior. I do not think she was aware of any improper conduct by Savile.

5.140 With such a conflicting mixture of evidence, television interview material and some blog reportage, it is difficult for me to construct a coherent account of Savile's activities in the Duncroft context. In addition, there was another very elderly witness (a member of staff) whom we were unable to interview.

5.141 As a result, my conclusions in relation to Duncroft are limited. I have concluded that, while at the BBC, Savile did touch C55 on the breast and did touch C37 on the breast and that he had an erection while she was sitting on his knee. Although she did not mention this incident in her television interviews, I do accept that Savile had an erection while Ms Ward was sitting on his knee and that he put his hand down the waistband of her skirt. But apart from that, I feel that the fact that I was not able to see some potentially important witnesses makes it impossible for me to reach any further conclusions.

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5.142 In December 1973, C10's father, who had a friend in the BBC, arranged for his daughter and a friend to go to a recording of *Top of the Pops*. It seems that they did not have tickets but that an arrangement was made for them to go in the early afternoon

so that they were able to watch both the rehearsal and the recording. Both girls were 15.

5.143 When they arrived, they were taken into the studio and told to sit at the side. After a while, a person dressed in a Womble suit (Orinoco) came in and started talking to them. They did not know who was inside. The Womble was friendly and tactile; he kept putting his arms round them. Then the Womble took the head off his suit and they could see that it was Savile. The rehearsal began. C10 remembers that *Rod Stewart and the Faces* were there; also *Slade*. While the performers were miming their acts, Savile would come and sit with the two girls.

5.144 There was a break and Savile took the two girls to his dressing room. He had taken his Womble suit off and was wearing a track suit. They sat on the couch and he sat between them, with an arm round each of them. He was chatting to them. He was very flattering to them and C10 felt special. He promised to get them autographs of *Rod Stewart* and *Slade*. But while he was saying all this, he put his hand on C10's left breast and was squeezing it. Then he jumped up and sat on the chair in front of the dressing table. He asked C10 if she wanted to come and get a drink which was on the table in front of him. She got up to take a drink and he pulled her down on to his knee. His left arm was holding her down quite firmly and he put his right hand up her skirt and inside her knickers. His hand started moving about over her genitals; she described it as mixture of grabbing and fondling. She thought it was horrible. He kept up a general conversation all the time this was happening. After a minute or two, C10 prised herself away and returned to the couch. Savile just laughed and came and sat in between them again. He took hold of her hand and rubbed it up and down his penis over the top of his track suit.



- 5.145 While he was doing that, there was a knock at the door and a man came into the room. Savile was very irritated and, using bad language, asked the man to leave, which he quickly did. C10 believes that the man would have realised that C10 and her friend were “*terrified*” and that what he saw must have looked “*odd*”, although he may not have witnessed the sexual assault and might have thought that their apparent distress was caused by the bad language that Savile was using. Shortly afterwards, there was another knock on the door and another man, whom C10 thinks was a radio presenter, came into the room and told Savile that he was due to give an interview. Savile seemed annoyed but accepted that he had to do it and the other man came in with some recording equipment. The two girls stayed on the couch while Savile gave the interview. Savile made them say “*hello*” into the microphone. C10 does not think that this man would have either seen the sexual assault or have thought that C10 and her friend were distressed, although he would have seen that they were quiet and subdued. After the interview, the radio presenter left and it was time to go back into the studio. It is not possible to identify the men who came into the dressing room.
- 5.146 C10 and her friend joined the participating audience which had by then arrived. As best they could, they kept well away from Savile during the show but C10 noticed that he “*latched onto*” a girl wearing a pink top, who can be seen on the video film of this show, next to Savile on the podium. However, as promised by Savile, during the show a bundle of autographs was handed to the two girls. They did not see him again.
- 5.147 C10 thinks that the same thing may have happened to her friend but C10 has lost touch with the woman in question and therefore it was not possible for the Savile investigation to contact her. C10 did not tell anyone what had happened.

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- 5.148 I shall consider the evidence of C9 and C46 together as they were sexually assaulted by Savile in his dressing room at Television Centre on the same occasion.
- 5.149 C9 gave evidence via video link as he now lives abroad. He told us that he was abused very gravely by Savile during an evening when the pre-Christmas *Top of the Pops* was being recorded. This, he says, occurred in December 1973, when he was 10 years old. Examination of documents shows that this must have been a recording made on 18 December 1973.
- 5.150 C9 said that his grandfather took him to Television Centre one afternoon just before Christmas 1973, to see if he could get him into *Top of the Pops*. They did not have a ticket; they just went 'on spec'. They stood outside. There was no crowd of fans or queue of people waiting to get in, just people passing to and fro. There was a girl waiting there, also hoping to get in. He discovered her first name, which was a very unusual name. She was interviewed by the Savile investigation 18 months after I interviewed C9; she is referred to in the Report as C46. C9 thought that C46 was about 13 or 14 (in fact she was 12) and was there with a woman whom he presumed was her mother. The four of them fell into conversation. Suddenly, Savile came walking along the pavement, on his way into the building. C9's grandfather asked Savile whether he could get the two children into *Top of the Pops* and Savile said "yes". I must mention at this stage that there was a lower age limit of 16 for *Top of the Pops* at this time. This was enforced but not to the extent that proof of age was required.
- 5.151 Both children were taken in, leaving the adults outside. Savile handed the children over to a man who took them to a studio. They were left there with the other audience members. They

hung around until the programme started. Savile came on wearing a Womble (Orinoco) suit, which he wore throughout the show. C9 and C46 were never on camera and had no contact with Savile during the show. C9 could not remember whether he could see Savile during the acts. He said that there were a number of other children of about his age in the audience. He said he could remember the names of most of the groups who performed that night.

5.152 After the show was over, the same man as had brought them to the studio came to fetch them and took them to Savile's dressing room. C9 said that, when he and C46 went into the dressing room, Savile was laughing and joking and told them to sit on the sofa. They did so and he sat between them. He said that Savile was still wearing his Womble suit. Savile then put his hand on their legs; for C9 it was over his trousers but for C46 it was on her skin as she was wearing a knee length skirt.

5.153 They were all still laughing and joking. Then Savile told C9 to take off his trousers and to bend over the arm of the sofa. He said that Savile took his Womble suit off while he (C9) was taking off his trousers. Savile was then in his underpants. C9 bent over the arm of the sofa and Savile penetrated him anally. It was very painful at the time but he did not cry. He said that there was blood in his underpants afterwards. He said that Savile thrust around a bit and then withdrew. Then Savile told C46 to do the same thing and she bent over the arm of the sofa and he penetrated her from behind; C9 does not know whether anally or vaginally. C46 said nothing and let it happen. She just looked shocked. Savile told them not to tell anyone as it was their secret. Then Savile left the room.

5.154 The same man that they had seen before came to collect them and took them down to the gate where C9's grandfather and C46's 'mother' were waiting. C9 was not in pain by then, more

of an ache. His grandfather took him home in the car. He had no recollection of what happened to his underpants but thought they must have been washed somewhere. He never told anyone about this incident, not even his wife. He told me that he had bottled up his memories of this event and it had given rise to a number of problems in his life. In particular, he attributed to this his failure to pass the Eleven Plus examination.

5.155 C46 lives abroad in an area where video meeting facilities are not available. She was interviewed 18 months after C9's interview by a senior member of the Review team who travelled out to meet her. She gave an account which is similar in a number of respects to C9's. In December 1973, she was 12 years old and lived in Scotland. She came to London to visit her aunt. She persuaded her aunt to take her to *Top of the Pops*; they had no ticket. When they arrived at the studio building, which C46 described as square, there were a lot of people outside in a long queue. It was about 4.30pm and getting dark. They hung around outside the studio building. Suddenly there was a commotion at the side of the building and someone said that Savile had just gone in. There was a side entrance with a red door. At this stage, C46's aunt fell into conversation with a man who had a boy with him. The boy turned out to be C9. This man was trying to get C9 into *Top of the Pops*. A man came out of the red door and the man with C9 apparently asked him if he could get C9 and C46 into the show. The man who had come out had shoulder-length hair with a 'feather' cut and was wearing an earring. At about this time, Savile himself came out of the red door and was waving to a group of people who were standing about. The man with C9 then came over to C46 and said that the two children would be allowed in. They were very excited.

- 5.156 The man with the earring took them through the red door, down a corridor and into a studio. C46 was told to stand at the back and became separated from C9. She said that the studio contained a stage with a curtain. There was only one stage. A man on the stage told the audience what they had to do, to clap and to ignore the cameras. She thought that a few members of the audience were about 16 or 17 but most of them were about 12.
- 5.157 When the show began it was like a concert, with bands on the stage; when each band finished the curtain came down. Savile was the compere; he was on the stage wearing a Womble suit. C46 remembers that *Slade* sang "Merry Christmas". She thinks that she saw *Suzi Quattro* and possibly *Wizzard*. She thinks that she saw *Golden Earring*.
- 5.158 When the show had finished, she went to the door where she had come in and found C9. The man with the earring arrived and asked them if they would like to see Savile. They were very pleased. They were taken to his dressing room. This was small and brightly lit. There was a sofa, a chair, a coffee table and a worktop. They were offered fizzy drinks and biscuits by the man with the earring and they sat on the sofa. Savile came in, still wearing his Womble suit, but without the head; he sat in the armchair and asked them if they had enjoyed the show. The man with the earring left the room. Savile and the two children then chatted for about 10 to 15 minutes.
- 5.159 C46 says that the next thing she can remember is that C9 was leaning over the side of the sofa. Savile was behind him and C9 was saying something like "Don't, don't". Savile was putting something into C9, who was crying. C46 thinks that she could see Savile's penis and saw him moving backwards and forwards. She herself did not move while this was happening. She recalls that C9 was wearing fashionable trousers with a

tank top but has no recollection of him removing or adjusting any part of his clothing. Nor could she remember what happened to the Womble suit during this encounter. C46 knew what sex was although she had no sexual experience. She says that she was confused by what she saw and later asked a friend whether it was possible for a man to have sex with a man.

5.160 When Savile had finished doing what he did to C9, he came to sit on the sofa next to her. C9 sat on the arm of the sofa at the other end. Savile put his arms round both of them and said something like "*It's OK. It's our special secret*". He then took his right arm away from C9 and started to stroke C46's leg. She was wearing jeans and, she thinks, a cheesecloth top. She says that she could see his penis and it was erect. He pulled her head down towards his penis and tried to put it in her mouth but did not succeed. He then pushed her back and used his right hand to unzip her jeans. He put his finger inside the zip, pulled her pants across and put his finger into her vagina. She says that it felt terrible and she thinks she said "*No, No*". She believes that she did not cry then (although she did later that night). Savile then sat back and ejaculated. She says that by this time the Womble suit was down to his hips. At this time C9 was sitting still, "*like a statue*". Savile put an arm round each of them and repeated what he had said about it being a secret.

5.161 C46 has no recollection of what happened next and how she came to be reunited with her aunt. She remembers walking to the tube station and telling her aunt that they had seen *Slade* and had had pop and biscuits with Savile himself. She did not tell anyone what had happened. She thought it was her fault and that she might go to hell for what she had done. Of course,

C46 was a child in a vulnerable situation and what happened to her was not in any way her fault.

- 5.162 In April 2014, C46 saw an advertisement in a UK paper, placed by a firm of solicitors, inviting victims of Savile to come forward for advice. She contacted them and it transpired that C9 had instructed the same firm. Their cases were linked together. She was interviewed by the Savile investigation in July 2014.
- 5.163 The accounts of C9 and C46 are, in some respects, different, but, forty years on from the sexual assaults, that is not surprising. In addition, the account of C46 has clarified certain details provided by C9, which has helped me to address some initial concerns I had about C9's evidence.
- 5.164 In particular, C9 was 10 years old in December 1973 and, although the age restrictions at *Top of the Pops* were never enforced as well as they should have been, I found it initially improbable that a 10 year old boy would have been admitted. However, C46's description of the man who agreed to let her and C9 into *Top of the Pops* assisted me. It appears that C9 and C46 were under the wing of a member of Savile's entourage, the man wearing the earring. I have heard evidence that sometimes Savile brought an entourage of middle-aged men with him to the studios. If the man with the earring was one of the entourage, it would explain first why a boy of 10 and a girl of 12 were let into the studio; it appears they came in under the wing of one of Savile's friends, as opposed to a BBC employee. One of Savile's friends would not care about the rules and I think the floor staff on duty would probably not have noticed the presence of C9 and C46. Second, if the man with the earring was keeping guard outside the dressing room, the risk which Savile took by behaving as he did with these two children would be much reduced.

5.165 There were some further differences between the accounts of C9 and C46 and, in addition, some parts of the accounts of each which I think were incorrect. For one thing, C9 must be mistaken in his recollection that Savile penetrated C46. Also, C9 said that he had seen *Wizzard* performing their hit "*I wish it could be Christmas every day*" and that he remembered the young children wearing woolly hats who took part in that number milling about in the audience during the show. But in fact they were not. A clip of that number was recorded two weeks earlier, when it was first featured on *Top of the Pops*. The group did not appear in person on 18 December 1973. This has been ascertained from the contemporaneous records (known as Programmes as Broadcast or P as Bs) kept by the BBC largely for copyright purposes. I can think of no reason why those records should not be accurate. C46 was also, in my view, mistaken when she told the Review that, when the show began, it was like a concert, with bands on the stage and when each band finished the curtain came down.

5.166 The Review's interviews with C9 and C46 took place 18 months apart. I met C9 in person but, as I explain at paragraph 5.155 was unable to interview C46 in person; she was interviewed by a senior member of the team, who travelled out to meet and interview her. He found her evidence credible. In the circumstances, notwithstanding the existence of some obvious mistakes in their evidence, I think they, in effect, corroborate each other and I accept their accounts as true.

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5.167 In about 1974/1975, B6 worked with Savile on *Speakeasy*. During this period, he would often telephone her at work to ask her to come round to his flat. She always refused. Whenever she met him at work, he would kiss her hand and continue up



her arm. She did not like this but did not feel she could do anything about it.

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5.168 In 1974, C29 was working for the BBC as a secretary and, during her free time, used to go down to the studios to watch rehearsals of *Top of the Pops*. On one occasion when she was standing at the side of the studio, Savile walked past her. She asked him how he found or chose the people he interviewed for *Savile's Travels*. He turned to her, pressed his hand very hard into her groin and said, "*If you come to my dressing room I'll tell you*". She did not accept the invitation but she believes, reasonably in my view, that if she had done so, Savile would have made a further sexual advance.

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5.169 A television sound engineer whom I will call A6 told me of an incident which occurred in the mid-1970s which did not involve him directly but happened to a trainee working under him. The trainee went in to Savile's dressing room to fit his personal microphone in preparation for a recording of *Jim'll Fix It*. The microphone had to be fitted to the back of Savile's trousers and it was necessary for Savile to lower them slightly to achieve this. The trainee was a long time with Savile and when he returned from the dressing room, he was visibly upset and said that he "*was never going back in there again*". Later A6 asked his trainee what had happened but he almost burst into tears and A6 never got a clear story of what had happened. So far as he could make out, Savile had wanted to fondle the trainee sexually. A6 reported this matter to his supervisor but heard nothing more from him. He does not know whether the trainee ever made a complaint.

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- 5.170 In 1975, B7 was aged 14 but looked young for her age. Her mother was friendly with Don Bennett, who was the Transport Manager of Broadmoor Hospital. Her mother introduced her to Savile. After that, B7 (who was at stage school) met Savile two or three times at events. He invited her to come for a tour of the BBC studios and to watch a programme being made. She thought he meant *Top of the Pops* but, in the event, she went to Broadcasting House and watched him record the links for a radio programme. The arrangements were apparently made with the approval of B7's mother.
- 5.171 Savile gave her instructions to come to his flat, which she thought was in Belgravia but she must be mistaken about that. So far as I am aware, the only flat Savile had in London was in Park Crescent. She said that, when she arrived, a doorman telephoned Savile and he came down to the lobby; they then walked to the studios in Portland Place and it only took a few minutes. As they approached the BBC buildings, Savile put on a balaclava, explaining that, if he did not, he would be mobbed.
- 5.172 On arrival, Savile was greeted by a commissionaire and they made their way to a studio. En route, they met various people and she was introduced to them by Savile as "*my young friend [B7]*". She was not given any general tour, about which she was disappointed. They went only to the studio where Savile was to work. He told her to sit at the side of the studio and she sat there alone while he recorded links. She found it very boring. No music was played. He did not speak to her at all during the whole recording. She began to feel uncomfortable as she did not know why she was there.
- 5.173 When he had finished, Savile said that he would take B7 back to the flat for a cup of tea and would then call a taxi to take her to the station. They walked back and went up to the flat. He told her to sit down. She was not worried about being there

alone with him; she just wished the day was over. Savile went into the kitchen, saying he would make tea and call a taxi. He soon came back carrying a tea tray. He sat down on the sofa; she was sitting to the right of the sofa on a chair. He asked her if she had had a good day. Out of politeness, she said “yes” and thanked him. He then held out his arms and said “*Well come and give us a hug then*”. She felt a little uncomfortable but was not shocked or worried by this as her parents’ friends used to give her a hug sometimes. She regarded Savile in a similar light.

- 5.174 She got up, went across and perched on the end of the sofa. Savile immediately turned to face her, pushed her backwards and put his hand up her skirt and inside her knickers; at the same time, he leaned over her and kissed her, forcing his tongue into her mouth. She believes that he put two fingers inside her vagina. He also rubbed her clitoris. He was alternating between doing these two things. He was rough and it was painful for her. She did not do anything to stop him. She froze as she had had no sexual experience at all. Also she felt that it would be rude if she tried to stop him. Then he paused and asked her if she was enjoying it. She said “no” but her voice came out as a squeak. She thinks that he stopped then. However, she has no memory of leaving the flat or of her journey home.
- 5.175 B7 now believes (from what her mother has told her) that, a few days later, Mr Bennett had sent a message from Savile to say that he was sorry. Her mother had asked her if Savile had tried to kiss her and B7 had replied “*And the rest*”. B7 now has no recollection of that conversation with her mother but her mother has told her that it took place.
- 5.176 B7 told me that she did not think that she went to any more Broadmoor events after that experience.

5.177 About 10 years ago, B7 says that she became sick and tired of hearing what a saint Savile was and she decided to expose him. She contacted a newspaper and told her story. The journalist she spoke to told her that there had been rumours about Savile for years. The journalist said that nothing could be done unless B7 would make an official complaint to the police. She went away to think about it but decided that she could not. As soon as the media storm broke in October 2012, she told her story to the police and the media.

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5.178 In the mid-1970s, C6 was working for a record company and, as part of her duties, she had to visit Egton House to show new releases to producers. In the trade, her job was known as that of 'plugger'. She was in her late twenties at this time although she believes that she looked younger. She was slim and pretty with long blonde hair. On one occasion, the date of which she cannot pinpoint, she had arranged to see Ted Beston, Savile's Radio 1 producer. There were other pluggers outside Mr Beston's office. Then someone told her that she could go in and in she went. Mr Beston was not there. Initially she thought there was no one in the room. Then she saw Savile who asked her "*Who are you?*" She explained why she was there. She was handing Savile the new record and was about to tell him about the artist when suddenly he grabbed her between the legs. She does not now think that he lifted her skirt up but that he grabbed her over her clothing. He also grabbed her arms and then touched her breasts. He was strong but she was determined to escape his grasp. She fought him off, freed herself and left the room. She did not tell anyone in authority about this incident, either at the BBC or at the record company. She thought that she would not be believed and also that

making a report might affect her career. She told her husband that night.

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5.179 C54 was an altar boy when Savile visited his local church after a Radio 1 Roadshow one summer afternoon between 1974 and 1976. C54 was aged between 10 and 12 at the time and was one of half a dozen altar boys invited by the church to meet 'a celebrity' who would be in town. Savile arrived with his driver, smoking a cigar. He was promptly asked by one of the two priests not to smoke in church. After introducing himself and his driver, Savile asked "*where are these cuties?*" and put his arm around C54. In view of the priests and the other altar boys, C54 says that Savile kissed him on the lips, forcing his tongue down his throat. Savile put his hand down C54's trousers and into his underpants, touching his genitals. C54 pushed Savile away and ran towards the door. C54 recalls that Savile's driver attempted to block his exit but C54 explained to me that he head-butted the driver in the crotch, ran out of the church and went straight home. C54 told his parents but they assumed that he was exaggerating and would, in any case, have been afraid of stirring trouble in the community.

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5.180 In late 1975, when he was aged 13, C49 was invited to attend a recording of *Jim'll Fix It*. He attended with a small group from a youth club. The group was accompanied by two adults. They went to the BBC Theatre at Shepherd's Bush and were shown into the audience seats. At some stage, one of the adults with them told the group that it might be possible for some of them to meet Savile after the show and C49 was one of those to be chosen. They watched the show being recorded but C49 cannot remember much about it. When it was over, C49 and

another boy were taken backstage to Savile's dressing room. When they arrived, the door was closed. The adult with them knocked and C49 was shown into the room alone. There he met Savile, in the company of a photographer and a young boy, who appeared to be with the photographer. Savile introduced himself and chatted. C49 was nervous as he found Savile rather overpowering. Savile asked if he would like some photographs taken. Then suddenly Savile got hold of C49 and pulled and lifted him quite forcibly so that he was sitting on Savile's knee. Some photographs were taken although C49 never received any. While he was on Savile's knee, Savile started touching C49's thigh and groin area, over his clothing and squeezing his genitals. He also pinched his back. All this made C49 feel uncomfortable, nervous and scared. He said "No" and "What's happening?" and tried to get off Savile's knee. Savile held him there a little longer and tried to calm him down, saying it would be "okay". But C49 wanted to go and Savile released him so that he was able to stand up. A few moments later Savile let him out of the room. The other boy went in. C49 did not say anything about what had occurred; he did not tell his parents. He felt uncomfortable about trying to explain to anyone as he had found it shocking.

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- 5.181 I wish to include in this chapter an account from a witness who has not attended an interview with the Savile investigation but who has given an account of his experience to the Metropolitan Police. At some time in 1976, when he was aged 10 or 11, C40 was one of a group of boys and girls from a children's home who visited the BBC to watch the making of *Jim'll Fix It*. In fact, due to traffic difficulties, the group missed the show but, because they had been expected, they were invited to meet Savile backstage and he chatted to them. Then the group was

offered some refreshments but, instead of going with the others, C40 went with Savile to his dressing room. There, Savile pulled C40 close to him, exposed himself and masturbated. He forced C40 down onto his knees and told him to suck his penis, which C40 did. Then Savile pulled C40 to his feet, pulled down his trousers and turned him round so that his back was towards Savile. Savile then fondled C40's penis until, he (Savile) ejaculated. He cleaned himself on a towel and then led C40 out into the corridor; soon afterwards he was reunited with his group. Savile did not tell C40 not to say anything but, in any event, C40 did not tell anyone until he gave a statement to the police in December 2012, soon after the publicity about Savile.

5.182 The Savile investigation invited C40 to attend an interview and, at one stage, he agreed to do so and a date was arranged. He also gave permission for us to receive a copy of his police statement. Then later, he failed to attend for interview as arranged. The account I have given is based on the police statement. I am not in a position to evaluate the accuracy and reliability of C40's account. However, I have included it because the account is similar to others I have heard and fits in with the information I have from the BBC about the way in which hospitality was offered on *Jim'll Fix It*. While I cannot conclude that it is true because I have not been able to speak to C40, the account has the hallmarks of Savile's *modus operandi*.

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5.183 On 24 November 1976, B8 was offered two tickets for *Top of the Pops* by a customer at the shop where she worked. She went with a friend from work. Savile was the presenter that night. When the show began, they were dancing to the music. Later, a man, clearly a BBC employee, approached her, gave

her a small bunch of flowers and asked her to go onto a podium. Immediately beforehand, the man had been talking to Savile. B8 went up on the podium and was told to sit on a wooden staging. Then Savile appeared beside her and started talking to camera; he was about to introduce the last act on the show, the group 'Chicago'. B8 realised that she too was on camera. Suddenly she felt Savile's hand going underneath her bottom. She was shocked and leapt in the air. As she came down, his hand was there underneath her, "*fiddling*" with her. He was talking all the while to camera.

5.184 This incident can be seen on video. We can see B8 jumping about in a most uncomfortable way, although she kept a smile on her face. We can see Savile laughing in what appears to me to be a leery way and hear him saying "A fella could get used to all this". Looking at it now, it is apparent that Savile was doing something of a sexual nature. Then the camera moved off Savile. B8 told the Review that, when the music started she was able to move away from Savile and she went to speak to a BBC employee (a man with earphones) and told him what had happened. He told her not to worry as it was "*just Jimmy Savile mucking about*". When she remonstrated, he told her to move out of the way as they were trying to move the camera.

5.185 The Savile investigation has been able to establish that the producer of that programme was Johnnie Stewart (now deceased) and the director was Phil Bishop. Mr Bishop has viewed the video and says that, at the time, he did not realise that anything improper was happening and does not remember the incident being brought to his attention.

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5.186 C15 was subjected to a brief but unpleasant assault in the mid-1970s. He believes that he was 15 at the time. He went to *Top of the Pops* and danced as a member of the participating audience. While one of the acts was performing, Savile came very close to C15 and stroked his buttocks. While doing this, Savile said something like “*I know what you need*” and “*I know what you want, lad*” and leered at him. Then Savile moved away and that was it.

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5.187 In July 1976, C47 was invited to take part in a programme which was to be recorded in Manchester. This programme featured a number of performers. C47 had been chosen to take part and although he was only 15, he recollects that he was treated by the BBC in exactly the same way as all the other adult performers. Savile was also appearing on the show as a celebrity guest. C47 had a dressing room about two doors away from Savile’s. It was to be C47’s first appearance on television.

5.188 C47 first met Savile on the set during the rehearsal. They were introduced by the producer. Savile was pleasant and friendly. C47 knew of Savile as a famous man from his appearances on television, in particular on *Top of the Pops*. The rehearsal went well and there was then a meal break before the recording began.

5.189 C47 left the studio to return to his dressing room. He walked past Savile’s room. The door was open and Savile called out to him to ask if he felt the rehearsal had gone well. C47 replied that he thought it had. Savile asked him to come into the room. C47 sat down opposite Savile and they chatted. Savile noticed that C47 was wearing a bracelet of a similar design to his own. Savile took off his bracelet and came over to C47 offering to let

him feel how much heavier Savile's bracelet was than C47's. C47 stood up and took Savile's bracelet in his left hand to feel its weight. Suddenly Savile began to touch C47's crotch outside his trousers. Then he took C47's right hand and put it on his (Savile's) crotch over his track suit bottoms. C47 was very shocked. He had had no previous sexual experience. He said and did nothing. Savile then undid C47's trousers and began to masturbate his penis. He then pulled his own penis out, put C47's hand round it and moved it up and down so that C47 was masturbating him. This mutual masturbation continued for a short time (C47 cannot say how long but thought it might have been as much as four or five minutes) until Savile suddenly said something like "*That's it then*" and stopped. He had not ejaculated. C47 fastened his trousers and left the room quickly.

5.190 Fortunately C47 had some time in which to recover his composure before having to begin his performance. He managed to pull himself together and get through the show although he found it difficult having to work with Savile.

5.191 C47 did not tell anyone what had happened. His parents had driven him to Manchester and had been watching the show but he did not tell them. He feared they might not believe him. Nor did he report Savile to the BBC or to the police. He wondered what the reaction would be and he felt guilty about what had occurred. Asked whether there was anyone from the BBC who was looking after him, he said that there was not and, even if there had been, he did not know whether he would have been able to tell them. I have been unable to discover what arrangements the BBC made for C47. They were under a statutory duty to ensure that a child performer was chaperoned but a parent could act as chaperone. It seems to me that, if the BBC expects a parent to act as chaperone, that should be

made clear in advance. I have been unable to find out whether that was done in the present case. However, it is quite likely that it was and that the parents took the view that, at the age of 15, their son did not require supervision. I have the impression that C47 would have found it intrusive to have someone watching over him all the time while preparing for the show. It may have been a good idea for someone to keep an eye on C47 but I cannot say whether intermittent supervision would necessarily have prevented the abuse; it might have done.

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5.192 In late 1976, C20 was invited to appear on *Jim'll Fix It*. About a year earlier, he had met Savile at a café which was frequented by young people in the neighbourhood where he lived. C20 chatted to Savile about his interests and asked to appear on *Jim'll Fix It*. Savile took C20's address and telephone number. About a year later, the BBC contacted C20 and invited him to come to London to record an item for *Jim'll Fix It*. C20 does not want me to describe what his idea was as this could lead to him being identified. I can, however, say that the idea involved another person who was quite famous and that the event was to take place at the BBC studios and was not to be filmed out on location. C20 and his father went up to London to the studio. C20 was 15 years old at the time.

5.193 On arrival, they were shown to a dressing room. After a while, he met the other guest (the famous person) and then he went back to his room to get changed. His father was with him. While C20 was changing, Savile walked in. Savile suggested that the father should go and get refreshments while he, Savile, discussed the programme with C20. As his father went out, C20 was sitting on a bench, putting on the clothes he was going to wear on the set. Savile came and bent over him, admiring his clothing. Then, with his right hand, he touched and rubbed

the inside of C20's thigh. C20 stood up to pull on his clothing. He then turned to face Savile who put his arms round C20. C20 could smell cigar smoke on Savile's breath. Then with one hand, Savile rubbed C20's buttock and, with the other hand, tried to guide C20's hand towards his genitals. At that moment, the door opened and a man with a clipboard came in. He stopped, said "*wrong door*" and left. Savile then put his arm around C20 again but C20 stiffened his arm in resistance and stepped back. Savile turned and went to the door, wished C20 a nice day and left.

- 5.194 The whole episode had lasted less than a minute. However, it upset C20 and spoiled his day. He did not tell his father what had happened. Indeed, he did not tell anyone until after he was married when he told his wife. Apart from that, he told no one until the reports of Savile's activities started to come out in 2012. Then he consulted a solicitor.

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- 5.195 Kevin Cook, who has waived his right to anonymity and whose account has been widely reported by the media, was abused by Savile in a dressing room after a recording of *Jim'll Fix It* in January 1977. He was a member of a cub scout group which took part in an event filmed at Brands Hatch in the summer of 1976 when several milk floats raced around the track. He would have been nine at the time. In January 1977, he went to London with a group of cubs for the recording. There is some uncertainty in his mind about whether he was taken to Television Centre or to the BBC Theatre at Shepherd's Bush. On arrival at the studios, he was one of the boys picked out to sit on the beanbags on the stage, whereas most of the group were in the audience seats. As the show progressed, the group was given a shared *Jim'll Fix It* badge. At some stage during

the visit, Savile asked Mr Cook if he would like a badge of his own not just a shared one. He said he would.

5.196 After the show was over, there was a party when the children were given squash. Savile came to him and asked whether he would like his badge now. He said “yes” and Savile took him through some double doors, along a corridor and into what sounds like a dressing room. The room was small, dingy and dimly lit; it was furnished with a vanity table, a mirror and a chair. Savile asked Mr Cook whether he wanted to earn his badge. Mr Cook said he wanted to. Savile told Mr Cook to sit down on the chair. Savile stood in front of him and started to touch his leg. Then his hand moved upwards under the leg of Mr Cook’s shorts. Then Savile unbuttoned the waistband, unzipped the shorts and pulled them and Mr Cook’s underpants down a bit. He started feeling Mr Cook’s penis and testicles. He made Mr Cook put his hand on Savile’s crotch, over the top of his clothes. All this lasted only a very short time; no more than half a minute. Nothing was said between them. Then another man came into the room.

5.197 Mr Cook did not tell anyone of this experience until October 2012, when the media was full of disclosures about Savile. He then told his wife who contacted the police and he made a police statement. In that statement he said that, when the second man came into the room, he said “oops” and left immediately. Savile then stopped abusing him, warned him not to tell anyone and took him back to join his friends. Mr Cook gave the same account to *The Sun* and when he appeared on the television programme *This Morning*.

5.198 When Mr Cook came to give evidence to us, he informed us that his first account had been incomplete and he wished to say something additional to, and different from, what he had previously said. The second man had not backed out but had

stayed in the room. In accordance with the Review's Memorandum of Understanding with the Metropolitan Police, we contacted the Police to seek their permission to conduct the interview with Mr Cook. In the event, the police agreed that we could conduct the interview with Mr Cook but must not ask him any questions about what happened when the second man came into the room. We did as requested. The procedure was rather artificial but was the best we could do. All Mr Cook was able to say to us was that, when Savile and he prepared to leave the dressing room, Savile said to him *"Don't you dare tell anyone because I'm King Jimmy. And no one will believe you. We know where you live"*.

5.199 This change in Mr Cook's account made it difficult for me to make up my mind whether his account was true. Subsequently, Mr Cook stated publicly that the second man (whom he has never been able to identify) had also abused him. Fortunately, before I had completed my Report, the police agreed that I could interview Mr Cook again to discuss with him the reasons why he had changed his account. He then explained that he had found talking about the second stage of the abuse even more embarrassing than the first and had not felt able to speak about it until sometime after his first disclosure. After discussing this with him, I was quite satisfied that his account was true and that both men had abused him.

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5.200 Leisha Brookes's story, which I am about to relate, has already received some publicity as a result of her refusal to pay her television licence. Accordingly, she has waived her right to anonymity. Ms Brookes was born in London in 1967. Her parents separated when she was very young (probably about three) and her mother started a relationship with a man named Phillips. From the age of about five or six, Ms Brookes lived

with her mother and stepfather and, in due course, there were adoption proceedings. She says that, from the age of about six, she was sexually abused by her adoptive father. That continued until she was about 16. She made no complaint about his conduct to anyone in authority; nor did she say anything to her mother. Ms Brookes has provided a full account of this abuse to the police but I do not think it necessary or appropriate to record the details in this Report.

- 5.201 When she was about eight or nine (that would be in about 1975 or 1976), her stepfather, Phillips, brought home a man named Douglas Sillitoe with whom he had become friendly. Sillitoe worked at the BBC as a scene painter. He was a keen photographer and an arrangement was made between the two men that Sillitoe would take photographs of Ms Brookes. Ms Brookes was told that the BBC wanted to use photographs of her and she was flattered and excited. Sillitoe took her to his home, gave her a bath and provided a new dress and shoes. Then he took her to a park and photographed her playing on the swings and in the sandpit. On the face of it, the photographs were quite innocent but they were in fact part of the grooming process.
- 5.202 About four weeks later, Sillitoe took her to his home again and more photographs were taken. A while later he came to the house and said that the BBC had liked the photographs and that he wanted to take some more. After that, she went to his home quite frequently; she now thinks that on average it was about every two weeks. After the first couple of visits, the photographs were different; Sillitoe took pictures of her dressing and undressing and getting in and out of the bath.
- 5.203 Sillitoe also took Ms Brookes to Television Centre. They would go on his motorcycle. He had a pass and he was allowed in when they arrived. People obviously knew him. He took her to

various different parts of the building, sometimes to the canteen where she often saw or met celebrities. No one ever questioned why she was there walking around the building with Sillitoe. Asked how many times she went there, she said that her visits to Sillitoe's house took place roughly once a fortnight over a period of about two years and, on more than half of those occasions, he would take her to the BBC. Her visits usually occurred at weekends but she would sometimes go there on weekdays during the school holidays. Sillitoe used to take her to see various men. He would take her to different rooms where she would meet a man and Sillitoe would tell her to "*sit on Uncle So and So's knee*"; or he would say that he had to go and do something and "*Uncle So and So*" would look after her. Some of these men were people whom she had seen on television but most of them she did not recognise. She said that most of these men (although not all) touched her (or hurt her as she put it). In all, she estimates that she was abused by about 30 different men. Sillitoe did not abuse her while at the BBC but he did when she was at his house.

5.204 One of the men who abused her was Savile. She recognised him because she used to watch *Jim'll Fix It*. He promised to show her his big chair although he never did.

5.205 When she was about 11, the police came to her school wanting to speak to her. She now understands that Sillitoe had been found in bed with another young girl and a complaint had been made. Ms Brookes believes that the police had found indecent photographs of her at Sillitoe's house. However, Ms Brookes's parents told her that she must not say anything to the police. Her adoptive father told her that if she did she would be taken away and her sisters would have to "*take [her] place*". So when she was questioned by the police, she said that nothing had happened to her; it had all been quite innocent. She now



knows that Sillitoe was prosecuted and pleaded guilty to a large number of offences, some of which she believes related to pornographic photographs of her. Sillitoe was imprisoned and Ms Brookes's visits to the BBC came to an end.

5.206 When she was about 19, she left home and went to live in Liverpool. She began to attend therapy sessions and, after a while, her counsellor persuaded her to go to the police. She cannot now remember the name of her counsellor. She made a long statement to Merseyside Police in which, she says, she recounted everything that had happened to her, naming her adoptive father, Sillitoe and describing what had occurred at the BBC. She says that she named Savile. The police did not take any action on the ground, she said they told her, that there was not enough evidence. When the Savile scandal broke in 2012, Ms Brookes went to Operation Yewtree and told her story again.

5.207 The Savile investigation wished to seek confirmation of Ms Brookes's account, particularly as the allegations are of a very serious nature, involving as they do, the suggestion that there was what might be described as a paedophile ring operating within the BBC.

5.208 First, we noted that in the HMIC report, *Mistakes were Made*, it is recorded, at page 13, that a complaint about Savile had been made to Merseyside Police. We have tried to follow this up and asked Merseyside Police to confirm that the complainant was Ms Brookes and also to disclose her statement to us (with her consent). Merseyside Police have confirmed that Ms Brookes did provide a witness statement to them in 1986 but were unable to provide a copy of it. They suggested that the statement, although taken by them, would, in accordance with standard practice at the time, have been sent to the Metropolitan Police because the offences complained of

occurred in London. This appears to tie in with an article in the *Wirral Globe* dated 13 March 2013 in which it is said that a Merseyside Police spokeswoman had confirmed that a 19-year old woman had made a complaint in 1986. Officers took details of the complaint which contained allegations of historical sex abuse which had not taken place in Merseyside. The spokeswoman said that the Merseyside Police were satisfied that they had dealt with the complaint appropriately.

5.209 Enquiries of the Metropolitan Police have also proved fruitless. No trace of the complaint or any statement has been found. That explains why the Metropolitan Police would not have been able to include this complaint in its disclosure of Savile-related matters to the HMIC investigation. When Ms Brookes reported her complaints to Operation Yewtree, the allegations against Sillitoe and Phillips were investigated but it was discovered that both men are now dead. Sillitoe had been prosecuted in the late 1970s and sent to prison. The details of his convictions are no longer available.

5.210 The BBC has provided Sillitoe's 'Cessation of Employment' form. This records that he resigned from the BBC in October 1978 giving 'personal reasons' as his explanation. The form records that he was not recommended for re-employment but no reason was given for that recommendation (which was underlined as above).

5.211 A further piece of supportive evidence has also come to light. A former woman police officer contacted Operation Yewtree to say that, in the 1970s, she had been involved in an investigation relating to Sillitoe. She has told the Savile investigation that she interviewed Ms Brookes in 1977 or 1978 in connection with a suspected indecent assault. The interview had taken place in the presence of the girl's mother and the girl had made no allegations against Sillitoe. However, the former

officer remembered that Sillitoe was a friend of the girl's family. She did not know at that time what had happened in respect of Sillitoe and had only recently learned that he had been convicted.

5.212 These additional pieces of evidence do, in my view, provide a considerable degree of support for Ms Brookes's account. They provide support for her claim of contact with Sillitoe and also of the claim that she was abused by Savile. Unfortunately, due to the inability of the police to produce Ms Brookes's statement, I cannot say whether there is any support for her claim that she was also abused on BBC premises by other men. On balance, I accept that she was taken to Television Centre by Sillitoe on different occasions and was there abused by Savile. She may also have been abused there by other men.

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5.213 In February 1978, C19 went to the BBC Theatre at Shepherd's Bush to watch *Jim'll Fix It*. She was 18 and was chaperone to her younger sister and a friend who were going to take part in the show. C19 was asked to sit on the beanbags on the stage. Before the recording began, everyone was very pleasant and she was enjoying herself. Savile was chatting to people. There were some gaps in the recording process and in one such gap Savile came to the beanbags. He told C19 to stand up which she did, of course. Then he sat in her place and told her to sit on his knee. She sat on the edge of his knee feeling a little uncomfortable. Savile was chatting but he began to fondle C19's back at the same time. First, his hand was round the back of her jeans; then it moved up and went underneath her top and underneath the back of her bra. He was stroking her back, up and down. All the while he was talking about who she was and, where she lived. She did not feel able to say anything

to him about what he was doing with his hand. She told her mother and sister but did not make any complaint.

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5.214 In about March 1978, C14 met Savile at a charity event. She was about 22 and was there with a group of friends. Savile was very friendly and invited them to see him record a show in London. He gave C14 a telephone number. C14 called the number and was given instructions to come to Broadcasting House.

5.215 When she arrived, C14 was shown up to a studio. Savile was friendly and “bouncy” when he met her. A girl in a wheelchair together with her carer and two or three middle-aged men were also there. They did not appear to be BBC employees but were with Savile; C14 described them as “followers”. C14 was in the studio for about an hour and a half. When the recording was finished, Savile said goodbye to the girl and her carer. The followers were still there. Then Savile said to the followers “We need food”. He invited C14 to join them and she accepted. They all left together and walked in a northerly direction from Broadcasting House. C14 was expecting to be taken to a restaurant but instead they arrived at a block of flats in Park Crescent. They all went into the building but the followers disappeared and C14 found herself alone with Savile in his flat.

5.216 The flat was a single room with a bathroom and kitchen. She sat on a sofa. Savile sat on the bed, which was a modern reproduction four-poster. The flat smelt strongly of cigar smoke. Savile chatted pleasantly. After a while, there was a knock and Savile went to the door. Someone – C14 did not know who – handed in some packages of food. She and Savile then ate a Chinese meal from their knees.

5.217 When they had finished eating, C14 said that it was time to go. Savile suddenly pushed her backwards on to the bed. He started to pull at her clothes, trying to pull her trousers down. She was saying "*I don't want this*" and he was saying that she needed to tell him that she wanted him to "*fuck*" her. She would not say it. He said "*Go on, go on*". He was very strong and he got her trousers down. He pulled his track suit down and raped her. It was over very quickly. He used no protection and he ejaculated inside her. The whole thing was very quick and clinical.

5.218 When Savile had finished, C14 pulled herself together and started to put her trousers back on. Savile said something like "*Don't even think about going to the papers*". He told her that she would not be believed. He added that he had "*friends*". She was very frightened and just sat there and nodded meekly. When he saw that, he seemed to change from threatening mode back into his usual, confident mood and started talking about what he was going to do, going to Broadmoor and so on. He even gave her a number to call if she wanted to see him again.

5.219 She left the flat and made her way to King's Cross. She felt completely shattered. She did not tell anyone what had happened. But as soon as she heard about the *Exposure* programme in October 2012, she contacted the police.

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5.220 In the autumn of 1978, C17 had just started working in the bar of the BBC Club at Television Centre. She had not yet become completely familiar with the geography of the building and got lost on her way back to the club. She was walking along a corridor when she heard a voice behind her saying something like "*What have we here then?*" She turned and saw Savile

standing outside the doorway of an office. She recognised him, as he was very famous. He walked towards her and said *"What's a nice girl like you doing in a place like this?"* Despite the banality of the question, she laughed. He noticed that she was wearing long boots, with spurs attached, which were fashionable at the time. He said *"Are those spurs on your boots?"* She said "yes". He said *"I bet you've got a whip to go with those"*. Then he asked her if she had a boyfriend and when she said she had not, he asked *"Why has a lovely girl like you not got a boyfriend?"* She said that she did not have time. Savile then asked her if she had ever been to *Top of the Pops*. She said she had tried. He asked if she would like to come as his special guest. She said she would love to. Then she said she must go as she was late for work. He said *"I'll look you up darling"* and winked at her. Then he put his arm right round her back so that his hand came round to the front and squeezed her breast. She felt flustered, said she had to go and left. She did not hear from him again.

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5.221 In 1978/1979, C33 was working as a waitress. At that time, she was 19. Ted Beston, Savile's radio producer was a regular customer where C33 worked and got to know her quite well. Mr Beston often talked about Savile and it appeared to C33 that he idolised him. He told C33 about Savile's fundraising work and would often say how funny he was. One day, he asked C33 if she would like to meet Savile and she said she would.

5.222 Mr Beston invited her to an event which would entail watching a programme being made but would be preceded by a drinks party. Following the instructions he gave her, C33 went somewhere near White City or Shepherds Bush (she is not sure exactly where) to what appeared to be a portable corporate hospitality cabin. When she arrived, there were quite a lot of

men there, having drinks. She met Mr Beston and another BBC producer who often worked with Mr Beston. As both of them were there, she felt quite comfortable. There was no sign of Savile. Then Mr Beston asked her whether she would like to meet Savile and she said yes.

5.223 She was shown into a curtained-off area, which was low, dark and very smoky. Savile was sitting on a low sofa, smoking a cigar. She sat down next to him. Almost immediately, he lunged at her and kissed her forcibly. He stank of smoke and she found him revolting. Then he grabbed at her breasts and put his hands down inside her top. His actions were quite aggressive and C33 was very frightened. Then he took hold of her hand and put it inside his track suit bottoms. His penis was erect. C33 told us that, at this stage she "*went mad*" and ran out of the curtained area.

5.224 She went to Mr Beston. She told him what had happened and that she wanted to leave. He must have been able to see that she was shaken and upset. He treated her as if she was being silly and told her that she should go back in; Savile wanted to meet her and talk to her. She would not do so and she left straightaway. She did not go to the recording.

5.225 On the next working day, C33 saw Mr Beston but this incident was never mentioned between them. She did not feel able to make any complaint about what had happened. Mr Beston was a very good customer and it appears that she thought that it would have been bad for business if she had made a fuss. Also, she was worried about what her then boyfriend might have done if he had found out. He ran a West End club and C33 feared that there would be violence if he knew what had happened.

5.226 C33 did not tell anyone about this until the day of Savile's funeral. She told her husband what Savile had done to her and said that she was glad that he was dead. About a year later, when she heard the account of a woman who had had a similar experience to hers, she spoke to the *Daily Mail* and also to the police. I have seen her story on the *Mail Online* website and it is consistent with the account she gave to me.

5.227 C33 told me that, looking back on it, she believes that Mr Beston took her to meet Savile for a purpose, well knowing what Savile would do. First, Mr Beston encouraged her to want to meet Savile by building him up as a fantastic person. Then, when she had gone in to meet him and had come out shaky and upset, Mr Beston had not been sympathetic. Instead he had treated her as if she was being silly and told her to go back in. C33 believes that Mr Beston must have known what Savile was like. She draws the inference that Mr Beston took her there for Savile to have sex with her. I consider C33's account in further detail in Chapter 11.

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5.228 In 1981 or 1982, C18 was invited by a friend to meet Savile and, she said, to go to *Top of the Pops*. They went to his flat in Park Crescent. When he greeted her, Savile took her hand and licked it with the flat of his tongue all the way from the fingertip to her wrist. She had to wipe her hand dry afterwards. She thought it was disgusting. They chatted and he asked them whether they would like to strip off and go on the sunbed. They both declined. C18's recollection is that they all walked to the studios but that would have been impossible (or at least extremely unlikely) if they were going to Television Centre. I think it is more likely that they walked to Broadcasting House.

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5.229 In the early 1980s, B9 worked with Savile on *Jim'll Fix It*. Whenever they met he would give her hand a wet "licking" kiss and once continued this up her arm to the elbow. On one occasion, she had to take a document to his dressing room. As she handed it to him, he grabbed her hand and pulled it downwards, so as to bring her closer to him, then kissed her full on the lips and put his tongue in her mouth. She did not make any report as she enjoyed her job and did not want to make a fuss. She managed to give Savile a wide berth afterwards.

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5.230 C56 appeared on *Jim'll Fix it*, aged eight, in 1984. Her story is of particular relevance in two respects. First, as I explain at paragraph 3.88, she travelled abroad to film the fix, without a family member or friend, with a BBC director and a researcher. Second, on the day when the show was filmed, she was touched indecently by Savile. She was sitting at the side of Savile's chair, awaiting the filming of the presentation of her *Jim'll Fix it* badge, when Savile, who was on her right hand side, leaned across in front of her and rubbed his left arm across her chest a few times. He then put his left hand on the top of her left thigh and patted and rubbed her thigh and then reached round with his right arm and put it on her right knee.

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5.231 B13, who worked as a studio manager, described an occasion in the mid-1980s when Savile came in to record a programme. He arrived with three or four middle-aged men. As soon as she greeted him, he walked up to her and asked her whether she was "*the woman that I saw last night with the snake between her legs?*" She had never met him before. She was shocked by this and felt humiliated. She felt that he was showing off to his friends. Her recollection is that she carried on with her

duties and, when Savile and his friends had gone, reported the incident to a manager. She gave her story and it was taken seriously but she did not hear any feedback afterwards. She did not expect to.

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- 5.232 In 1985 or 1986, C1 was on work experience for two weeks at the canteen in Broadcasting House. In the afternoon of the first Friday, Savile came in and ordered a cup of tea. The place was very quiet. C1 was going about her duties and was aware that Savile was watching her. He spoke to her and asked her how old she was. She told him she was 15. He remarked that she was "*a very pretty young thing*". He asked what time she finished work. He asked her whether, if he came back for her at finishing time, he could take her for a cup of tea. She felt flattered, as he was very well-known. He left and came back for her, as promised.
- 5.233 They went down in the lift together and out on to the street. His car was parked at the roadside, facing south towards Oxford Circus and they got in. She recalls that he kept calling her "*little lady*". They set off; he was driving and smoking a cigar. He told her that he was taking her to his flat for a cup of tea and that she could tell him all about her work experience. She was not worried. He did a U-turn and drove for about two to three minutes until they came to a crescent. I am sure that he had taken her to Park Crescent.
- 5.234 They left the car and went into a block of flats, then up in the lift and Savile let them into his flat. He apologised that his housekeeper was not there; he said that she only came once a week. The flat was small and in an untidy state. There was a sparse kitchen and C1 remembers a sofa, a chair and a coffee table in the main room. There were dirty cups lying about and

clothes left on the backs of chairs. There was a strong and disgusting smell of cigar smoke. Savile said he would put the kettle on. He disappeared and then returned, telling her to sit down. He disappeared again and came back wearing only a pair of underpants. Savile was tanned but, to C1, he looked old and *“wrinkly”*. In fact, he was almost 60 years old.

5.235 When Savile came back into the room, C1 stood up. She was so shocked that she was speechless. He said something like *“I know you want me”*. In no time, he had pinned her against the wall with her arms above her head and he was kissing her with his tongue *“down [her] throat”*. She described how he then manoeuvred her onto the bed. She was small. Her recollection is that the bed was close by but not actually in the same room as the sofa and chairs. I think she is probably mistaken about that as all the other witnesses who have described the flat say that there was only one room. However, I entirely accept that Savile very quickly got her onto the bed.

5.236 At this time she was saying *“I don’t want this. I don’t want this”*. He kept saying *“I know you want me”*. He said it several times. He lifted her skirt and pulled down her tights and knickers. Then he was on top of her with his whole weight and again his tongue was in her mouth. He pulled her legs apart very roughly and penetrated her. She said that she just lay there, to use her own description, *“like a frozen block of fish”*. She described a sense of being dissociated from what was happening and looking at the surroundings. Savile had soon finished. He ejaculated inside her and withdrew. He left the room. She pulled herself together. She was in some discomfort as she had never had intercourse before. She cannot remember seeing Savile again. She got dressed, let herself out of the flat and went down the stairs as fast as she could.

5.237 C1 cannot remember the detail of the rest of the day but she must have returned to the flat where she was staying while in London. She then returned to her parents' home in East Anglia. She did not go back to the BBC the following week. She made the excuse that the work experience had come to an end sooner than expected. She did not want to tell her parents what had happened because she felt that it had been her own fault that she had got into that situation. She told me that she was sure that she had done absolutely nothing to encourage Savile in any way. Of course, especially given her age and vulnerability, she was not in any way to blame.

5.238 C1 did not tell anyone of her experience until very shortly before she was to get married. She then felt that she must tell her husband that she had been raped but she did not tell him who had done it. When she heard the report of Savile's death in October 2011, she blurted out that she was glad that he was dead and then she told her husband who had raped her. A year later, in October 2012, when Savile's conduct was exposed, she went to the police to give her account.

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5.239 C31 was interviewed in a prison establishment where he was serving a sentence of four years imprisonment for domestic burglary. I was told that he has a substantial criminal record. I mention that fact at the outset because I have to assess C31's credibility and reliability. His criminal record for offences of dishonesty is plainly relevant to that assessment.

5.240 C31 had a troubled upbringing as his parents were both alcoholics. There were five children in the family but, despite the difficulties, the children were not taken into care. Through an organisation which provided the family with supervision and support, C31 enjoyed a number of treats and outings which

would not otherwise have been available. One such occurred in 1986, when a trip to Florida was arranged for a group of underprivileged children. The trip, which was a great treat for the children, was filmed by the BBC as part of a series of *Jim'll Fix It*. C31 and one of his brothers, aged 13 and 11 respectively, went on the holiday.

5.241 The group spent the night before their flight at a hotel near Heathrow Airport. Savile turned up to wish them a good holiday and a number of photographs were taken, although I do not think there was any filming. C31 told me that, as soon as Savile came into the room, he made a beeline for C31 and was “*all over us*”. He felt uncomfortable about this as he felt that Savile was too close to him and was invading his personal space. I have seen a still photograph of C31 sitting at a table with Savile standing behind him. C31 was a very good-looking and attractive young boy; in the photograph he looks very relaxed.

5.242 The following day the group flew to Florida. C31 was able to remember very little about the holiday itself; he remembers that it was very hot when they arrived. He recalls that they went to Disney World. He thinks that the trip lasted five days. They flew back into Heathrow and were taken home.

5.243 Some weeks or months later, C31 and his brother were invited to the BBC for the recording of the *Jim'll Fix It* programme on which their trip was to be featured. He recalls being taken to Television Centre. He said that, when they were taken into the studio, he and his brother were put on the audience seating area. They did not sit on beanbags; he was on a “*normal seat*”. He could not remember whether or not they were on the stage. C31 said that, when Savile came into the studio, he immediately came over and sat between C31 and his brother. It was as if Savile had deliberately targeted him. He said that

Savile was an animal. He and his brother had to move up so that Savile could sit between them. He said that they were sitting only about 10 feet from Savile's big chair. He could not remember anything about the show.

5.244 In respect of what happened after the show, C31 said that he had a very clear recollection. He said that, when the filming had finished, Savile wanted to show him and his brother backstage. The brother refused but C31 went with Savile. Savile led him out of the studio and he remembered seeing lots of corridors. They ended up in a room not far from the stage. There was a table and chair in the room but it was bare and clinical. There were no clothes or personal possessions to be seen. The room did not have a window. Savile told him to sit on a chair and asked him about the holiday in Florida. C31 interjected at this stage to say that when he was young, Savile was "*like a God*". He "*fixed it for kids*". C31 said that he thanked Savile for the trip and got up to leave. Savile pushed him back into the chair and started rubbing his private parts over the top of his clothing. C31 said that he was in shock although he did not realise it at the time. Savile then started to put his hand down the waistband of C31's trousers; the hand went inside his underpants and touched his penis. Then Savile pulled his own penis out; it was erect. When asked whether Savile had to unzip his flies in order to bring out his penis, C31 said that he did not, as he was wearing a track suit; it was white, blue and red. C31 said that, at this point, an electric volt went through him and he was "*like no, no, no*". Savile asked him to touch his penis but he refused and told Savile to take him back to the studio. Savile looked a bit "*pissed off*" but took him straight back to the studio. When he arrived back in the studio, there were still people around. Savile behaved as if nothing had happened. He said that the whole incident had

been over in a matter of minutes; he estimated between 10 to 20 minutes. He said that Savile was “*so cunning*”.

5.245 C31 said that he did not tell his brother straight away but told him a few days later. His brother wanted to tell their parents but C31 stopped him from doing so. Apart from his brother, his solicitor (Mr Alan Collins) was the first person he had ever told. That was in February 2013. He had seen Mr Collins on television and thought that, if he could get this solicitor to represent him, he could “*rebirth*” himself. He went on to say that, until he met Savile, he had no criminal convictions. He believed that he had suffered from self-worth issues all his life because of “*this animal*” (Savile). He added that he was now getting flashbacks and was seeing a clinical psychologist for post-traumatic stress. He was so frightened that he could not eat or sleep. Mr Collins asked what had made C31 write to him to seek representation. He replied that he had been “*galvanised*” by the people he had seen on television and wanted to get all this off his chest to enable him to move forward.

5.246 Asked about what he had seen on television about Savile, C31 said he had seen items relating to the arrest of other celebrities. Looking back, he said, he realised that Savile was friends with all of them. He also remembered seeing one of Savile’s female victims on television; the woman was blonde. He said that he had heard about other male victims and had spoken to one other in prison. He said that he did not remember seeing any of Savile’s male victims on television.

5.247 I have received a psychiatric report which has been of great assistance to me. It describes some of the effects which the psychiatrist attributes to what appears to be C31’s only experience of sexual abuse. Although at the time of the interview I had some doubts about the truthfulness of C31’s

account, I have come to the conclusion that his evidence is probably true and as accurate as one could expect given the passage of time.

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5.248 C7 was aged about ten when he went to watch *Jim'll Fix It* in 1986. He was with a group of children and went as a treat for his cousin's seventh birthday. A few of the party, including C7, were selected to sit on the beanbags. C7 was on the front row and, when Savile first came onto the set, he came up to C7. During the warm-up period, Savile teased C7 a little, asking whether he wanted to be famous. C7 said "yes" and the audience laughed. Savile then sat next to C7 and filming began. This introductory piece for the show had to be filmed about four times before the director was satisfied with it. Between these several 'takes', Savile put his hand down the back of C7's trousers and inside his underpants. C7 did not complain; he just thought what Savile did was strange.

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5.249 B10 was aged about 19 when he met Savile in 1987. He was employed as a barman in the BBC Club at Television Centre. During his breaks, he used to go down to the canteen. He liked to go there because he could meet celebrities. He met Savile on a few occasions and Savile sometimes paid for his cup of tea and bought him a bun. He says that Savile was always rather physical; he used to push up against him, stroking him (over his clothes) and sometimes pinching his bottom. B10 did not like these things; he thought Savile was making an approach to him. He stopped going down but he did not make any complaint about what had occurred.

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5.250 C48, who worked as a presenter, had a very unpleasant 'close encounter' with Savile in either 1987 or 1988. She was in her early thirties at the time. She found herself alone with Savile in the lift in Television Centre. She had met him briefly two or three years earlier in Leeds. He remembered her and 'chatted her up'. Then he said, "*How about a kiss for Uncle Jimmy?*" Somewhat reluctantly, she proffered her cheek. He then grabbed her face and stuck his tongue in her mouth. He also ran his hand up her body and fumbled for her breast. She was very angry indeed and told him to take his hands off her. She believes she used some strong language. His reaction was to grumble that it was only a bit of fun, that she clearly could not take a joke and was probably frigid. She told her friend who worked at the BBC what had happened and her response was that there was a good deal of such behaviour at the BBC. C48 did not make a complaint, she said, for the sake of her career. Savile was at that time one of the biggest names in show business. She was a serious presenter and did not want people to think she could not stand up for herself. However, she found the whole episode quite disgusting.

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5.251 C11's account is unusual in that she was 45 years old when Savile assaulted her in 1988. She had gone to Television Centre to watch a recording of *Jim'll Fix It*. Her brother was taking part. After the show was over, all the guests were taken to a room for refreshments. Savile came round thanking everyone who had taken part. He posed for a photograph with C11's family group. In the line-up, he stepped in between C11 and her niece. He put an arm round each of them and then, on C11's side, he dropped his arm so that his hand rested on her right breast and squeezed it. She was very upset. She felt that

it had ruined what would otherwise have been a most enjoyable day. She considers that it showed a complete lack of respect.

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5.252 In 1988, C21 was to appear on *Jim'll Fix It* with a friend. They were 14 and 15 and their fix required them to perform on the show. C21's mother (C22) went with them as a chaperone. While the two girls were in the make-up room, Savile came in to greet them. They were sitting in front of the mirrors. He stood between them and put his right arm round C21's back and ran his hand down her back. She was fully clothed. C21 considers that this was inappropriate touching, although it does not appear to have been overtly sexual. Later, when the show had been recorded, she sat on his knee while they had their photograph taken and she says he squeezed her very tightly. C22 recalled that, while the rehearsal was on, she was sitting in the (mainly empty) audience seats. Savile was brought along to be introduced. Instead of walking along the row in front of her, he came alongside her and, when he had shaken hands and greeted her, he squeezed past her. She says that he rubbed against her and she could tell that his penis was erect.

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5.253 In 1988 or 1989, B11 (who was aged 14 or 15) attended *Jim'll Fix It* with a group of classmates. She was in a wheelchair and, in the studio, was placed close to Savile. Although she was never left alone with Savile, she had an unpleasant experience because he had "*wandering hands*". He was very tactile and would put his hand on her thigh or shoulder and leave it there a few seconds too long. She assumes that he had touched some of the other girls as well because, afterwards, she and her classmates had joked about Savile being a "*dirty old man*". She did not make any complaint.

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5.254 C51's account is also unusual in that she was 39 years old when Savile assaulted her in either late 1988 or early 1989. C51 worked at the BBC. She was a junior employee and had just finished a shift and she and her supervisor went for a coffee break in a small canteen (not the main canteen) at Television Centre. She believes that this was in the afternoon. She had just sat down at a table when Savile came over towards her commenting on a large souvenir key ring which she had placed on the table in front of her. Her supervisor (who was also a relatively junior employee) left the table to get cups of coffee. Savile came and sat next to her on her right hand side and promptly put his hand inside her skirt up her leg. She froze. Just as he was about to put his hand on the top of her knickers underneath her skirt (she was wearing stockings), her supervisor returned. Savile whipped his hand away, got up and said "*Right, I'm going*".

5.255 C51 immediately told her supervisor what had happened. He did not appear to be shocked and immediately said to C51 "*If you open your mouth and say anything, he is a VIP, well respected, you're sacked, no one will believe you...your life won't be worth living if you bring something out like that...Keep your mouth shut, he's a VIP*". C51 decided to do what she was told and said nothing and did not even tell her husband. She left the BBC shortly after this, not even staying to work her notice. After what had happened to her, she could not relax and was frightened in case she met Savile again. In April/May 2014 she told a relative what had happened to her. Her relative prompted her to go and see a solicitor.

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5.256 C3 worked as an assistant floor manager on *Jim'll Fix It* from 1990 to 1994. She found Savile quite predatory; he used to suggest that she should come over and “*make an old man very happy*”. This was not said in a light-hearted flirtatious way and she did not like it. He used to put his arm round her and would touch her breast if he could. On one occasion, at an end of a series dinner, he unexpectedly kissed her full on the lips. She did not report this.

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5.257 In the early 1990s, when she was 19, C36 was befriended by Savile. She is now in poor health and has been unable to give her account to the Savile investigation in person. She has authorised her mother to tell her story and I accept this account as reliable, although it is hearsay.

5.258 Savile met C36 in Stoke Mandeville Hospital when she was receiving medical treatment for a very serious illness. She was obviously striking and highly intelligent and Savile seems to have been drawn to her. He visited her frequently and spent time talking to her, which she was later to say had helped her to maintain the will to live. Later, Savile helped in the arrangements for further specialist medical treatment in London and visited her in hospital there. While C36 was in Stoke Mandeville Hospital, Savile persuaded her to allow him to touch her sexually, although she never allowed him to have intercourse with her. This continued while she was in hospital in London. When C36's health improved and she left hospital, Savile continued to see her and, on a few occasions, invited her to watch the making of *Jim'll Fix It*. During those visits, which occurred in 1990, they would be alone in his dressing room. Savile would lean C36 against the wall and put his hand inside her knickers. In due course, C36 married and her contact with Savile ended.

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5.259 In 1997/1998, C24 was working as a technical runner at the BBC in Manchester on a programme called *The Sunday Show*. By this time, Savile was not working regularly at the BBC; *Jim'll Fix It* had finished in 1994. However, one week he appeared as a special guest on *The Sunday Show*. C24 was instructed to look after him and to ensure that he was ready to go on when his cue came. She was warned of the possibility that he might behave badly. Everyone seemed to know that he had a reputation as a lecher and she was warned that he might “*try it on*”. She realised that she might have to humour him as it was essential that a star guest should not be antagonised. He was by this time about 70 years old. She was in her late twenties although she believes that she looked younger than her age, no more than 20.

5.260 Savile greeted her by kissing her hand while looking up at her. She did not like it. A while later, when she had taken him to the Green Room, he took her hand and tickled the palm. She felt instinctively that this was some form of sexual communication. She ignored it. He said “*Don't you know what you're supposed to say to a man when he does that to you?*” She said that she did not. He said that she was supposed to say “*Ask me like a man, don't scratch me like a dog*”. My understanding is that, for a man of Savile's generation, the tickling of her palm was an invitation to have sexual intercourse. Savile then asked her if she had a boyfriend. She said she did and Savile said that he would have him killed. From then onwards, while they were waiting to go onto the set, Savile was constantly flirting with her, making silly suggestive remarks. For example, when she said to him that she would soon have to take him through to the set, he replied “*I will go anywhere with you*” and “*after the show I'll*

*take you to Paris on my private jet*". No doubt all this was intended to be funny but C24 found it very tiresome.

5.261 When it was nearly time for him to go on, C24 took Savile through to wait near the back of the set. They had to stand in a passageway at the back. It was essential to be completely quiet as the show was going out live. As they arrived, Savile suddenly grabbed her, pushed her against the back of the set and tried to kiss her. She pushed him away as strongly as she dared. The set was not very robust and, even as it was, it wobbled a bit. She could not cry out. Fortunately Savile's cue came up and he had to go on. When he came off the set, C24 kept her distance and Savile behaved as if nothing had happened. She did not make any report. She told a few friends but they thought it was quite funny. As C24 said, it was, after all, what she had been warned to expect.

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5.262 The final incident I shall describe is almost incredible, given Savile's advanced age (almost 80) at the time it occurred on 27 July 2006. I am, however, quite satisfied that it happened. The Savile investigation received evidence about this incident from the complainant, C23, and from two other individuals, Mark Lawson and John Goudie, to whom I refer below.

5.263 The BBC had decided to bring *Top of the Pops* to an end. There was to be a final, celebratory programme, entitled *Top of the Pops – The Final Countdown*, involving several of the stars and disc jockeys who had been involved over the years. Savile was one of them. The BBC Radio 4 arts magazine programme, *Front Row*, presented at the time by Mark Lawson, decided to do a piece about the last *Top of the Pops* and a small team went over to Television Centre to record interviews. C23 worked on the programme. Three disc jockeys were interviewed, including Savile.

- 5.264 The interviews were to take place just outside the studio. C23 was present. The other two disc jockeys came out first. Then Savile appeared. He said “*hello*” to everyone except C23. Then he stood beside her, grabbed her round the waist with his right hand, put his legs round her left thigh (so that her leg was between his two legs) and rubbed his crotch up and down. So far as C23 can remember, he did not say anything. She felt that he was giving a performance. Fortunately Mr Lawson saw what was happening, came over and distracted Savile, then positioned himself between Savile and C23. The interview took place.
- 5.265 In the taxi on the way back to Broadcasting House, C23 thanked Mr Lawson for coming to her rescue and they discussed Savile’s unacceptable conduct. C23 and Mr Lawson then mentioned that Savile had behaved in a lecherous way at the regular pre-programme planning meeting that day, at which John Goudie, the Editor, was present. This was not a ‘complaint’ about the incident. Mr Lawson told the Savile investigation that, in mentioning Savile’s behaviour to Mr Goudie, he was not making a formal complaint. He was simply applying his personal policy that such a thing should always be mentioned. Mr Goudie agreed that this was not presented as a complaint. C23 did not want the incident to be reported; she thought, and still thinks, that it was not so much an indecent sexual assault as a clumsy, outdated, inappropriate thing to do. She thinks that Savile probably thought it was funny. Also, she did not wish it to be reported as she would not have wished to compromise her position at the BBC.
- 5.266 C23, Mr Lawson and Mr Goudie appear all to have viewed this incident as inappropriate lecherous behaviour on the part of Savile. No complaint was made and Mr Goudie told the Savile investigation that he has no recollection of giving the incident

further thought or discussing it with anybody else. Mr Lawson said that, when the Savile allegations broke in 2012, he mentioned the incident again to Mr Goudie. Mr Goudie did not doubt this, but had no recollection of it being mentioned to him again. Mr Lawson then raised what had happened internally and the incident was brought to the attention of the BBC Investigations Unit and C23 made a police statement.

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5.267 I must mention another allegation regarding Savile while he was at the BBC for *Top of the Pops – The Final Countdown*. In January 2013, at a press conference held in conjunction with the release of the report entitled *Giving Victims a Voice* published jointly by the NSPCC and the Metropolitan Police working on Operation Yewtree, it was stated that Savile had sexually touched a young female member of the audience at *Top of the Pops* on the last show, in July 2006. The girl was said to have been in the age range 13 to 16. The statement was quite widely reported at the time.

5.268 The Savile investigation was not contacted by any complainant who alleged that she had been abused on that occasion but the BBC specifically requested that we should investigate this allegation. We asked the police for their assistance but they were unable to give us any lead as to how to contact the alleged victim.

5.269 In the light of those difficulties, I took the view that it would be almost impossible to undertake a satisfactory investigation of this matter and the BBC was so advised. The BBC agreed that it would not be proportionate to undertake a full investigation unless further information came to light. However, it was suggested that we should interview Mark Cooper, the executive producer of *Top of the Pops – The Final Countdown*. That



interview led to the suggestion that we should also interview Sally Wood, the producer of the show, and Sophie Waite, the assistant producer, as these were the staff who would have had the most contact with Savile on the day of the recording. The BBC also provided documents relating to the production.

5.270 From these sources, I summarise the position as follows. The final programme was to be a celebration of the 42 years of *Top of the Pops* and was to comprise mainly archive material. There were to be 10 presenters, including Savile. The presenters' role was to provide links between the musical items.

5.271 The BBC documents show that the presenters' links were to be filmed on 26 July 2006 with a studio audience in Studio Three at Television Centre. The links were to be filmed in the usual way, with the presenters surrounded by members of the audience. There was to be a rehearsal from 3.45pm until 5.45pm; there would then be a break until 6.30pm. The recording, at which the audience was to be present, was due to begin at 6.45pm and was due to finish at about 8.15pm. However, there was a note on the schedule that Savile had to be "clear" by 7.45pm to accommodate other commitments.

5.272 The witnesses' recollection is that Savile arrived slightly late for the pre-rehearsal briefing, that he greeted the producer in his usual way by licking her hand, that he was in a slightly bad mood at one stage because he needed some braces and that staff had the feeling that they had to take special care of him because he had been the very first disc jockey presenter of *Top of the Pops* and was something of "a national icon". That said, the recording passed off without problems. Those who were interviewed found it hard to believe that Savile could have had any opportunity to touch anyone inappropriately.

- 5.273 We do not know whether the alleged assault was supposed to have taken place in Savile's dressing room or in the studio. Those who were interviewed said that there was someone with Savile virtually the whole time when he was in his dressing room. They were also of the view that it would have been difficult for Savile to take a member of the audience to his dressing room. He did not bring any of his own guests with him (as he had done in earlier times). In my view, it is unlikely (although not impossible) that Savile would have had the opportunity to take a member of the audience to his dressing room on this occasion, given the brevity of the time available and the fact that there were nine other presenters all in adjacent dressing rooms.
- 5.274 The interviewees were also puzzled by the suggestion that the young girl in question was aged between 13 and 16. They said that the age limit of 16 was enforced. I do accept that BBC staff tried to enforce the age limit but this was not, as I understand it, to the extent of asking for documentary proof of age. It does not seem to me impossible that a few members of the audience were under the age of 16.
- 5.275 It seems to me that, if any assault took place, it was most likely to have occurred while Savile was in the studio, where at times, he would have been surrounded by members of the audience. I would not find it surprising if he touched a member of the audience while preparing for a 'take' or even while being filmed. However, the film of Savile's part of the show does not suggest any inappropriate activity. It seems to me that, if any assault took place, it would probably have been surreptitious and, unless the victim reacted openly at the time, it is unlikely that anyone apart from her would have been aware of what had happened.

5.276 I say that it would not surprise me if Savile had touched someone during this show, even though he was nearly 80 years old, because there is other evidence that he could still behave in a lewd way at that age. In paragraph 5.264 above, I have described his conduct towards a young freelance producer who had been sent to interview him during this visit. I accept her evidence. So I do not find it hard to believe that he might also have touched a young girl in the studio. It is just the sort of thing he used to do.

5.277 The conclusion is that I do not know whether there was an indecent assault on this occasion, 26 July 2006, as suggested by the police. Without any information from or about a complainant, I cannot say. All I can say is that it would not surprise me. But, even if it did happen, I do not think that the BBC staff involved in this show could be criticised in any way. There is no evidence of any overt misbehaviour and the evidence is that staff were not keeping a special watch as they did not know that Savile was a sexual predator.

### ***An Account Which Falls Outside My Terms of Reference***

5.278 I wish to recount the evidence of a witness which I heard by mistake as it has no connection with the BBC. The Savile investigation interviewed C4 because she was referred to us by the Metropolitan Police as a case of sexual assault associated with the BBC. However, on hearing her evidence, which began with a description of a meeting with Savile at a radio recording studio, I realised that the police had mistakenly assumed that the studio belonged to the BBC. It did not; it belonged to Radio Luxembourg. It was not until the witness was part way through her evidence that I realised the error. However, she had a story to tell which was of relevance to the Savile investigation because it is a very early example of a pattern of behaviour

typical of Savile's *modus operandi*. As lawyers would say, it is similar fact evidence.

5.279 In 1964, C4 was just 17. Her employer used to advertise on Radio Luxembourg and Savile was the disc jockey on one of their programmes. C4 asked her manager if he could arrange for her to attend a recording. She wanted to see a programme being made. This was arranged and C4 and a friend went to the Radio Luxembourg studios on Piccadilly in London. On arrival, Savile appears to have been expecting them; he was friendly and congratulated them on how they looked. He was rather tactile and put his arms round them both but that did not concern them. Then he said he must do some work and they were shown into the studio. There was no studio audience and they sat on stools. Savile went into the recording booth and started work. He smiled and waved at them from time to time. At one stage, C4's friend went off to find the ladies' room and C4 was left alone. Savile came out of the booth to chat to her. He asked her where she lived. When the recording had finished and they were saying goodbye, C4 asked Savile if it would be possible for her to see *Top of the Pops*. She particularly wanted to see *the Beatles*. Savile said that it would be no problem and she should give him a ring. He gave her his telephone number (a Manchester number) either then or possibly earlier. C4 did not realise that *Top of the Pops* was made in Manchester at that time. Savile then gave each of them a little box of liqueur chocolates and they left, feeling they had had a great time.

5.280 When she got home, C4 wrote to Savile to thank him. She put her address at the top of the letter. She received a reply, written from Savile's flat in Salford, telling her that if she wanted to come to the studios again, that would be fine. She wrote back and said she would like to. A second visit was arranged.

Savile told her that he would take her out for lunch afterwards. She was very pleased. She told her mother.

5.281 This time, C4 went to the studios alone. Savile greeted her with a hug and said he was pleased to see her. The procedure was just as before; she sat on a stool while he did the recording in the booth. When the recording was finished, Savile said that they would go for lunch but he must go home to change first. They took a taxi. During the journey, C4 thinks that Savile asked her whether she had a boyfriend and she said she did. They stopped at what she described as a mansion block of flats probably three or four stories high. She did not know where they were but she recalls seeing a sign to the Thomas Coram Foundation. That Foundation has premises in Brunswick Square, near Hunter Street. From other evidence I heard, I think it likely that the building to which C4 was taken was in fact the Adrian Hotel in Hunter Street, Bloomsbury.

5.282 The room to which they went was small and sparsely furnished. C4 sat down while he went to change. He disappeared into the bathroom. She sat on the bed; she still did not feel anxious. He was talking to her while he was changing. Then he emerged, wearing only a small towel round his waist. She was a bit stunned and suddenly scared. He came and sat beside her. He asked her whether she had had sex with her boyfriend. She said she had not. Then Savile started touching her, feeling her and kissing her. She moved away from him but he said "*It's all right*". He put one hand inside her dress onto her breast and the other up her skirt, inside her knickers. She said "*No*" very firmly. He then tried to persuade her and she said "*No I don't want this*". He then pushed her back on to the bed. He had an erection and she could feel his penis against her leg. He was kissing her and she remembers the smell and taste of smoke which she found horrible. She managed to push him to one

side. She was saying “*I don’t want this*”. He then took her hand and tried to make her touch his penis. Again she said “*No*” and then he stopped and gave up. She managed to sit up and he stood up and said he was sorry. He said he would get dressed and they would go out for lunch.

5.283 On the way to the restaurant in a taxi, he again said he was sorry. They had a meal in an Italian restaurant; he ate and talked; she did little of either. Then she went home. She did not tell her parents what had happened. She did not contact Savile again, although he wrote to say that if she wanted to see *the Beatles*, she should get in touch with him. She did not tell anyone about this encounter at the time.

#### ***Savile’s Invitations Which Were Rejected***

5.284 B12 came to London to work as a secretary for the BBC in 1978, when she was 19. She lived in a BBC hostel while she found somewhere of her own. One day, she went to assist at the recording of a charity programme hosted by Savile. She was chatting to a friend about her search for a flat. Savile must have been listening in. A few minutes later he came over to her and gave her a piece of paper with a telephone number on. He told her that if she telephoned the number that night, somebody would be able to help her find somewhere else to live. She took the paper, thinking how kind Savile was.

5.285 She telephoned the number and was surprised when Savile himself answered the telephone. She said she had not expected it to be him. He said that he was in a position to help her with accommodation. She thanked him and asked how. He told her to come over to his place. She asked why he could not tell her over the telephone. He said “*How’s about you coming over here to talk about it?*” He must have told her where he lived as she remembered he was near Regent’s Park.

She said “no” and added (as an excuse) that she did not think she could get there. He said he would send his driver for her. She then said that she really did not want to come. At that Savile got quite annoyed. Eventually she said, “*I’m sorry but I’m just not coming*”. Savile slammed the telephone down. She told a few friends at work and their reaction was to suggest that she should have gone. She now feels that she had a lucky escape.

5.286 In the late 1980s, C43 worked as a production assistant on a programme called *Open to Question*. On one occasion, Savile was the guest. He persistently tried to get her on her own and she had great difficulty in avoiding him. He never actually managed to touch her but her account sounds very much like harassment.

5.287 In the early 1980s, B14 was working at BBC Radio 1. She was quite young and very attractive, with long blonde hair. One day she took a script to Savile in a room at The Langham Hotel. On arrival, he was hospitable and offered her a drink. She gave him the script and he seemed to expect her to talk about it. Suddenly he put his cigar between his legs and asked her to taste it. She told him to “*fuck off*” and left. She did not make an official complaint at the time although she contacted the BBC Investigations Unit when the scandal broke.

5.288 B1 worked for the BBC in television but sometimes had to visit Broadcasting House. One day in 1974, she was walking along a corridor when Savile beckoned her into a studio. He was in the middle of recording a programme and he made her chat on air. Either then, or later, he asked her to go back with him to his flat. When she refused, he was quite shirty. She was married and did not want anything to do with him. She had the impression that he could not believe that he was being refused.

### ***What Other People Saw or Heard of Savile's Misconduct***

- 5.289 Sue Thompson worked at BBC Leeds from about 1976 to 1978. She worked mainly in the newsroom and, in that capacity, did not meet Savile. However, on one occasion, she was asked to help with the recording of *Yorkshire Speakeasy*. There was a studio audience and Savile was the presenter/coordinator of the studio discussion.
- 5.290 On this occasion, the audience included a group of young people, including some from a school for the blind. Ms Thompson said that her job was to help people when they arrived and to show them to their places in the studio. She said that it was also her duty to ensure that Savile's dressing room was ready for him and that he had all he needed. She went in to check on him before the session began; he was there alone but she cannot remember any conversation. She did not watch the programme or have any duties while it was on so she went into the bar. When she heard that the programme was finishing, she went to see that the audience was leaving. Then she remembers that she walked along the corridor, saw that the door of Savile's dressing room was closed and thought he must have gone; so she just walked in, without knocking. She saw him sitting on a chair, sideways on to the door with a girl on his knee. She had her arm round his shoulder and he had his hand up her skirt. He was kissing her and, as he pulled away from her, she could see that he had had his tongue in her mouth. She was wearing school uniform. Ms Thompson felt she had intruded and backed out straight away. She thought the girl would have been about 13 or 14. She thinks the girl was blind but is not sure.
- 5.291 She said that, later that evening, a group of people from the BBC went to the cinema together for the premiere of Star Wars and Savile came and sat next to her briefly; she believes that



he was “*checking her out*” in some way. He did not stay long but left, saying that he was off to work at the Leeds General Infirmary.

5.292 After Savile’s death, she read an article in *The Daily Telegraph* about how *Newsnight* had shelved a programme about Savile. She emailed the programme describing briefly what she had seen in Savile’s dressing room. In due course, she was interviewed by Mr Williams-Thomas and her account was featured on the ITV *Exposure* programme.

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5.293 In October 2012, Wilfred De’Ath appeared on the ITV *Exposure* programme and described an encounter with Savile in about 1964/5. The gist of this account was that, in the course of his work as a producer for the BBC, he had met Savile at a restaurant in London. Savile had been in the company of a young girl of about 12 to 14. Mr De’Ath had asked Savile where he had “*picked her up*” and he replied that he had met her on *Top of the Pops*. The following morning, Mr De’Ath had telephoned Savile at the hotel at which he was staying. Savile told him that he was in bed with the girl he had been with the previous night. He had not reported this incident to anyone because he had felt intimidated by Savile.

5.294 Mr De’Ath was also interviewed by John Humphrys on 26 March 2013 on the BBC Radio 4 programme *Today*. He was asked first about his own arrest as part of Operation Yewtree and the decision not to charge him. Then Mr De’Ath expressed the opinion that, having failed to prosecute Savile when they could have done, the police were now, in effect, overreacting by arresting people on “rather spurious allegations”. Mr Humphrys suggested to him that the reason the police had failed was partly because people like him (Mr De’Ath) had not reported

what they knew of Savile at the time. Mr De'Ath acknowledged that that was so and explained that there was a different culture in those days and sexual matters were "taken much more lightly".

5.295 Mr Humphrys put it to Mr De'Ath that he had previously said "I know for a fact that he spent a night in a rather squalid hotel with a girl who was at the most 12 or probably 10 and I said to him, Jimmy you are living dangerously". Mr De'Ath agreed and said that he had confronted Savile on the day they were working together and said that Savile was living dangerously but Savile had brushed him off saying "Oh no, no, no". But, he added, the culture was different 50 years ago and it would never have occurred to him to go to the head of department. He said that he had been pretty shocked and disgusted but he had not gone to the police. He repeated what he had said on television that he had been physically frightened and intimidated by Savile. For that reason, he would not have "dreamed of grassing him up". He admitted that he slightly regretted that he had not done so but said that it was common talk in the corridors of Broadcasting House that Savile liked young girls.

5.296 When interviewed by the Savile investigation, Mr De'Ath (who, at the time of his interview, was 76) said that he began working for the BBC soon after graduating from Oxford. He worked in the Current Affairs Department and made interview programmes. In about 1964, he devised a programme called *Teen Scene* where well-known people who would be of interest to a young audience were interviewed by a presenter. The format was of interviews interspersed with pop records. Mr De'Ath was the producer and Gordon Watts was the presenter. During the first series, it was decided to interview some disc jockeys and Savile was one of those chosen. At the time, he

was a rising star and was the main disc jockey presenter on *Top of the Pops*.

5.297 When Mr De'Ath contacted Savile, he agreed to do the programme but absolutely refused to come to Broadcasting House, London (where Mr De'Ath was based and where the programme was to be made) for a briefing and discussion. Savile told Mr De'Ath that he could come to the Lotus House Restaurant on Edgware Road and they could talk there. Mr De'Ath was rather annoyed about this but he went; he expected that they would have supper together and discuss the interview. This was only two days before the programme was to be made.

5.298 On arrival at the restaurant, he found Savile in the company of a young girl, whom Mr De'Ath described as "*very small*" and "*waif-like*". In age, she could have been anything between 10 and 14 although his best estimate was 12. Savile introduced her "*in a courtly way*" as if he was presenting a very important person. Savile made it plain that he expected Mr De'Ath to include the girl in the conversation. Mr De'Ath felt that this was demeaning as he was there on professional business. He thought in his own mind that Savile must have a sexual interest in the girl but he was not morally shocked by this. He said that he asked Savile where he had "*picked her up*" to which Savile replied "*Top of the Pops, Top of the Pops*". Mr De'Ath asked if that was Savile's happy hunting ground and Savile said "*yes*". Mr De'Ath thought that *Top of the Pops* had been made the previous evening in London. On being told that, in 1964 and 1965, *Top of the Pops* was usually made in Manchester, Mr De'Ath said that Savile must have brought the girl down to London with him. Asked if there was anything about the girl which made him think that she came from Manchester, he said that he did not remember a northern accent, "*more of a*

*cockney accent – a rather common voice, common urban cockney”.*

- 5.299 Mr De’Ath said he was not altogether surprised to find Savile with a young girl as he had already heard rumours that Savile liked young girls and enjoyed their company. He said that *“Broadcasting House was awash with rumours about Jimmy Savile”*. These were to the effect that Savile liked young girls, meaning young girls under the age of consent. However, these rumours were not thought to show Savile in a seriously bad light; they did not give rise to any sense of moral outrage.
- 5.300 They then discussed the forthcoming interview. Mr De’Ath found Savile rather intimidating. Savile appeared to be more interested in the girl than the interview. Mr De’Ath told Savile what the interview would entail and what the line of questions would be but this did not elicit any spark of interest. Mr De’Ath decided not to eat at the restaurant and left. Savile gave him a contact telephone number; he was staying in the Mascot Hotel, in York Street, near Baker Street.
- 5.301 The following morning, a Saturday, Mr De’Ath telephoned Savile to confirm the arrangements for the interview the following evening. When he was put through, Savile said he was in bed. Then he asked *“Remember that lovely looking girl you met last night?”* Savile then insisted that Mr De’Ath should speak to the girl, as she was there with him. The girl said *“Hi Mr Producer!”* and Mr De’Ath asked her to put him back to Savile. The two men then confirmed the arrangements and the telephone call came to an end.
- 5.302 Savile attended at Broadcasting House for the interview. Mr De’Ath told me that at some stage he said to Savile *“Aren’t you living dangerously?”* Savile replied *“Oh, no, no, no. I am too invaluable to the BBC for them to do anything to me”*.

- 5.303 Mr De'Ath said that he had not reported these events to anyone at the BBC. He said that it had not occurred to him to do so. His main concern would have been to explain to his presenter that he did not think that Savile was going to be very good in the interview and that it should be cut down in time. He said it was cut down from the 8 to 10 minutes which had originally been intended. He thinks he may have mentioned what he had seen and heard occasionally over the years when Savile's name came up. But he had not made any formal report. For one thing, he had found Savile physically intimidating. He had also heard rumours that Savile had some very "rough" friends and he feared that, if Savile found out that Mr De'Ath had reported him, he might receive an unwelcome visit. He said that he now regretted that he had not reported what he had learned about Savile. However, he said, attitudes were very sexist at the time and the age of consent was not taken seriously.
- 5.304 When asked, he asserted that, apart from that one occasion, he had not come across Savile in a professional capacity.
- 5.305 At the end of that interview, I was minded to accept the essential core of this account, although I thought that some of the details may have been embellished. For example, I did wonder whether, at the first meeting at the restaurant, Mr De'Ath would have had the temerity to ask Savile where he had picked the girl up. I also wondered whether, two days later, he would have had the courage to suggest that Savile was living dangerously. As Mr De'Ath had said more than once, he had found Savile intimidating.
- 5.306 That was my view until the Savile investigation reviewed a bundle of BBC documents which included some contemporaneous records of Mr De'Ath's professional

engagement with Savile. There were five documents of relevance to Mr De'Ath's evidence to us.

5.307 The first in time, dated 6 October 1964, was a booking requisition completed by Mr De'Ath in relation to Savile's proposed appearance on *Teen Scene*, to be broadcast on 15 November 1964. Savile was to be interviewed for about four minutes. The place of performance was to be at Belle Vue, Manchester and was to take place by 'line' to Studio B9 (which was in Broadcasting House, London).

5.308 The other four documents all related to a second appearance made by Savile on *Teen Scene*. The first in time was a letter dated 23 July 1965 in which Mr De'Ath wrote to Savile to make arrangements for a programme to take place the following Monday. He explained that a line had been booked to Studio Five Piccadilly, Manchester (then Broadcasting House, Manchester). Savile was asked to arrive at about 10pm to allow time for rehearsal before transmission at 10.35pm. Savile was to 'co-compere' the show with Mike Hurst. There would be some guests. Mr De'Ath promised to get Savile the best fee he could. The second document was a booking requisition dated 26 July 1965; it had been completed and signed by Mr De'Ath. Savile was to co-compere *Teen Scene* at Broadcasting House, Manchester and his contribution was expected to last about 40 minutes. The third document was a letter dated 28 July 1965, written by Mr De'Ath thanking Savile for taking part in *Teen Scene* "last Monday". He apologised for the lack of "hospitality" in Manchester. The last letter in this bundle is dated 30 July 1965 and is an invoice or fee note by which Savile was to be paid 25 guineas for taking part in *Teen Scene* on 26 July 1965. The document implies that the appearance was at Broadcasting House, Manchester. It bears a stamp to show that Savile's fee was paid on 9 August 1965.

5.309 These documents cast serious doubt on the accuracy of Mr De'Ath's evidence to the Savile investigation. First, it appeared that Savile had worked for Mr De'Ath on *Teen Scene* twice and not once as Mr De'Ath had said. Second, it appeared that neither of those appearances had taken place at Broadcasting House, London as Mr De'Ath recalled; both had taken place in Manchester and appeared to have involved conversation over a telephone line. It seemed doubtful that there could have been any occasion on which the two men chatted at Broadcasting House (whether in London or Manchester) at which Mr De'Ath could have suggested to Savile that he was living dangerously. In addition, it did not appear from any document that there had ever been any reason for the two men to meet in advance to discuss the content of the programme at a restaurant in London.

5.310 Mr De'Ath was shown the documents and kindly agreed to be interviewed for a second time. He said that the programme about which he had spoken earlier had been the one which took place in November 1964. He accepted that there must have been a second programme about which he had completely forgotten until he saw the documents. He accepted that that second programme appeared to have been made on a line from Manchester. He still thought that the first programme had been made in a studio in London. However, he accepted that the document suggested that he could be mistaken about that and that Savile could have been at Belle Vue. Mr De'Ath said that he had never made a whole programme of *Teen Scene* from Manchester. They were always made in London, except for one occasion when they went to Glasgow.

5.311 When asked whether the occasion on which he had told Savile that he was living dangerously had been on the first or second programme, Mr De'Ath asked if this was important for the

Savile investigation. I explained that it was important because the inconsistencies between his original evidence and the BBC documents cast doubt on the reliability of his evidence generally. He said that he understood that and he thought that he must have been mistaken about some details of his evidence. He agreed that it was unlikely that he would have suggested to Savile over a telephone line that he was 'living dangerously'. He thought perhaps there might have been some other occasion on which he had met Savile and said that to him.

5.312 Mr De'Ath was then asked about the meeting with Savile in the restaurant when he had been with a young girl. Mr De'Ath then apologised and said that he had been doing his best to help the Savile investigation but his mind must have been playing tricks on him. He suggested that all I could do would be to discount his evidence. I thanked him for being so realistic about the reliability of his evidence. I pointed out that I would have to refer in my Report to the inconsistencies in his evidence and Mr De'Ath said that he understood that.

5.313 My conclusion is that the account which Mr De'Ath gave to the Savile investigation contained so many inaccuracies that no reliance can be placed upon his claim made on the *Exposure* programme or on BBC Radio 4's *Today* programme that Savile had spent a night with an underage girl at a hotel in London.

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5.314 Richard Broke, who has died since giving evidence, gave an account of an incident that occurred in the mid-1960s when he was working as a floor assistant at Television Centre. In that capacity, he was assigned to a great variety of different programmes. He recalled an occasion when he was instructed by his floor manager to accompany Savile to Lime Grove



studios where he was to film an insert for a programme in the course of production. After checking that the taxi had arrived, Mr Broke went to collect Savile from his dressing room. On entering, he found Savile with two very young girls. Mr Broke estimated their age at about 12. Savile was in good humour and introduced the girls to Mr Broke. They went out to the taxi. To Mr Broke's surprise, the girls came too. It was a black cab; Savile sat between the two girls on the back seat and Mr Broke sat on the flap down seat. The girls came into the studio with Savile and watched him do whatever had to be done. Then they accompanied him back to Television Centre, went with him into his dressing room and closed the door. Mr Broke reported back to his floor manager who asked if everything had gone smoothly. Mr Broke told him about the girls and that they had gone back into his dressing room. The floor manager said "*Yeah, well... you know about Jim don't you? That's his taste, isn't it, young girls?*" Then he gave Mr Broke his next job and the conversation was over.

5.315 Mr Broke told the Savile investigation that he thought that he told a number of his friends about this incident; these would have been floor assistants like him, in other words, very junior staff. The general response, as he remembered it, was laughter.

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5.316 Bob Langley worked for the BBC in the 1970s and was a reporter on *Nationwide*. Savile was walking from John O'Groats to Land's End to raise funds for charity and, on 16 March 1971, Mr Langley was instructed to walk with him for 24 hours, accompanied by a film crew. Mr Langley can pinpoint the day because it was the night of a boxing match between Henry Cooper and Joe Bugner for the British Heavyweight title.

- 5.317 Mr Langley picked up Savile and his retinue near Ironbridge and they walked a long way together, not stopping until about 4am. Savile talked a great deal during the walk. One thing which Mr Langley remembers about the conversation was that Savile seemed keen to make him realise that he was very successful with women and had an active and vigorous sex life.
- 5.318 During the walk, Mr Langley was able to see for himself the extent to which Savile was beloved by the British public or at least parts of it. When Savile went through a town or village, the people would flock round him, *“as though he was the Pope almost”*. People would stop their cars to speak to him.
- 5.319 When they stopped at 4am, Savile went to spend what was left of the night in his camper-van which had followed them all day. Mr Langley and the crew went to a hotel. So far as Mr Langley recalls, it was Savile’s practice to take things easily during the day and then to start walking in the late afternoon. The thinking was that there would be more people on the roadside and in the villages in the late afternoon and evening than during the middle of the day. So, the following morning, there was some free time. Mr Langley went to see Savile in his camper-van. Savile came out with two young girls. Mr Langley thought they were about 14, apparently of school age although not in school uniform. The girls were smiling and not distressed in any way. Savile seemed to be pulling their legs about something. They walked away. As they did so, Savile looked at Mr Langley and made a crude gesture which Mr Langley understood to mean that Savile had had sex with them or possibly just that he fancied them. Mr Langley thought this was part of Savile’s fantasy world. Savile was completely relaxed and they went into the van to talk.
- 5.320 A little later, Mr Langley wanted to speak to Savile again and went back to the camper-van. He knocked on the door but

there was no answer. He waited a few minutes and knocked again. Eventually, Savile appeared and stepped out of the van. He seemed subdued and did not invite Mr Langley in. Savile walked a little way from the van and Mr Langley followed. They began to talk but Savile was not responding in his usual way. Then, the door of the camper-van opened and a young girl stepped out and, without speaking to Savile or even looking at him, closed the door and walked away. When she had gone, Savile made the same crude gesture as before and then resumed his usual ebullient style of conversation. The girl was about the same age as the others; Mr Langley's best estimate is that she was about 14.

5.321 Mr Langley did not mention these events to anyone. He thought that Savile was "*boasting*" when he gave the impression he had had sex with the girls. He put the things he had seen to the back of his mind and did not think about them again until the Savile scandal broke in 2012. Then *Panorama* got in touch with him and he told his story for their programme.

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5.322 Jonathan Bennett worked at Radio Leeds in 1981. On one occasion he was to interview Savile shortly before the start of a marathon, known as the Duchess Marathon, after Savile's mother. The programme secretary used a wheelchair. He and the programme secretary went to Reception to greet Savile. When Savile saw the programme secretary he made a remark to the effect that he had never "*done it with a cripple*" before and would she like to "*do it*" in his Rolls Royce? Mr Bennett was shocked and tried to remonstrate with Savile but he was accompanied by three 'minders' who made it plain that it was none of Mr Bennett's business. Mr Bennett did not make any formal complaint. He told a number of colleagues but the general response was that Savile was "*like that all the time*".

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5.323 Dave Cash worked as a disc jockey for BBC Radios 1 and 2 between 1967 and 1970. He heard rumours about Savile's interest in young girls, although he thought nothing of them. One day in 1968 or 1969, whilst working with Savile at Battersea Fun Park, he was invited to Savile's camper-van. When they went in there were two young girls, aged about 15 ("*awfully young*") sitting at the table. They were introduced. Savile invited him to stay but Mr Cash said he had to go.

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5.324 A9 worked for the BBC in Leeds in the 1970s. He worked with Savile on two programmes, *Savile's Yorkshire Travels* and *Yorkshire Speakeasy* (not to be confused with the London-based programme *Speakeasy* which ran at the same time). He heard many rumours about Savile's sexual interest in young girls (around 17 or 18) and there was some sniggering among staff about Savile being a "*dirty old man*". He sometimes had to go to Savile's flat where he used to see young girls who looked about 17 or 18. Savile was in his forties at the time. He said that if he had seen any girls who looked underage he would have reported it, as the BBC managers at Leeds were very approachable. He noticed that when Savile came out of the studio building, there would often be a crowd of girls waiting for him and, when they were out filming, girls seemed to be "*throwing themselves*" at Savile. He recalled one woman throwing her knickers at him. Everyone seemed to be happy to be with him.

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5.325 In Chapters 8 and 10, I refer to the evidence of David Nicolson, who, while working on *Jim'll Fix It* in about 1988, saw Savile in his dressing room with a young girl aged about 16 in

circumstances which suggested that they had just engaged in some sexual activity. For the reasons which I will explain in detail in Chapter 8, I have concluded that Mr Nicolson did not report that incident to his producer Roger Ordish or indeed to anyone in authority at the BBC.

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5.326 Ann Mann worked as a production assistant on *Top of the Pops* in the 1970s. She recalls an occasion when she went to Savile's dressing room. She knocked on the door and he answered it, wearing only a track suit top and underpants. A young girl who appeared to be between 14 and 16 was with him. She did not make any report about this.

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5.327 Nick Vaughan-Barratt left the BBC in 1980 and worked for a time for ITV. Following his return to the BBC, he was responsible (among other things) for some of the BBC's obituary programmes. In 2010, Mr Vaughan-Barratt was asked to consider whether the BBC should prepare an advance obituary for Savile who was then in poor health. Mr Vaughan-Barratt advised against that course, giving as his reason his knowledge of Savile from many years before and his view that Savile was "ironic, flawed and fascinating". Later he said that he would feel "queasy" about preparing an obituary, as he had "seen the real truth". No advance obituary was prepared.

5.328 Immediately following Savile's death in 2011, Mr Vaughan-Barratt explained in an email to colleagues the decision not to prepare an advance obituary:

"We decided that the dark side to Jim (I worked with him for 10 years) would make it impossible to make an honest film that could be shown close to death."

In October 2012, he sent a further email to colleagues in which he explained:

“because of unanswered questions and rumours regarding [Savile’s] personal life, it would be difficult, if not impossible, to make a film in advance of his death that would be appropriate to run on the night of his death. I also said that if it was decided to make such a film that I would prefer not to make it because I had known Savile some time ago and did not feel I could make an impartial film”.

5.329 Mr Vaughan-Barratt approached the Savile investigation about his experiences with Savile. We then interviewed him as I wanted to understand what he had heard or known about Savile which had underlain the comments referred to above. I summarise his evidence. Between 1971 and 1980, Mr Vaughan-Barratt worked with Savile on *Savile’s Yorkshire Travels* and on two series of *Yorkshire Speakeasy* and came to know him quite well. Mr Vaughan-Barratt is adamant that, during this period, he neither heard nor saw anything which suggested sexual impropriety. He regarded Savile as a “loner” who had no real friends. He seemed to have no social life outside work. He said that whenever he met Savile, it was as if he “*came out of the shadows*”. Savile had many places to live and one never knew where he came from. Mr Vaughan-Barratt got the impression that Savile was a “*misogynist*”. He used to say that women were only after his money. Mr Vaughan-Barratt never talked to Savile about his private life but says he got the impression that he might be gay. He never had any impression that he liked to have sex with underage girls. While working with Savile in the 1970s, he had not been aware that Savile had published his autobiography: see paragraphs 6.3 to 6.11.

5.330 Mr Vaughan-Barratt recalled an occasion when he had to collect Savile from his flat in Leeds. Savile came out with a

teenage girl and asked Mr Vaughan-Barratt to drop her off at a local Catholic school. Mr Vaughan-Barratt said that he was not in any way surprised by the episode. It was only later, when he went to work in London (after 1980) and heard rumours about Savile's sexual behaviour that this incident concerned him.

5.331 In the 1980s and early 1990s, while working for ITV, Mr Vaughan-Barratt heard rumours about Savile having sex with patients at Stoke Mandeville hospital. These rumours did not concern children. Plainly those rumours could not have been the foundation of his claim in 2010 that he had "seen the real truth".

5.332 When asked what it was that had made him describe Savile as "flawed", Mr Vaughan-Barratt said first that he had written the relevant email in a hurry on his Blackberry on a Saturday afternoon and "*had been trying to sound erudite to his boss*". He now wished he had not written the phrase "ironic, flawed and fascinating" as he did not now know what it meant. But when pressed as to what had made him use the word "flawed", he said that Savile was "*pretty strange*" and "*weird*" and that the women in the office thought he was "*creepy*". Asked for examples of Savile's strangeness, Mr Vaughan-Barratt mentioned Savile's obsession with his late mother, his strange appearance and the facts that he would eat six fried eggs for lunch, did not drink alcohol, ran marathons, chain-smoked cigars and had a flat that was a bit like a hotel room – impersonal. It does not seem to me that such factors would warrant the description "flawed". Mr Vaughan-Barratt was not able to offer any satisfactory explanation of what he had meant when he had said in 2010 that he had "seen the real truth" while working with Savile in the 1970s.

5.333 I entirely accept that Mr Vaughan-Barratt gave sound advice to the BBC in 2010 when he counselled against making a

celebratory obituary about Savile. What I still do not understand is what lay behind that advice. I think that Mr Vaughan-Barratt must have seen something in the early days which had caused him some concern which, when added to later information, such as the rumours he heard while at ITV and the content of Louis Theroux's documentary in 2000, had brought him to the view that it would not be sensible to make an obituary about Savile. I do not think I have got to the bottom of what that 'something' was. I think there must have been something to make Mr Vaughan-Barratt use the expression "flawed" about Savile and I mean something more than his obsession with his mother and a propensity to wear strange clothes, run marathons and smoke cigars. I take account of the fact that Mr Vaughan-Barratt says that he used that expression when he was in a hurry and was trying to impress his boss. I can see how that might have happened but that would not explain his consistent reservations about Savile, repeated the following year. It is possible that the incident Mr Vaughan-Barratt described (when he collected Savile from his flat and saw that he was accompanied by a school girl) may have played some part in the formation of his concerns but I do not think that, of itself, it would be sufficient to explain his claim that he had seen 'the real truth'.

5.334 I do not know what it was that Mr Vaughan-Barratt became aware of in the 1970s and he is plainly not going to tell me.

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### ***Summary of Accepted Evidence***

5.335 In all, I have heard evidence from (or about) 75 complainants of inappropriate sexual conduct by Savile, in some way associated with the BBC. I have accepted the evidence of 72 of these complainants.



5.336 As some of these victims were victims of Savile more than once, the actual number of sexual incidents to which the complainants whose evidence I have accepted were subjected will clearly be materially higher than 72. However, even taking this and the fact that I will not have heard from all of Savile's BBC victims into account, the number of victims will be very much smaller than the number which the public might have expected to hear about, in the light of press reports that there were 'several hundred, up to 1000' incidents at the BBC of abuse against children. Appendix 6 sets out my findings in detail and includes three pages of data, which break the information down by gender, age, the nature of Savile's conduct, programme and year of abuse and includes various charts which represent the same information in pictorial form. Appendix 6 shows the following:

- Of the 72 victims, 57 are female and 15 are male. 21 of the female victims were under 16 and 36 were 16 and over; 13 of the male victims were under 16 and two were 16 and over;
- Eight victims were raped (six female and two male) and one female victim was the subject of an attempted rape;
- 47 victims were the subject of indecent/sexual assault excluding rape (34 female and 13 male);
- *Top of the Pops* and *Jim'll Fix It* were the programmes relating to which victims were most frequently assaulted (with 19 victims being assaulted in relation to *Top of the Pops* and 17 in relation to *Jim'll Fix It*);
- The majority of victims (44) were assaulted in the 1970s, 10 in the 1960s and 17 in the 1980s.

5.337 The 72 victims I have included cover a great range of sexual activity. There are accounts of rape, attempted rape and indecent or sexual assault. There are also some accounts of what I consider to have been lawful consensual conduct where

it appears to me that Savile's conduct was inappropriate because the woman concerned was decades younger than Savile and almost certainly under the influence of his celebrity. I have included two accounts of things seen by a witness even though I have not heard from the victim and am therefore not sure precisely what happened or exactly how old the victim was. I have also included three hearsay accounts; they seemed to me to be plausible. Six of the incidents I have described (the victims of which are also included in the 72) did not entail any physical touching by Savile. Those witnesses complained that Savile pestered them or used lewd or insulting words or gestures. In summary, of the 72 victims whose accounts I have accepted, it seems to me that 64 entail inappropriate physical sexual conduct. Of these 64, 15 were male and 49 were female. Savile's main sexual interest was in teenage girls around the age of consent.

5.338 All save three of the most serious incidents of rape and attempted rape took place on Savile's own premises, as opposed to on BBC premises. (The exceptions are C32 who was raped in what sounds like a disused storeroom at Lime Grove studios, C9 who was anally raped in Savile's dressing room at Television Centre and C40 who, according to his police statement, was orally raped at the BBC). I should also mention the evidence of Angie in this context (see paragraph 5.22). Although her evidence in 2013 was not that she was raped on BBC premises, her later evidence in 2016 was to this effect. As I explain at paragraph 5.10, I am unable to resolve the differences in her evidence. Some of the more serious sexual assaults also took place on Savile's own premises (for example B7 who suffered a serious assault at Savile's London flat when she was only 14). However, Savile would gratify himself whenever the opportunity arose and I heard of incidents which took place in virtually every one of the BBC premises at which

he worked. These included the BBC Television Theatre (in connection with *Clunk Click and Jim'll Fix It*), Television Centre (in particular in connection with *Top of the Pops*), Broadcasting House and Egton House (where he worked in connection with BBC Radio 1), Lime Grove studios (see above) and various provincial studios, including Leeds, Manchester and Glasgow. He would indulge in sexual touching while working on the set of *Top of the Pops* and *Jim'll Fix It* and, on at least one occasion (that involving B8), when he was actually on camera. He also used his dressing room as a haven of privacy where he could indulge in sexual activity, although not usually sexual intercourse. In general, my view is that Savile would only have intercourse in his dressing room with someone on whose co-operation and discretion he could rely. I think Savile wanted to avoid getting into trouble at the BBC and would, I think, have realised that full sexual intercourse would be far more compromising if he was discovered than touching or even digital penetration. But he would invite young people whom he hardly knew to the room and would touch them sexually (for example C10, C12 and C42). He seems never to have had any fear that any of them would report him.

5.339 Savile had a voracious sexual appetite. He was obsessively interested in sex. He talked about it frequently, boasting of his many encounters, possibly exaggerating his success. So far as I can tell, he never had and did not want a lasting sexual relationship and he never had an emotional attachment to anyone with whom he had a sexual relationship. His sexual contacts were essentially casual. That is not to say that he would not have sex with the same girl or woman more than once; he would. But there would be no commitment on his side.

- 5.340 As mentioned above, there is some evidence of occasions when young women and girls over the age of 16 were involved in sexual activity with him, conduct which was, at least on the face of it, lawful as the women appeared to consent. Whether consent was given voluntarily or as the result of pressure in each case, I cannot say with certainty. Savile certainly had a powerful personality and I think it likely that some of these girls or young women would have felt overwhelmed or overborne by that force. I think others were dazzled by his celebrity, which, like power or money, is generally recognised as a potential aphrodisiac. There may well have been more women who had consensual sexual contact with Savile either on BBC premises or on account of some connection with the BBC but they may, quite understandably, have chosen not to contact the Savile investigation.
- 5.341 Savile seems to have wanted the girl or woman to consent; sometimes he would say “I know you want me” as if encouraging express consent. But, if a woman strongly and clearly objected to his advances, he would sometimes desist, but not always.
- 5.342 Savile’s *modus operandi* seems to have been different when dealing with an adult from his style of approach to young girls. With adults, he was essentially opportunistic; if an opportunity arose, for example, because a young female member of staff had to visit him in his camper-van, he would ‘have a go’. He rarely invited a woman out socially as a precursor to a sexual advance.
- 5.343 With young girls, his usual tactic was to invite them to watch him perform either on radio or television. This was a form of grooming. He used his celebrity status, his entrée to the BBC and his connections with other stars as bait with which to draw young girls into his sphere. If the invitation was to a building

where Savile had a dressing room, there might well be a sexual approach in that room with varying forms of indecent touching. But, after the show was over, if opportunity presented he would then take the girl back to his flat or camper-van for more serious sexual activity.

5.344 Savile seems to have assumed that any girl or young woman whom he came across would be not only willing to have sexual contact with him but would actually want it. He would show surprise and irritation when a woman rejected his advances. He might imply that there was something wrong with the woman if she rejected him. For example, when C25 made it plain that she would not have sex with him, he asked her whether she was frigid.

5.345 It is less easy to detect trends of behaviour arising from Savile's sexual interest in men and boys. I heard 15 accounts of sexual assault on boys and young men. In the main, these were opportunistic incidents although one young boy, C8, was quite carefully groomed over a period of a few weeks. I set out how these varied in gravity at paragraph 5.336 above.

5.346 Savile is now commonly described as a paedophile. He certainly was in that he sexually abused young children. Savile's youngest victim from whom I heard was just eight years old. Of course, Savile's sexual appetite was not limited to the very young. He would seek gratification from men and women, boys and girls. Those most at risk from him were teenage girls.

### **Summary of Complaints about Savile**

5.347 An important purpose of the Savile investigation is to find out what the BBC knew or ought to have known about Savile's conduct. The starting point for that analysis is to consider how many complaints were made about Savile's conduct. One of the main conclusions to be drawn from this current chapter is

that none of Savile's victims who were not BBC staff made a formal complaint to the BBC. Only one of Savile's victims, Leisha Brookes, made a complaint to the police and, as I explain at paragraph 5.206, that was some years after the events had taken place when, at the age of about 19, she was persuaded by her counsellor to go to the police.

5.348 There are plainly many ways in which a formal complaint could be made to the BBC, for example a letter written to the Director-General. Formal complaints that came to the BBC verbally by telephone or in a written note (with no specific addressee) were channelled through the Duty Office and were recorded in a log. I have not been able to examine the log for all of the period when Savile was working at the BBC. I think, however, that had a formal complaint been made to the Duty Office about Savile, it would have been recorded, would have caused consternation and would probably have been investigated, at least according to the practices of the time. Moreover, I think the documents relating to that complaint would probably have been retained. That is what happened in 1971 when a complaint was received about another celebrity. The complaint was investigated, albeit inadequately, as I will describe in Chapter 9. Also the documents relating to it were retained. In the circumstances, I think it is reasonable for me to conclude that no formal complaint was made to the BBC either to the Duty Office or otherwise about Savile.

5.349 While no formal complaints were made, I do, however, conclude that there were eight occasions when informal complaints were made about Savile's inappropriate sexual conduct. Five of those were made by or on behalf of members of BBC staff; the remaining three were made by people from outside the BBC. I will set out the five complaints made by or on behalf of BBC staff in chronological order. The first

complaint was made by C2, a telephone operator in Manchester, in the late 1960s (see paragraph 5.56). She asked Savile for his autograph and, when he gave it, she thanked him. He said “*give me a kiss*” and pointed to his cheek and, when she bent down, he kissed her full on the lips. She told her supervisor what he had done. I think this amounts to a complaint, although C2 did not expect her supervisor to do anything about it. I think that is wholly understandable as, although thoroughly unpleasant, this would not, at that time, have been considered sufficiently serious to justify being taken further.

5.350 The second complaint was made by C13 (see paragraph 5.61). In 1969, Savile sexually assaulted her by grabbing her breasts with both hands and was then rude to her. She told her immediate managers (who were both men and women). The reaction of one of her managers (C13 cannot remember whom) was to show no surprise at all and to suggest that it would have been more surprising if Savile had not tried to touch her. The complaint went no further.

5.351 The third complaint was made by A6, whose story I recount at paragraph 5.169. He was a sound engineer and, in the mid-1970s, his trainee went to fit Savile’s microphone in his dressing room. When the trainee returned, he was upset, saying he was “*never going in there again*”. The trainee was reluctant to speak about the incident but A6 gathered that Savile had asked his trainee to fit the microphone whilst they were both on a bed and had appeared to want to fondle the trainee. A6 reported this to the sound supervisor and, when he heard nothing, spoke to the sound manager (the next level up the management line). The sound manager said that he would find out what was happening but A6 heard nothing more. The report seems to have fizzled out. The reason for this is unclear.

The evidence suggests that, if the trainee was approached, he would probably have refused to discuss the incident.

5.352 The fourth complaint was made in the mid-1980s by B13, a studio manager, whose story I explain at paragraph 5.231. She was shocked and humiliated when Savile, who was in the studio recording a radio programme, asked her whether she was *“the woman that I saw last night with the snake between her legs”*. She reported the incident to a manager and, in addition, a colleague of B13’s reported the incident to his line manager and to a woman in the Personnel Department. It appears that this complaint was listened to but that no action was taken against Savile. Unfortunately, conduct such as this, which amounted to sexual harassment, was not regarded as seriously in the mid-1980s as it is today.

5.353 The fifth complaint was made by C51, whose story I describe at paragraphs 5.254 and 5.255. She was a junior employee who worked at Television Centre and was sexually assaulted by Savile in late 1988/early 1989. Savile sat next to her in a canteen and put his hand inside her skirt up her leg. He was disturbed when her supervisor returned from getting cups of coffee and left. C51 promptly told her supervisor what had happened but she was told by the supervisor to *“Keep your mouth shut, he’s a VIP”*. The supervisor (who was also a relatively junior employee) did not appear to be shocked by what Savile had done but simply told C51 to keep quiet, which she did.

5.354 I should also refer, in this context, to C23. Details of what happened to her are at paragraph 5.262. In 2006, before Savile was interviewed about the last *Top of the Pops*, he stood beside C23, grabbed her around the waist with his right hand, put his legs around her left thigh (so that her leg was between his two legs) and rubbed his crotch up and down. Neither C23



(nor Mark Lawson, the presenter of *Front Row*, who was with her) made any complaint about this, although John Goudie, the Editor of *Front Row* was told about it. I do not regard this as a complaint, but only as an incident when Savile's lecherous behaviour was mentioned.

5.355 There were three occasions when a complaint was made about Savile by a person from outside the BBC. The first of these was C16, whose story I relate at paragraphs 5.62 to 5.65. After being assaulted at *Top of the Pops* by Savile in 1969, she ran to a man with a clipboard (who had earlier asked her to stand on a podium with Savile) crying and telling him what had happened. Another man came over and, despite her protestations and showing evidence of the assault (namely that the zip on her hot pants was undone), a security officer was summoned and was told to escort her off the premises. She was taken out and left on the street.

5.356 The second complaint by a person from outside the BBC is that made in 1976 by B8, whose story is explained in more detail at paragraphs 5.183 to 5.185. Her story is similar to that of C16. Savile assaulted her while he was talking to the camera on *Top of the Pops*. She moved away from Savile and spoke to a BBC employee (a man with earphones). He told her not to worry and it was "*just Jimmy Savile mucking about*". When she remonstrated, he told her to move out of the way as they were trying to move the camera. The BBC employee with the earphones was clearly prepared to believe that Savile had done what B8 had complained about.

5.357 The third example is C33, whose story I explain at paragraphs 5.221 to 5.227. She was assaulted in 1978/1979 at an event which does not appear to have been on BBC premises, but was connected with the BBC. She complained to Ted Beston, Savile's Radio 1 producer. He treated her as if she was being

silly and told her that she should go back in to the curtained-off area in which Savile was sitting.

5.358 In addition, two informal reports about Savile's behaviour on *Top of the Pops* were made in the mid-1970s by Ian Hampton, a musician who played bass guitar for *Sparks* (see paragraphs 9.219-9.222). I do not consider these to be complaints.

5.359 On the first occasion, Mr Hampton noticed that Savile (who was in the *Top of the Pops* studio but was not presenting *Top of the Pops* that night) left the studio with a young girl. Mr Hampton was surprised to see this and a little concerned. He had heard rumours (in the music industry generally) that Savile had sex with underage teenage girls. As a result, Mr Hampton told that night's *Top of the Pops* presenter what he had seen. Mr Hampton recalls that the presenter's response was to tell him not to be silly. Having spoken to the presenter, my impression is that the presenter, who has no recollection of the incident, would have thought that the suggestion that Savile was taking advantage of a young girl was preposterous.

5.360 The second informal report by Mr Hampton arose on another occasion when Savile was presenting *Top of the Pops*. He left the studio with a young teenage girl. A few minutes later, Savile returned as his usual flamboyant self, went straight onto the podium and carried on with the programme. Mr Hampton said that the members of his band all noticed what had happened, but Mr Hampton was unaware of any reaction from BBC staff to Savile's disappearance. Mr Hampton told the Savile investigation that he spoke to Robin Nash, who he thinks was the producer of the show that night. He asked Mr Nash what Savile was up to. When Mr Nash asked him what he meant and he had explained what he had seen, Mr Nash told him not to be ridiculous. Mr Hampton had the impression that what he had said had put Mr Nash's hackles up. Mr Hampton

thought that Savile had been up to “*no good*” with the girl. He said that he discussed this incident with the other members of his band but they felt they were not in a position to do anything more. They were glad to be on the show, without ‘rocking the boat’. The show was important to them. We have been unable to speak with Mr Nash, who died some time ago.

5.361 I was told of another occasion when a complaint might have been made, but the evidence is too unclear for me to reach a conclusion. This relates to C8, whose story is at paragraphs 5.98-5.102. C8’s grandfather worked at Television Centre and would take C8, who was aged about 10 years old in 1972, to work with him. Savile took C8 around Television Centre and sexually assaulted him, touching him and showing C8 his erect penis and persuading him to touch it. C8 told his grandfather that Savile had touched him. C8 told me that, much later, his grandfather had told him that he had reported what had happened to his manager and the production manager. C8 knew no more than that.

5.362 Some considerable time after I interviewed C8, I became aware of a newspaper article which appears to set out C8’s story, albeit including additional information which was not part of the account he gave me. We spoke to C8 about this article. He appeared to have no knowledge of it. During our meetings and conversations with us, C8 did not tell us that his grandfather had suffered any detriment as a consequence of his reports at work, as is suggested in the newspaper article. Having not been able to speak to C8’s grandfather and not knowing what any report said, I conclude that this is an occasion where a complaint might have been made. If it was made, it appears that no action was taken against Savile. This would be most unfortunate, given the seriousness of Savile’s conduct and C8’s age.

- 5.363 It is clear that the complaint made by C33 to Ted Beston should have been reported by Mr Beston to his executive producer. However, as I explain further in Chapter 11, Mr Beston would never have thought of reporting this incident because he had himself made the arrangement for C33 to meet Savile and was aware that Savile would wish to have sex with C33.
- 5.364 The other complaints that were made were not pursued. Some of them may well have been seen as being relatively minor in nature. All were raised with junior or middle-ranking employees, rather than with members of senior management. None of those employees was in a position to investigate or deal with the complaint; their duty was to report it to someone more senior.
- 5.365 In addition, although I do not criticise them for this, none of the three external complainants followed up their complaints with a more formal report for example to the Duty Office. Had that been done, I think the complaints would have been recorded, and would probably have been investigated, at least according to the practice of the time. That the complaints were not reported upwards is obviously extremely unfortunate. However, the fact that they were not reported meant that awareness of these complaints did not reach management level in the BBC. I deal with this issue further in Conclusions paragraph 40.
- 5.366 Quite a number of members of staff saw or became aware of strange or unusual or inappropriate sexual behaviour by Savile. I have in mind such people as Richard Broke, Bob Langley, Jonathan Bennett, A9, Ann Mann and David Nicolson. In no case did they report what they had seen to a senior member of staff. In some cases, they discussed what they had seen with colleagues (sometimes slightly senior to them) but in such cases the response was either laughter or a shrugging of the shoulders because 'Jimmy was like that'. I do not in any way

criticise any of these people for not making a more formal report. None of the things they saw entailed clearly unlawful behaviour. And in any event, as I have already explained, there were cultural inhibitions which would tend to discourage such people from making a report.

5.367 Most victims, of course, did not report their experiences. As I have gone along, I have explained why. I find these reasons wholly understandable. Most of the people who were raped, seduced or indecently assaulted by Savile did not tell anyone what had happened partly because they were ashamed and embarrassed, partly because they felt that they were to blame for what had happened (which, of course, they were not), partly because they feared that they would not be believed and partly because they feared that they would be in trouble if their parents found out. Most of the young members of BBC staff who were assaulted did not complain; some felt that what had happened was too trivial to make a fuss about; some felt that, although their experience was not trivial, reporting it might damage their careers.

5.368 In summary, there were very few complaints or reports about specific incidents of misconduct which it would have been possible to investigate. None of the reports which were made were passed upwards to a level of management with the authority to order an investigation or authorise a report to the police. As a result, none of the complaints was in fact investigated or reported to the police and none of these complaints came to the attention of senior management.

## CHAPTER 6 – MATERIAL IN THE PUBLIC DOMAIN

### *Introduction*

- 6.1 A great deal was written and published about Savile over the years. Much of it was adulatory. There were frequent references to his good works and his friendships with establishment figures, including members of the Royal Family and prominent politicians, particularly Lady Thatcher. There were frequent references to his religious faith and to his claim to be a regular churchgoer. Some of this amounted almost to hagiography. There was, however, some published material which revealed a different, adverse, side of Savile, which showed that he claimed to have had connections with people who operated on the wrong side of the law and to have had corrupt relations with the police. There was also material which demonstrated that his sexual life was not only prolific but also deeply unattractive. Many people reading this collection of adverse material would have concluded that Savile was amoral.
- 6.2 In this chapter, I shall set out this adverse material. Its impact appears to have been slight. It is, however, important to remember that it formed only a small part of the whole range of material about Savile in the public domain and also that it did not emerge at one time but in pieces over the years. The importance of much of what follows is that it was written or approved by Savile himself.

### ***Books and Publications Written or Approved by Savile Himself***

#### *As It Happens*

- 6.3 In 1974, when Savile would have been 47, his autobiography entitled *As It Happens* was published. This was intended to be amusing. It is full of anecdotes which many people would have found very funny. It is less easy to laugh now that we know

more about the man. The book made no secret of Savile's interest in sex. He described his sexual experiences, not in the kind of graphic detail which one might read nowadays, but in detail which I find surprising for that time.<sup>70</sup> He made it clear that he had a powerful heterosexual drive and that he was not interested in forming long-term relationships. He said (or claimed, as the reader might think he was exaggerating) that he had had sexual intercourse or sexual contact with a very large number of young girls, some of them apparently young enough to be under the direct supervision of their parents. He did not give dates but it was clear that this kind of conduct was continuing at a time when he was a famous celebrity and was recognised wherever he went; so this was not conduct limited to his youth.

6.4 He implied that he liked group sex, referring to "team-handed times".<sup>71</sup> He presented himself as the victim (albeit a willing victim) of shrewd and determined young girls, determined, that is, to have sex with him; in other words girls who were 'throwing themselves at him'. Sex, if it were to happen, would follow almost immediately upon meeting. He recounted a number of stories, obviously designed to amuse, where things went wrong; parents turned up at the wrong moment to collect their daughters or the young woman whom he was about to take home turned out to be with her husband. He claimed that he learned a lesson from these scrapes; he said "I never, ever, operate outside my own four walls". But, as he pointed out, he had a considerable number of "four walls" dotted about the country so "life is not too restricted".<sup>72</sup>

6.5 He wrote about an invitation by Otley Council to attend their annual mayoral ball which had not been raising much money in

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<sup>70</sup> *As It Happens*, see from p. 136.

<sup>71</sup> *As It Happens*, see the last line of p. 136.

<sup>72</sup> *As It Happens*, pp. 147 and 148.

recent years.<sup>73</sup> The Council obviously hoped that Savile's presence would attract a large crowd. He attended on condition that the Council would provide him with six girls and two tents in which they would spend the night after the ball was over. The Council apparently agreed to this and six girls were selected from the many who applied. According to Savile, when they arrived, the girls "looked good enough to eat". The father of one of the girls immediately "hauled her off home". Savile had brought with him "a millionaire pal". "When he saw the crumpet his eyes shot out a mile and his total conversation for the evening was an incredulous 'Are we kipping with them?' Technically no, as we were in the tent next door. Or were supposed to be." Savile then described what happened when the dance was over. The local dignitaries ferried the campers (five girls and two men) to the rural site and departed. He continued "It was all too much and we all fell about and over each other, making enough noise to wake the dead. Needless to say the girls' tent fell over and we all had to finish up together."

6.6 Savile made a rough statistical count of the number of girls he could attract per day.<sup>74</sup> This was based on his recognition that celebrity is, of itself, a sexual attraction. He calculated (on, he said, a conservative basis) that about 20% of any female audience would "fancy" him. He accepted that some would be too shy to get involved and that he himself might fancy only about 50% of those available. He concluded that, on a personal appearance, about 25 "super dolly birds" would be "putting the pressure on me" each night. And that, he pointed out, was only for personal appearances; multiply the numbers by the millions who watch television and "life gets interesting or complicated according to your state of health".

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<sup>73</sup> *As It Happens*, pp. 121 and 122.

<sup>74</sup> *As It Happens*, pp. 143 and 144.



- 6.7 In an earlier section of the book, Savile described his experiences as the manager of a dance hall in Leeds.<sup>75</sup> He told the story of a “high-ranking lady police officer” (that does not have a ring of truth about it as in those days there were very few woman officers one could describe as high-ranking) who came to see him at the dance hall to show him the picture of a young girl who had absconded from a remand home; it was thought that she might come into the dance hall later that night. Savile promised that, if she did, he would turn her in the next day but would “keep her all night first as my reward”. He then asserted that it was “God’s truth” that she did indeed come into the dance hall, that he told her that she could run away if she wanted to but that, if she stayed, she could come home with him and that he would promise to see her when they “let her out”. She agreed to stay and, the following morning, he presented her at the police station. He wrote “The officeress was dissuaded from bringing charges against me by her colleagues, for it was well known that were I to go I would probably take half the station with me”.
- 6.8 Whether there is any truth in this tale, I have no idea. Its relevance lies in the fact that Savile appears to have been proud to claim that he spent the night with a young girl whom he had never met before, who was not only young but in a very vulnerable situation. Added to that, he seems to have been proud of the notion that he and the police in Leeds were in a corrupt relationship with each other.
- 6.9 At the time of publication of this book, Savile had been a regular presenter of *Top of the Pops* for 10 years, a programme where he was surrounded by teenage girls. He had also started presenting *Clunk Click*, which was soon to be replaced by *Jim’ll Fix It*, another programme which would entail contact

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<sup>75</sup> *As It Happens*, p. 51.

with children and young people and which became a centrepiece of BBC Saturday early evening family entertainment. It seems to me that members of BBC staff reading this book should have wondered whether Savile was a suitable person to host programmes of that nature and whether it was appropriate for the BBC to present him, in effect, as a role model for young people. I have not spoken to any senior member of the BBC staff who was aware of the existence of this book. Roger Ordish, the producer of *Jim'll Fix It*, read the book soon after it came out and I will describe his reaction to it in Chapter 10.

6.10 It is surprising that so few BBC people read this book as it attracted some publicity at the time of publication. *The Guardian* reviewed it at some length on 16 October 1974, describing it as “very funny”. The review included a quotation about all the places Savile had had sex: “trains and boats and planes and bushes and fields, corridors, doorways, floors, chairs, slag heaps, desks and probably everything except the celebrated chandelier and ironing board.” *The Sunday People* featured it, with long quotations, including the passage I have mentioned above where Savile discusses the statistics of his opportunities to have sex. A large headline says “I can have my pick of 25 dollies any night”.

6.11 The book was republished in paperback two years later under a new title, *Love is an Uphill Thing*.<sup>76</sup> The book is essentially the same; the passages to which I have referred are still there. There is a new final chapter in which Savile explains why the title has been changed; he says that he had always wanted to call the book *Love is an Uphill Thing*, for reasons which he purports to explain but which I am quite unable to understand<sup>77</sup>.

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<sup>76</sup> J. Savile, *Love is an Uphill Thing*, Hodder & Stoughton, 1976.

<sup>77</sup> *Love is an Uphill Thing*, p. 176.

He adds a few anecdotes, one of which is sleazy<sup>78</sup> and another describes attending a party at Buckingham Palace<sup>79</sup>. This republication was discussed in a BBC book review programme called *Read All About It* presented by Melvyn Bragg.

*God'll fix it*

- 6.12 Another book was published in 1979 called *God'll fix it*. It deals with Savile's religious beliefs. Savile was a Roman Catholic who claimed that religion was important to him. The book was published as Savile's but, in fact, it was 'ghosted' for him by Canon Colin Semper, a producer in the BBC's Religious Broadcasting department who had worked with Savile on *Speakeasy*. Canon Semper told me that Savile had recorded the material on tape but that he, Canon Semper, had written the book. I must assume that Savile approved the way in which his material has been presented. Although the style in which the book is written is 'jokey' (very much as Savile would have spoken), one is given the impression that Savile takes the underlying subject matter seriously. At page one, he said "I have a relationship with this God who is everything to me".
- 6.13 There is a chapter in which Savile imagines what will happen when he dies and meets Saint Peter at the Pearly Gates.<sup>80</sup> The gist of it is that he does not expect to be let into heaven without an argument. He expects that Saint Peter will accuse him of various sins, to which Savile's response will be that he has done a lot of good works and Saint Peter must put those on the credit side. He seems to be optimistic that this approach will eventually prevail and that he will have "pulled another stroke".<sup>81</sup>

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<sup>78</sup> *Love is an Uphill Thing*, p. 180.

<sup>79</sup> *Love is an Uphill Thing*, pp. 183 – 184.

<sup>80</sup> *God'll fix it*, "What shall I say at the Pearly Gates and at the Judgement Table?", p. 41.

<sup>81</sup> *God'll fix it*, p. 41.

6.14 Savile then imagines himself in the role of Saint Peter and says that he would be “very considerate and understanding in [his] judgements”. He would tend to say:

“You shouldn’t have lived like that, but you were driven by that machine of your body that caused you to do these things. I can understand that. But it’s not a very good way to live, is it?” And the majority of those whom I was judging would say, ‘Well, no, not really’. I wouldn’t put the boot in, go in too strong, because the person I am judging has been saddled with a body which does certain things and is part of fallen humanity. It could be that the person arriving at the judgement seat has been given a body prone to excesses because the glands dictated that he should be more than was really normal. The temptation could also be towards sexual excess in a girl – and I have known many – who has been born as a nymphomaniac. She can’t resist a man who runs his finger down her arm; that would ignite her more than something. She might not really want to be possessed by that man, but her body – and this is a medical fact – finds great difficulty in resisting. I would have a great sympathy for all these sorts of people, because they are more unlucky than bad. But I wouldn’t have much time for any human being who, knowingly, brought distress to another. I would find that very difficult to forgive because in this world, human beings should not cause unhappiness to others. I hate to see, for instance, a case of a boss who is particularly bitchy towards an underling and who will plot for his downfall from a purely evil point of view and will send the worker home to his wife and children saddened and unhappy. That boss is in a position of power and he has used that power to cause distress. I would say, ‘Look, you have cause [*sic*] unhappiness to that human being’. I would then dole out plenty of purgatory, as I do not like people causing other people to suffer.”<sup>82</sup>

6.15 This material was in the public domain but does not appear to have aroused much, if any, general interest.

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<sup>82</sup> *God’ll fix it*, pp. 41-42.

## ***Newspaper Articles***

### *The Sunday People*

- 6.16 Savile had a regular newspaper column in *The Sunday People* from about 1962. Most of this material is no longer available. The Savile investigation has located one article dated 16 January 1972. In it, Savile says that he had often thought he would write his life story but that there would be two problems: he would have to tell the truth and then he would “get nicked”. He says that his world is packed with “girls galore”.

### *The Sun Interviews in 1983*

- 6.17 In 1983, Savile was interviewed by the journalist Dan Slater and this resulted in a series of articles in *The Sun* newspaper. The first article, dated 11 April 1983, was described as:

“Sun exclusive on the dark side of Britain’s top DJ”.

The main headline was:

**“MY VIOLENT WORLD, BY JIM THE GODFATHER”.**

A smaller headline said:

“How I fixed it the night I wanted someone beaten up.”

Beneath a photograph of Savile, the caption was:

“Some of the things I’ve done would get me 10 years inside”.

- 6.18 The article began by acknowledging that Savile was known for his fundraising and his tireless work for hospitals. Many regarded him as a “wayward saint”. “But”, it said, “there is another side to the 55-year-old disc jockey. A dark side never revealed before. It is of a ruthless, calculating Jimmy Savile. A man who engineered his own rise to the top with cold precision. A man who is not scared of violence.”

6.19 The article then moved to what is presented as direct speech from Savile himself:

“The people who work for me call me The Godfather. And nobody messes with The Godfather. He is the boss. The big man. I know how to take care of myself and I know how to take care of anyone who gets a bit cocky, a bit above himself. Some of the hairy things I’ve done would get me ten years inside. I never get physical personally. Let’s just say that while I’m in Edinburgh, very dodgy things happen in London. I’m quite innocent - I’m out of the way.

“It boils down to money. Very effective stuff, money. I learnt that in the dance hall business. And when I ran a dance hall I ruled it with a rod of iron. So much so that the local police told me I was cuffing trouble-makers around too much and getting a bit too heavy handed. I told them I couldn’t compromise. Right is right and wrong is wrong in my book. If anyone misbehaved in my place they got a thick ear. The copper told me any more thick ears and I’d be nicked. I said I didn’t care – hooligans and idiots were not going to get away with anything in my place. A couple of nights later one of my guys came to me and said there was a geezer lying on the pavement outside looking up the girls’ skirts as they came in and shouting out what colour knickers they were wearing. My guys looked to me to give them the judgment of Solomon. Which I did. I said “By all means let him lie there. Just make sure his eyes are closed”. They went outside and kicked his head in. They left him lying there concussed. Round came a police inspector. I said: “Before you open your book, let me tell you something. Your daughter is 16. She comes here. You let her because you know that she’ll be looked after here – like all the parents in this town know I’ll take care of their daughters. If some dirty bastard is going to lie on the pavement looking up their kilts, I’m going to stop him.” He shut his book and walked out. A few minutes later his sergeant came in and said “Inspector’s compliments – you didn’t give the bastard half enough”.

6.20 A little later in the article, Savile is quoted as saying:

“When you are The Godfather you can’t have your troops getting a cut of the action. They only like it because you are strong and ruthless and they know you’re as tricky as a box of monkeys. I have rules and one of the most important ones is that if someone fancies another bloke’s girl he’s got to ask the other bloke if he has finished with her. You must always do the fella the honour of asking. If she is still in favour, then it’s hands off. So when one DJ tried to pull my bird, I fixed him. Now here was this guy who thought he was going to pull one of my ladies while my back was turned. If he’d done the decent thing and asked, it would have been different. I came back after three days away and the girl told me she’d been invited out by this guy. I said: “This is what you do. Go out with him, get him to take you for a very expensive meal and try to get him to stomp [*sic*] up for a bottle of champagne. Then, at a quarter past eleven, you get a terrible headache and leave”. She thought it was an evil thing to do, but I said: “That is the way it has got to be”. I waited outside the restaurant, and at 11.15 out she came, leaving him to finish the champagne alone. Then it was round to my place. She’d been fed and watered and everything was marvellous”.

6.21 The story ends with Savile humiliating the disc jockey the next day at the dance hall by telling the tale to the rest of the staff and giving the disc jockey the nick name “Meals on Wheels”. Savile says that the disc jockey thought he was going to have his legs broken (“it wouldn’t be anything unusual”) but he decided not to as then the disc jockey would have received sympathy.

6.22 Savile explains that he does not have personal feelings:

“It’s the same with my ladies. I cannot ever afford to get involved. I like all the girls I’ve known enormously. I can afford to like them because I don’t want anything from them. If you make love to a girl it’s a non-emotional thing. ...

They aren't trying to get me into a corner – and I'm not trying to do the same to them. I'm logical and mechanical in my dealings with women – and a lot of girls don't like that. They want a man they can get to – a man they can ring up, say: "I'm going to kill myself" and get a reaction. If they rang me up and said that, I'd probably say "Do you want the address of EXIT?"

6.23 The following day, 12 April 1983, the *Daily Mail* published an article in which it said that there was speculation that the revelations in *The Sun* the previous day might have damaged Savile's future career and wondered whether he would keep his favoured status with the Prime Minister and members of the Government. Bunny Lewis, described as Savile's agent, was reported to have explained that things were "a bit of a rough and tumble" when Savile was working in the dance halls so there was "a grain of truth" in *The Sun* article. Mr Lewis said that he found it "incredible that he [Savile] agreed to do the interview" and said that he was "very naïve about some things". Savile himself was reported as saying that the interviewer had "coloured up" some of his reminiscences but that the gist of it was true. He explained that he had been tough when working the dance halls but he had to be to protect the innocent majority. He said that he did not think that the majority of the people in Britain would necessarily disagree with him. He left himself to the judgment of the British people. He certainly did not deny the content of the interview; nor am I aware of any evidence that he sued in defamation.

6.24 The second article in *The Sun*, appearing on 12 April 1983, was headed:

**"HOW I PICK UP GIRLS ON THE MARATHON. They have to make all the running for me, says JIMMY SAVILE"**

The text begins as follows:



"I like girls. Plenty of them. Before I go out, I write my telephone number half a dozen times on bits of paper and put them in my pocket. If I see a beautiful girl I like I hand her one and say, 'If you're not going to get married in the next ten years, give us a ring'. I do it in marathons, too. When I'm running along and I pass a fantastic girl, I give her one of my bits of paper and say, 'If you want to come training with me, here's the number'. I might get a couple of phone calls... It doesn't mean I expect girls who ring me to jump into bed with me. But I don't live like a monk. I have a busy sex life – as long as the circumstances are right and it's not hurting anyone. ... If it's a matter of enjoying the ladies and the ladies are prepared to be enjoyed, then by all means. But I wouldn't dream of using anyone. It's got to be a 50:50 thing."

6.25 He says that, if each of them is willing "there's no reason why we can't both have a terrific time". He continues:

"I live my life my way, and the girls come into it for the fun part. But I never have a regular girlfriend."

He says that he has never been anywhere near marriage and has never told a girl he loves her. So because he does not intend to marry, it would be selfish to let a relationship develop too far:

"Most girls want a more permanent relationship, so they tend to disappear. I haven't got an assortment to take to bed. I have to find new ones at least every month".

He never takes a girl out to a "flash restaurant"; fish and chips and a video are his idea of a great evening. He can't take girls to night spots as it would be "murder" (he means he would be mobbed):

"I never ever ring a girl up. Girls have to ring me. That, to me, is the fairest way of going on. ...Going out with Jimmy Savile, who is famous and on telly, might be a big thing for some 20-year-old bird. If I ring her up she might be torn

between her boyfriend - who could be Mr Right - and going out with me. ...I know that I could get a 19-year-old girl into a real spin, whizzing her here there and everywhere with me. Enough to make her pack her bags and leave home. ....If a girl rings up and says she's going to be in London and can she stay the night, I say Yes. She can sleep on the floor, or in the bath if she wants. Or she can share the kip. The sky's the limit in my one-room pad. I'm not bothered. It's more of a pals' act than a sex act. Making love isn't the way you read about it in magazines."

- 6.26 Later, he says that he would never ever take advantage of a fan. If a girl asks for his autograph, he does not say "You're nice, come home with me for three days". He says that if a fan has come 100 miles and turns up on his doorstep he never invites her in and makes love to her. It might "freak her brain...and it wouldn't be fair". He says that he does not care about his own good name but he does care about upsetting someone's life:

"Parents can trust their 17-year-old daughters with me. They could come and spend the night at my flat ... and I'd never take advantage. ...My girls are career girls, usually over 20".

He says he really cannot accept that it is all right for 16-year old girls to go away with a boyfriend even though their parents might permit it. He concludes:

"I'm very careful to stick to the rules with my girls. I might have five or six in tow at any time, but they all know about the others. And there are no favourites".

- 6.27 On the 13 April 1983, the third and final article appeared. It was mainly about Savile's charity work in hospitals. It was headed:

**"I TOLD A SUICIDE 29 WAYS TO TOP HIMSELF".**

Savile described how he seemed to have the knack of cheering people up and helping them to want to live. The remainder of the article was a rag bag of quotes about such things as how much he charged for a personal appearance (£10,000), his attitude towards owning a Rolls Royce (“people like me are expected to have one”) and the secret of his success (“I am a success still after all these years... because I don’t manufacture myself. What you see is the real me”).

6.28 It seems to me that the first of these articles disclosed that Savile either was a violent and lawless man or *falsely boasted* that he was. Further, it showed that his attitude towards women was that he had rights over them and yet did not care about them. He was prepared to humiliate a disc jockey for a transgression which Savile did not in fact care about. He seems to have wanted to assert his power over that man, to show who was the boss.

6.29 In the second article he showed either that he was a man without emotion in personal relationships or *falsely boasted* that he was. Although he admitted to or falsely claimed that he had contravened all conventional views of sexual morality, he denied any breach of the law and claimed to be particularly careful of the welfare of girls in their teens. From what we now know of him, his hypocrisy is staggering. But the point of this chapter is not to demonstrate that but to show how much information was in the public domain which, if read, would have warned people of his true nature.

6.30 As I shall later explain, this material was scarcely noticed in the BBC. The Press Log, a daily record of all media items which were of concern to the BBC, does not mention these articles. They were, however, noticed by the Honours Committee and, as I have already mentioned, caused a delay of several years in

the granting of the honour which Savile greatly coveted, his knighthood.

*The Independent on Sunday 1990*

6.31 Shortly after he received his knighthood in 1990, Savile was interviewed by Lynn Barber and she wrote about him in *The Independent on Sunday* of 22 July 1990. Ms Barber gave evidence to the Savile investigation. In the article, she reported how thrilled and relieved Savile had been to receive his knighthood. They talked about whether and why there had been some delay in his appointment. She observed that, for the past several years, tabloid journalists had been saying that he must have a serious skeleton in his cupboard; otherwise he would have got a knighthood by then. Savile agreed that he had had:

“a lively couple of years, with the tabloids sniffing about, asking round the corner shops – everything – thinking there must be something the authorities knew that they didn’t. Whereas in actual fact I’ve got to be the most boring geezer in the world because I ain’t got no past, no nothing. And so, if nothing else, it was a ginormous relief when I got the knighthood, because it got me off the hook.”

Ms Barber agreed that there had been a persistent rumour about him for years and journalists had often told her, as a fact, that Savile was ‘into’ little girls. But, asked Ms Barber rhetorically, if they know it, why haven’t they published it? She wrote:

“*The Sun* or *The News of the World* would hardly refuse the chance of featuring a Jimmy Savile sex scandal. It is very, very hard to prove a negative, but the fact that the tabloids have never come up with a scintilla of evidence against Jimmy Savile is as near proof as you can ever get.”

6.32 Ms Barber then describes how she plucked up the courage to put it to Savile that people said that he liked 'little girls'. She noted that he reacted with "a flurry of funny-voice Jimmy Savile patter, which is what he does when he's getting his bearings". He batted away the suggestion, explaining that the pop business was "teenagers...So when I go anywhere it's the young ones that come round me" – and those teenagers were interested in the pop stars Savile knew, not Savile himself. Savile understood the difference:

"But if I'd said, 'Come round, so that I can tell you stories about *me*' or 'Come round so that you can fall into my arms' they'd have said '*What! On yer bike!*' But because reporters don't understand the nuances of all that, they say, 'A-ha'."

6.33 Ms Barber accepted this as a "perfectly credible explanation of why rumour links him to young girls" but thought it still did not explain "the great mystery of his non-existent love life". He was devoted to his mother but, pressed on his love life – and specifically that he must have had some sex at some time – Savile looked pained:

"Well. I would have thought so. But it's rather like going to the bathroom. I've never been one to explain to people what I do when I go to the bathroom and I'm not a kiss-and-tell punter. All I can say is that I've never ever got anybody into trouble; I've never knowingly upset anybody; and I've always been aware that in my game there is a clear line between infatuation and actual, genuine liking. Other than that, you must draw your own conclusions."

6.34 His comments are strangely defensive. Ms Barber concluded that he did not like sex very much and that his views on sex and love were "altogether cynical", with Savile making passing comments that "sex was like what they say about policemen – never there when you want one" and "it so happens that it is

illegal to have sex on tap – unless you happen to be married, in which case you end up with a wife having a headache”.

- 6.35 The article goes on to describe his avoidance of marriage and relationships, his peripatetic lifestyle and his hectic schedule. Ms Barber observes that:

“It is a life of self-punishing austerity which seems like a long expiation for some lasting sense of guilt... It is a constant theme of his conversation – his need to go to bed with a clean conscience, to feel that he has done his best.”

- 6.36 It is easy, with hindsight, to read something sinister into these observations and there is certainly a thread of unease running through the article. With uncanny insight, Ms Barber describes the “disconcerting experience” of touring the Stoke Mandeville wards with Savile: “when he coos over a young woman paraplegic ‘A-ha, now I can have my way with you, my dear!’ one can only pray that she appreciates the joke”. But these ‘clues’, if they were such, remained disparate. The strap-line for the article referred to “the tireless Jimmy Savile [*who*] occupies a unique place in the nation’s life” and, despite her evident reservations about him, Ms Barber ended the piece by telling Savile that he seemed to be “almost saintly”.

### ***Television and Radio Broadcasts***

#### *Open to Question 1988*

- 6.37 On 29 September 1988, Savile took part in a BBC programme called *Open to Question* in which he was questioned by an audience of young people. The presenter/chairman was Krishnan Guru-Murthy. One questioner asked whether Savile saw an intellectual contradiction between his “tabloid claim of having sex in a passion wagon” and his profession of the Roman Catholic faith. Savile’s initial response was to suggest

that the questioner must be the only person in the world who believed newspapers. Mr Guru-Murthy reminded him that he had made a similar claim on a television programme called *Pillow Talk* and asked him to deal with the question. Savile said that the *Pillow Talk* programme was just a bit of fun where he was expected to say outrageous things. It was all just fun and he asked “can’t anyone have any fun in their life anymore?” He had evaded the question.

6.38 Another questioner then asked Savile if he had an ideal woman and if so what she was like? Savile said that he had never met her and the ones he met could not stand him for longer than five years or ten years or maybe five minutes or five seconds. He said he had no paternal feelings so did not want offspring. He could not be serious for long and would be a pain in the neck for that reason. A third questioner then suggested to him that he did not seem to have a high regard for women and asked if he felt that women were inferior to him or if he was frightened of them. Savile said that women came from a different planet from men but claimed that there was nothing in his writings which suggested that he did not respect women. He respected “ladies like he hoped they respected fellas” and then added “I can’t be serious. I can’t be serious”.

6.39 A little later he was asked how he would react as a Roman Catholic if one of his partners became pregnant. He said that he would ask “Who was it” as he boarded the train for Hong Kong. He said it had never happened and it never would. He would not have it on his conscience.

6.40 Another questioner returned to the first theme, asking whether Savile’s claim to have had hundreds of girls on planes and trains etc. was in contradiction to his religious beliefs. The following exchange then took place:

**JS:** Well, it all depends, you see. I happen to be in the pop business. You cannot go through the pop business without knowing lots of young ladies. But the newspapers will juice it up no end, you see. And if they juice it up no end, that's the way that they work. And, of course, in the pop business you'll have a lot of girlfriends. But I ain't never married them. But I'm still friendly with girls that I knew years and years and years and years ago. Even those that got married. You can actually have a friendship with somebody without cleaving to them forever. You see, yeah.

**Q:** Assuming the stories we read about you are true, don't you think you are a bad influence on the youth of today? With ...

**JS:** You tell me. Am I a bad influence on you?

**Q:** I don't know, but ... with the claims that you've had hundreds of girls, especially with the fear of AIDS going about today ...

**JS:** Yeah ...

**Q:** ... don't you think you're a bad influence on young people?

**JS:** If I would have had claims...I've never claimed to have had hundreds of ladies but if the newspapers have claimed I have ... then obviously they must be talking about the times when I was on Top of the Pops and that was years and years and years ago. And AIDS wasn't around then for starters, number one. Number two, I must admit that in terms of romance and etc., I have got to be a bit boring because I don't drink, I smoke cigars ... this is a terrible thing, girls don't like it when you smoke cigars 'cause you stink all their clothes out ... and they actually find me a little bit boring. So, all that claim about hundreds is just not true. Sorry about that...very boring.

6.41 It seems that, in this passage, the questioner was referring to passages in Savile's own book *As It Happens* and he was denying what he had written there. Then, a little later, Savile was asked what would happen on judgment day and his



response was very similar to the passage on that topic in *God'll fix it*: see paragraphs 6.13-6.14 above.

- 6.42 To my mind, the significance of this part of *Open to Question* was the suggestion that Savile's moral stance showed a bad example to young people and that he was a bad influence on them. He did not answer that question. I think that any sensible person watching that programme and hearing the way in which Savile avoided giving any sensible answer to what were clearly intended to be serious questions about his moral code would have thought that Savile might well be a bad influence on young people.

*In the Psychiatrist's Chair – Anthony Clare*

- 6.43 In 1991, Dr Anthony Clare interviewed Savile as part of his series, *In the Psychiatrist's Chair*. Savile's interview revealed, as Dr Clare observed in his commentary in the 1992 collection of selected interviews from the series<sup>83</sup>, both an emphasis on money and a denial of feelings. Savile insisted that he had no emotions, had not found his feelings yet and did not know what love was. He sparred with Dr Clare about whether there was a good reason to get married.
- 6.44 Savile said he did not like children ("hate them") and "that's why I get on well with them". Savile was aware of the risk of scandal for celebrities generally, but the possibility of a libel suit meant that "... if anybody tells lies about us today that means we finish up with even more money and that'll do for me, so we've got even less to worry about". As for scandal about Savile himself:

"if you turned my stone over there ain't nothing underneath it. It's probably a boring stone for somebody like you who wants to find things out

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<sup>83</sup> A. Clare, *In the Psychiatrist's Chair*, William Heinemann, 1992.

about people. What you're seeing is actually what there is, full stop".

6.45 Savile prized "ultimate freedom" above all else, but thought that it brought challenge and even danger. He said:

"The tough thing in life is ultimate freedom, that's when the battle starts. Ultimate freedom is what it's all about, because you've got to be very strong to stand for ultimate freedom... Ultimate freedom is the big challenge. Now, I've got it, and I can tell you there's not many of us that have got ultimate freedom. With doing the things that I do, wearing the caps that I wear, I've got some considerable clout as well, all over, that is where the battle, the personal battle starts now. I would like to think that I've beaten that because I don't use my clout or coin or whatever for bad purposes... When you get it you've got to be very strong to handle it...It's marvellous but it's dangerous."

6.46 While Savile felt he had managed to handle ultimate freedom, he said "it would be easy to be corrupted by many things, when you've got ultimate freedom, especially when you've got clout".

6.47 There is, in my view, lurking in these comments, a hint – but I can put it no higher than that – that Savile had been tempted to use his ultimate freedom inappropriately. Looking back, and in the knowledge of the Lynn Barber revelations, Dr Clare himself thought there was "something chilling about this twentieth-century 'saint' which still intrigues me to this day. No, not an easy interview but, for me at any rate, not a forgettable one either".

### *Is This Your Life?*

6.48 In 1995, as one of the Channel 4 series of *Is This your Life?* Savile was interviewed by Andrew Neil. These were programmes not unlike the better-known series *This is your Life* but, as Mr Neil explained to the Savile investigation, were intended to be less saccharine, a little harder-edged and

*“maybe a little bit more honest”*. However, Mr Neil had a difficult task. He wanted to ask Savile some serious questions about his life, his relationships and his moral code; Savile was determined to treat everything as a joke, a tactic which we can now recognise as his favourite means of evading the issue.

6.49 After an introduction in which Savile was shown meeting members of the Royal Family, running for charity and meeting a child with disabilities and where he was described as a great British institution whom few actually knew, Savile swaggered onto the stage; if he knew that what was coming was to be challenging, he did not appear to be worried. He dealt quite sensibly with questions about his relationship with his mother. When the questions turned to asking him about relationships with girls, he started to get up, pretending that he was about to leave. A film clip of Charles Hulligan (an old friend and former head porter at Leeds General Infirmary) was played, in which he spoke of Savile’s interest in young ladies (adding quickly “of a proper age – 16 onwards”). Savile said that he was “all for girls that do not know too much”. When it was suggested to him that he had had so many women that he could not remember them all, he just joked that maybe he had and that no one “need be ashamed of his working clothes”. He agreed that he did not like long relationships. Charles Hulligan then suggested in the film clip that Savile used to say that he could not stick with a person for more than three days. Savile agreed but said that the girls would get bored with him. When asked why he was not married he said he did not know but Jesus did not find any problem with being single, and neither did he. When asked whether he had had lots of lovers in the 1960s and 1970s, he said he could not remember; it was a long time ago, he would hope so but Mr Neil would have to look to see if there were any marks on his neck.

- 6.50 Savile was then pressed on this issue and replied that he was a gentleman and gentlemen never grassed on a lady. When Mr Neil said he did not want names, only confirmation of Savile's general lifestyle, Savile's response was to start eating a banana and to talk with his mouth full. When asked why he had shied away from close relationships, he laughed and offered a close relationship to any lady in the audience who was not spoken for.
- 6.51 He was then asked why he had, in the past, avoided close relationships. He said it was not his fault; he had never been in the same town for more than 48 hours. He said that he fell in love several times a day and wanted to get married straightaway but then the lights changed or the train pulled out and he had to move on. When asked if he had casual sexual relationships, Savile jumped with mock alarm at the use of the "S-word" and said he was "Mr No-Grass here". Then he pretended to catch on to what Mr Neil was asking about and said that, if any lady had told him that she wanted that sort of relationship, he would sacrifice himself and would tell her to "feel free to use me". When Mr Neil asked whether relationships were matters for Savile to joke about and whether Savile had ever been seriously in love, he said that he had not and he did not know why. He thought that love was not all it was "puffed up to be". He was asked why the public never saw him with a woman. Savile said this was because 'these women' did not really exist and that his playboy image was just a façade. Asked whether it was on account of his special relationship with his mother that he had not formed other long-term relationships with women he said that it was not; that would be an easy explanation but it was not so.
- 6.52 Savile then changed tack and said that he had had plenty of close relationships and that he told lies when it suited him, but

he was not going to grass. If he talked about his relationships, the tabloid press would start asking for names. At this stage, he was bouncing up and down in his chair, laughing at his own humour. Returning to his mother, he said that if he had taken a girl home his mother would have slung the girl out when he (Savile) was out of the room, because she did not want to lose the luxuries which he provided. So he used to give his mother "a few quid" to go away on holiday so that he could take his girls in to the house. Asked about his relationships with men, he spoke emotionally about the death of a friend in the Royal Marines. When asked if it was easier for him to have relationships with men than women he joked again: "No, no, no, no, no, I'm very weak. I can resist everything except temptation". The conversation then turned to other matters not related to his sexual life.

6.53 Mr Neil told me that he felt that the conversation about sexual matters showed Savile to be on the defensive: "*I felt that there was definitely something shifty about him, and that we were not being given the full story*". But he added that the interview was made easier for Savile because the audience was wholly on Savile's side. Mr Neil could feel the hostility from the audience as the questions got tougher. It was as if he had no right to grill a national treasure. Also, when the programme was over, the television audience reaction, shown in telephone calls to the duty office, was overwhelmingly critical of him (Mr Neil) and sympathetic towards Savile. The gist of the complaints was that Mr Neil had been impertinent and should not have spoken in that way to a man who had done so much good for charity. Mr Neil felt that this attitude spoke volumes for the cult of celebrity and also explained why Savile was able to proceed in the way he did, with the protection of public opinion.

6.54 I agree with Mr Neil's view on these points. It seems to me that it was quite legitimate for Mr Neil to question Savile about his sexual life, given that Savile had written about it and had allowed others to write about it. I also agree with him that Savile came over as evasive and shifty but it was clear that the audience loved him.

*When Louis Met Jimmy*

6.55 In April 2000, the BBC broadcast *When Louis Met Jimmy*, a documentary made by Louis Theroux. By this time, Savile's television career was essentially over and he presented (to my eyes at least) as a rather sad, lonely old man. The filming was spread over several days and, for a man who had kept his private life to himself for so long, it seems strange that he would permit a film crew into his home as he did. Mr Theroux told me that he thought that Savile had been missing the public attention he was used to.

6.56 In conversation, Savile repeated his denial of feelings and discomfort with the idea of marriage. This was something he left "to other people", as the girls he knew "specialise in brain damage". Indeed, "anything more than two hours" would result in brain damage, he thought. He clearly meant that such contact would drive him mad. He denied having emotions "cos it's easier. It's easier. Say you've got emotions and then you got to explain them for two hours. The truth is I'm very good at masking them".

6.57 As well as reinforcing Savile's strangely solitary life, the film contained some startling revelations about his 'zero tolerance' policy in dance halls in Leeds. In what appears to have been an unguarded moment late at night while talking to the film crew in Mr Theroux's absence, Savile explained that he would not tolerate "any nonsense whatsoever" and was "always in trouble

with the law for being heavy-handed". Savile described how he would tie people up and put them down in the boiler room until two o'clock in the morning, by which time they would "plead to get out". Savile was the "judge, jury and executioner" in these instances and, if the police told Savile he was too heavy-handed, he would retort that the police would presumably want him to look after their 16-year old daughter if she had come into town. This worked, he said, with him never getting "nicked". Later in the programme, Savile dismissed this anecdote as simply a "figure of speech", but that is not how the story comes across.

- 6.58 The programme is littered with other unattractive comments by Savile. For example: that if the film were negative about him, he would "see you in court, take a few quid off you, same as take a few quid off anybody, money has no conscience". He made one of his regular jokes saying that he was "feared in every girls' school in Britain". Early in the programme, he said "I can get anything, me. There's nothing I can't get, and there's nothing I can't do". The film showed his habit of kissing, uninvited, female members of the public who came his way.
- 6.59 Savile described his caravan as his "love nest", where he had been able to see women away from his mother – to do so in the flat they then shared in Scarborough would have shown a lack of respect. Savile also described how he used to sleep outside Broadcasting House in his caravan. As for having girlfriends, Savile said that he had "friends that are girls, eight million". But "girlfriend in the sense of today, in sense of, i.e. you are together, don't bother with anyone else etcetera, no, never ... not even for a week".
- 6.60 Towards the end of the film, Savile is drawn into speaking about the rumour and suspicion that surrounded him. Asked why he had said in interviews that he hated children when he

appeared to enjoy their company and have a good rapport with them, Savile explained “obviously I don’t hate ‘em”, but he said it was because:

“... we live in a very funny world and it’s easier for me as a single man to say ‘I don’t like children’ because that puts a lot of salacious tabloid people off the hunt”.

Pressed as to whether this concerned suggestions of paedophilia, Savile continued:

“Yes, yes, yes, oh aye. How do they know whether I am or not? How does anybody know whether I am? Nobody knows whether I am, or not. I know I’m not, so I can tell you from experience that the easy way of doing it, when they say ‘oh you have all them children on Jim’ll Fix It’, is say yeah I hate ‘em.”

Mr Theroux suggested this might raise more suspicion, but Savile replied:

“That’s my policy, that’s the way it goes. That’s what I do, and it’s worked a dream ... A dream.”

6.61 As a postscript I should mention that it has been suggested in the press that the BBC must have taken legal advice before Mr Theroux raised suggestions of paedophilia with Savile. However, Mr Theroux told the Savile investigation that he was not aware of any legal advice being taken. Indeed, he had not planned to ask Savile about paedophilia in advance (and had not discussed this with his editorial team); it was simply something he raised in response to the comment about children made by Savile as referred to above.

6.62 At a late stage of the Savile investigation, I became aware of some evidence relating to *When Louis Met Jimmy* which raised a question of BBC personnel’s awareness of Savile’s sexual misconduct.



- 6.63 When I interviewed Mr Theroux in 2013, he told me that, a week or two after *When Louis Met Jimmy* was broadcast in 2000, he received a letter from two women who told him that, contrary to what Savile had said in the documentary, Savile had had many girlfriends and they were two of them. I interpose to say that, now that I have seen a transcript of the letter, the two women wrote that they had been friends with Savile for well over thirty years and that several of Savile's ex-girlfriends were friendly with each other, had stayed in touch with each other and had had a reunion with him three or four years earlier.
- 6.64 Mr Theroux told the Savile investigation in 2013 that, about a year later (which would be 2001) he and his director had met the two women who had said that one of them had started a sexual relationship with Savile when she was only 15. Mr Theroux said that he therefore realised that Savile had committed a criminal offence by having sex with a girl of 15. However, because it had happened over 30 years previously and because the woman in question was then in her 40s and capable of making a complaint to the police if she wanted to and was very concerned (like the other woman he met) that Savile did not know that they were meeting Mr Theroux, he did not consider that he should do anything about what he had been told. Accordingly, when he met Savile on two or three subsequent occasions, he did not mention the fact that he had spoken to these two women or that he knew that Savile had had sex with one of them when she was only 15. In any event, he said that he did not think that what he had learned demonstrated that Savile was a paedophile; he felt that he had discovered that Savile's real sexual interest was in teenage girls, which he thought was unsavoury, but he did not think that, at the time, that there was any obligation on him to do anything about what he had learned.

- 6.65 At a late stage of the Savile investigation, we learned that Mr Theroux had spoken to a more senior colleague at the BBC about what he had been told about Savile's relationship with the 15 year old girl. I spoke to Mr Theroux again, who told me that that he had not only discussed this matter with the director who had accompanied him to the meeting, but also with David Mortimer, his Executive Producer. Mr Mortimer was abroad when we wanted to speak to him, but provided some written answers to questions put to him.
- 6.66 Mr Mortimer confirmed that Mr Theroux and his director came to see him after they had met the two women in question. He was told that one of the women had said that a sexual relationship with Savile had begun when she was 15 and that the tone of the meeting had been relaxed and that the women in question had wanted to correct Savile's assertion in *When Louis Met Jimmy* that he had never had a girlfriend. Mr Mortimer was told that neither of the women was concerned about the issue and that they did not have any desire to go public with the information they had provided. He remembered being told that neither woman alluded to any abuse having taken place and that they made it clear that the relationships with Savile had been consensual.
- 6.67 Mr Theroux told me that his interest in this information was of a professional and journalistic nature, in that he had discovered something about Savile which had not been discovered when the documentary had been made. Mr Theroux repeated what he had said to the Savile investigation in 2013, namely that the women were very concerned that Savile did not know that they were meeting him and that the woman in question was then in her 40s and could make a complaint to the police if she wanted to.

- 6.68 Mr Mortimer's recollection was slightly different in that he remembered becoming aware of the serious nature of the information and discussing how the information should be dealt with. He also remembered being told that the two women had said that their relationships were consensual and had continued beyond their 20s and that the meeting with the women had taken place in confidence and on the basis of an explicit understanding that the conversation was one where the normal journalistic convention demanded that the confidentiality of the two women should be protected at all costs. Therefore, what they had said could not be reported to a third party without their express permission to do so. That permission had clearly not been forthcoming.
- 6.69 It does not appear to me that either Mr Theroux or Mr Mortimer should be criticised in any way for their responses to the information they received. I think it would have been an unacceptable intrusion into this adult woman's life either to tell her that she was a victim of Savile or that she should tell the police about what he had done or for Mr Theroux or Mr Mortimer to take any action themselves to raise this issue independently. This conversation appears to have taken place in confidence and on the basis that the confidentiality imposed by the two women should be respected. In any event, even if Mr Mortimer had reported the information he received upwards, it appears that nothing could possibly have been done, given that the women concerned did not wish to make a complaint to the police. By that time, Savile was not working for the BBC; *Jim'll Fix It* had been discontinued in 1994 and Savile had long since stopped working on *Top of the Pops*. Mr Mortimer could not have been expected to foresee that the BBC would bring Savile back to appear on the final *Top of the Pops* show in 2006.

*Have I Got News for You*

6.70 Savile appeared on *Have I Got News for You* on 28 May 1999. The show was hosted by Angus Deayton and the other panellists were Ian Hislop, Paul Merton and Diane Abbott MP. Savile was on Mr Hislop's team.

6.71 Savile repeated some of his familiar lines about wrestling and avoiding domestic relationships. He said that he was still a wrestler and was "feared in every girls' school in this country" (this comment attracting raised eyebrows from Ms Abbott).

6.72 Of his caravan lifestyle, Savile said:

"12 years I lived in a motor caravan, yes. Marvellous life, you've heard of new age travellers, haven't you? ... I'm an old age traveller."

6.73 Asked by Mr Hislop what he did in the caravan, Savile quipped "Anybody I can lay me hands on". This prompted laughter and applause, but also raised eyebrows from Mr Hislop.

6.74 Mr Deayton asked if it were true that none of the places in which Savile had lived had kitchens. Savile said:

"They don't have stoves ... because anybody who is intent on staying single, the biggest off-putting thing in the world to a lady is the fact there's no stove, so she can't cook anything. ... It's something of the domestic-cleaning in them and they come in the kitchen and say, 'What, no stove?' and they immediately go."

**Summary**

6.75 Reading this material now, with the benefit of what we know about Savile's true nature, one is struck by the amount of adverse material in the public domain, by the lack of serious impact it had and by the man's extraordinary confidence that it would not damage him. For example, he was prepared to talk openly about the fact that he had numerous casual sexual

relationships with women who were decades younger than him, without any apparent fear that anyone would pop up and say “Yes and I was only 15 when you did it to me”.

6.76 But setting aside the benefit of hindsight, Savile comes over as deeply unattractive. Just taking this material at face value, I find it surprising that ‘the Great British Public’ continued to love him until his death. Were the values in society really so different from those of today? Maybe people thought he was only joking.

6.77 Having said that, I must explain that my purpose in collecting this material together is to provide context for my examination of the BBC’s awareness of Savile’s sexual misconduct.

## CHAPTER 7 – RUMOURS, STORIES AND JOKES

### *Introduction*

- 7.1 The Savile investigation invited information from a wide range of people who had worked at the BBC. We encouraged current and former employees to contact us with any information they had about Savile, including rumours and stories they had heard. This kind of material was important, not in order to establish the truth of what Savile did or to establish actual knowledge of that on the part of the BBC (for which purposes it would be useless), but in order to get some idea of whether there may have been any general view that Savile's sexual conduct was in any way unlawful or inappropriate and, if so, in what respects. We were also anxious to establish at what level or levels in the BBC such rumours and stories circulated.
- 7.2 The number of witnesses we saw and their evidence on this question means that we were not, in fact, able either to draw any statistical conclusions from the evidence or to come to any clear conclusion that any general belief existed. In summary, we took statements or heard evidence from 117 witnesses who had worked at the BBC and who had heard rumours and stories about Savile's sexual conduct. 76 of them had worked with him and 41 of them had not. On the other hand, we heard from 180 witnesses who worked at the BBC but did not hear rumours about Savile's sexual conduct. Of those, 90 worked with him and 90 did not. Many of the witnesses worked for the BBC for a long time, often for decades.
- 7.3 I must stress that this group of witnesses was not selected as representative of a cross-section of BBC people. The witnesses were self-selected. We invited people who had anything they wished to say about Savile to contact us. In addition of course, there were a large number of people who

were invited to give evidence on specific issues. They were asked whether they had heard rumours about Savile's sexual conduct. All one can say from these numbers is that, while a lot of people did hear rumours or stories, a lot did not, including some who were at the BBC for a long time and might have been expected to.

- 7.4 Nor is it possible to draw any conclusions as to why some people heard rumours and stories and others did not. I had thought at one stage that those who heard rumours might have been frequent visitors to the various BBC Clubs, but that does not seem to have been the case.

### ***Rumours***

- 7.5 The rumour most generally heard in the BBC was that Savile was sexually attracted to young girls. Only a few heard that he was attracted to young boys; that is very young boys under the age of say 10 or 12. When asked what was understood by the expression 'young girls', roughly 17% of the group understood him to be interested in pre-pubertal girls under the age of 13. About 26% thought that he was interested in pubertal but underage girls in the 13 – 15 age range, and about 22% thought he was interested in the 16-17 age group. There were some who had not applied their minds to what was meant by the term 'young girls' but when pressed said that they thought they had been told that Savile liked teenage girls but not necessarily underage. Some witnesses told me that they assumed that he was gay because he was a bachelor who never appeared to have a regular girlfriend. Some had the impression that he was asexual. Only one witness who gave evidence to the Savile investigation heard a rumour that he was bisexual, which in fact he was. Also one witness to the Hall investigation had heard rumours that Savile might be bisexual.

- 7.6 Most of those who heard rumours about Savile's sexual life did not appear to have been shocked by them. Many seem to have regarded them as amusing. No one to whom we spoke ever thought that he or she ought to report such a rumour to a person in authority. Most people who had heard the rumours assumed that other people had also heard them. Some also assumed that the BBC management must be aware of Savile's reputation and did not think it was for them to do anything about it.
- 7.7 There were a number of specific rumours. Perhaps the most surprising was that several people (about five or six) heard that Savile was a necrophiliac. Some heard that he was a paedophile; for example, A25 heard a rumour that he was a "paedo". She told a female editor who appeared to be aware of the rumour but advised A25 not to "rock the boat". Others heard that he liked to have sex with people with disabilities. Some heard that he took girls to his camper-van for sex. Others heard that he took girls to his flat near Regent's Park. One thought that the police were interested in him as a paedophile.
- 7.8 One very strange rumour was heard by Elizabeth McDowell, who worked for the BBC for many years, mainly in the Continuing Education Department. While on attachment, she worked for a time in Television Centre. She recalled an occasion when having a drink with colleagues who worked in Light Entertainment, being told that "*Mothers take their daughters to Jimmy Savile... for him to sort them out*". It was clear that the others present had heard this before and that they were talking about something sexual. They spoke about this in a matter of fact way, not jokingly but not apparently concerned either. Ms McDowell did not report this conversation, as it was only rumour. This rumour struck me as so odd that I would



have been tempted to think that Ms McDowell had either misheard or mis-remembered the occasion, were it not for the fact that there is evidence that Savile himself said something similar to C25 when he took her out for supper: See paragraph 5.93.

7.9 An interesting point was made by Dr Peter Scott-Morgan, who, as a consultant, carried out some research for the BBC in 2003 as part of the initiative known as *Making it Happen* instigated by Greg Dyke, then the Director-General. In the course of his work, Dr Scott-Morgan spoke to a large number of BBC staff. He was trying to establish what were the unwritten rules which governed behaviour within the BBC. One idea which he was exploring was that there might be a group of people, 'the Talent', who were so important to the BBC that their behaviour was outside any real control. They were too important to the BBC for them to be required to observe the rules and values which applied to everyone else. When asking members of staff about this concept, Dr Scott-Morgan would use Savile as an example of a member of the Talent who, in the past, had been able to get away with unacceptable behaviour – in his case sexual misconduct with young girls. He had been previously unaware of the rumours about Savile but picked them up during the course of his interviews with BBC staff. Dr Scott-Morgan found that a significant proportion of the people to whom he mentioned Savile immediately showed that they understood the point. In other words, the suggestion that Savile had got away with inappropriate sexual behaviour was not news to them. Some would respond by mentioning their own awareness of the rumours about Savile, such as that he was thought to be a necrophiliac.

### ***Specific Examples of Who Heard What***

- 7.10 It would not be appropriate for me to set out all the evidence of who heard what about Savile's sexual habits. However, I think it important to mention a few particular names, if only to demonstrate that these rumours were heard by some people who were fairly senior in the BBC or, if not actually part of management structure, were of some standing within the BBC. I also include the evidence of some senior people who told me that they did not hear any rumours about Savile.
- 7.11 Lord Birt, former Director-General, told us that he never heard any rumours at all about Savile. He added that he was not aware that any of the other former senior BBC staff members to whom he had spoken since the Savile scandal had broken had heard such rumours either. None of the former Directors-General whom we interviewed had heard rumours about Savile's sexual life.
- 7.12 Dame Esther Rantzen heard that Savile was sexually interested in young girls. She first heard a rumour about him in the early 1970s from a researcher who had come into the BBC from a job in Fleet Street. She heard that the people making a programme about Savile in the ITV series *This is Your Life* had wished to include the parents of a young girl with heart problems for whom Savile had provided financial help. The parents refused to allow that and she said that *"the implication was that there was another side to it which was a darker side"*. But, she said, this rumour was one of many which *"swirled around"* at that time in respect of all sorts of famous people. Dame Esther said that she was told by a sound editor of *Savile's Travels* that Savile had recorded himself having sex with nurses at Stoke Mandeville; there was no suggestion that the nurses were unwilling. Her personal experience of him was that he was repulsive in the way he kissed or, rather, licked her

hand and up her arm when they met. On the ITV *Exposure* programme broadcast in October 2012, Ms Rantzen (as she then was) said “We all blocked our ears to the gossip... I feel that we, in television – in his world, in some way colluded with him as a child abuser, because I now believe that’s what he was”.

- 7.13 Louis Theroux, the documentary film-maker, heard rumours, well before he joined the BBC in 1998, that Savile was a paedophile and a child molester. Later, he also heard rumours that Savile was a necrophiliac and had a sexual interest in people with disabilities.
- 7.14 Lord Grade, who was Controller of BBC One in the mid-1980s, told *Channel 4 News* that he had “fleetingly” heard rumours about Savile but never heard anything that he thought required investigation.
- 7.15 John Helm, who was eventually the Head of Outside Broadcasts, said that there were rumours about whether Savile was bisexual or perhaps even asexual.
- 7.16 Sir Terry Wogan (who died in January 2016) is reported to have described a conversation about Savile with the well-known columnist Jean Rook, in which she asked “When are they going to expose him?” And he replied “That’s your job”. I assume that he meant that it was the job of the press, not of Ms Rook personally. Sir Terry is reported to have commented to the press “And nobody ever did (expose him), even though everyone had heard the rumours”. We attempted to speak to Sir Terry in 2014 but unfortunately he said that he was too busy working on *Children In Need*. We then asked him via email whether he could confirm the accuracy of the press report, to which he replied that Ms Rook had said “*when is somebody going to tell the truth about him?*” (or something along those

lines) but that his recollection was that he had not replied to her directly but had only thought to himself “Surely that’s your job”. He added that he knew nothing about Savile other than vague rumour, which, he said tended to be about Savile’s sharp commercial practices and shameless use of his charity work for his own greater glory, rather than his sexual behaviour.

7.17 Andy Kershaw, who became a BBC Radio 1 disc jockey and presenter, first heard rumours and stories about Savile while at Leeds University in the early 1980s. As Entertainment Secretary, he came to know people involved in the entertainment business in the city. He heard from many sources that, in the 1950s and 1960s, Savile had a reputation as a gangland enforcer and would personally use physical violence against anyone who upset those who ran the nightclubs or dancehalls in Leeds. When Mr Kershaw arrived at the BBC, he was advised by John Walters, who had in the past produced programmes with Savile, to steer clear of Savile because he was “*a bad lot*” and “*a nasty piece of work*”. Mr Kershaw found that that was so. He heard stories relating to Savile’s sexual interest in underage girls; for example it was said that he had sex with young teenage girls in his camper-van. He never heard any rumours that Savile was interested in young children, either boys or girls, only teenage girls. Mr Kershaw added that these rumours had been rife throughout the entertainment industry and were not limited to the BBC. He believed that the press were also aware of them.

7.18 Liz Kershaw, the BBC Radio 1 disc jockey and presenter (and sister of Andy Kershaw) heard stories that Savile had sex with teenage girls. She heard a story about Savile having sex in his caravan while his production staff were outside.

- 7.19 David Treadway, while Chief Assistant BBC Radio 2 in the early 1980s, heard rumours that Savile liked sex with young girls (he thought that meant girls in their mid to late teens).
- 7.20 Derek Chinnery, who was Head of BBC Radio 1 in the 1970s and became Controller of Radio 1 in late 1978, accepted when he spoke to the Savile investigation that he must have been aware in the early 1970s that there were rumours about Savile's interest in girls, although he has no personal recollection of this. Mr Chinnery died in March 2015. I was told by Doreen Davies, an executive producer in BBC Radio 1, who attended a meeting between Mr Chinnery and Savile probably in 1973, that Mr Chinnery asked Savile about rumours that he had young girls staying in his London flat. Ms Davies said that Savile had agreed that that was so but had said that he invited the girls to come and stay in sleeping bags on his lounge floor. They would be offered tea in the morning and would then leave. Ms Davies said that Mr Chinnery had accepted this explanation.
- 7.21 Johnny Beerling, eventually Controller of BBC Radio 1, heard that Savile liked young girls but did not hear that these were underage. He said that Savile used to say that the reason he wrote a column for *The People* (which he did for many years) was because "*These people - they don't shit on their own, John, so if I write for The People, they will never write anything nasty about me*".
- 7.22 Richard Wilson joined the BBC in 1991 and left in 1996 as a senior producer. He heard rumours that "*Jimmy Savile fucks kids*".
- 7.23 Jeff Simpson, a press officer in the 1980s and 1990s, heard that Savile had sex with young girls and also girls who were in hospital. He thought that the girls were "*young*" but did not know how young. He heard a story that Savile had been

having sex with a young girl in the camper-van while the producer of *Savile's Travels* was driving it. The producer, Ted Beston, denies the truth of that rumour. Mr Simpson also heard that Savile would invite girls back to his flat.

- 7.24 Pete Murray, the disc jockey and presenter, said that there were general rumours in the 1960s, 1970s and 1980s that Savile had a sexual predilection for pubescent girls.
- 7.25 Alan Monahan, who eventually became Chief Publicity Officer for Radio, recalled that the disc jockeys of BBC Radio 1 had told him that Savile had a predilection for young girls.
- 7.26 Roger Cook, the investigative journalist, heard rumours about Savile being sexually interested in "*young and old, able-bodied and otherwise*". In the spring of 1980, he received two anonymous communications at Broadcasting House, one a letter, the other a telephone call alleging that Savile abused patients at Stoke Mandeville Hospital. He also heard a version of the story about a lady bringing a cake she had baked as a present for Savile to thank him "*for all [he'd] done for the youth of this country*": see the 'Stories' section below.
- 7.27 Brian Clifford, who was Head of Information Services from 1988 until the early 1990s, said that there were rumours that Savile invited guests to his camper-van after *Top of the Pops* but did not hear that these guests were underage girls.
- 7.28 Derek Wiseman, who became a project manager in the Studio Planning Department and worked at the BBC from 1969 until 1994, heard rumours about Savile being a womaniser and that maybe he took advantage of the 'groupies' who followed him around. But Mr Wiseman said that no one would have thought that the young people might have been underage. He said that there was a perception at that time that the young girls were

chasing the men – the pop stars and their associates – and that they were sexually available.

- 7.29 Nicky Campbell, the radio disc jockey and television presenter, heard rumours that Savile was a necrophiliac but thought it was utterly incredible and regarded it as an urban myth. His personal impression was that Savile was sexless.
- 7.30 Mike Read, the radio disc jockey and presenter, heard talk about “*Jimmy and his young ladies*” whilst working for BBC Radio 1 but he never gave any thought to what age the expression “*young ladies*” implied.
- 7.31 Ed Stewart, who died recently, was a radio disc jockey and presenter. He was not interviewed by the Savile investigation but was reported as having told *The Sun* that the *Top of the Pops* hosts used to warn each other not to go to Savile’s parties because “there were girls of all ages there and you couldn’t be sure how young they were”.
- 7.32 Mark Lawson, the journalist, broadcaster and author heard rumours about Savile before he joined the BBC and afterwards. Before joining the BBC, Mr Lawson worked for various newspapers. He told the Savile investigation that it was common knowledge in that world in the 1980s that Savile was interested in underage girls and that he was a ‘groper’. While at the BBC, he heard it said that that Savile was difficult to work with, was a ‘groper’ of females (over the age of consent) and that he was a paedophile.
- 7.33 Andrew Neil, who made a Channel 4 programme (*Is this your Life?*) with Savile in 1995, said that, long before then, he had heard talk in Fleet Street that Savile was sexually interested in young girls, although the age of the girls was never exactly specified. The gossip was that the girls were underage; they were the kind of girls you might see on *Top of the Pops*. There

was a minority view that it was much worse than that; his interest was in children. But no one was ever able to produce any evidence to take the story forward.

- 7.34 It is only fair to mention that some people who one might have expected would hear rumours did not. One such example is Peter Rosier, who was for some years the Head of the Information Division and later the Head of Corporate Affairs and Media Relations.

### ***Stories and Urban Myths***

- 7.35 I have received evidence from several witnesses who had heard two similar stories about Savile. I have come to regard these two stories as urban myths, mainly because, although the background facts are slightly different, the punch line is the same. The first is called the 'marmalade story'. The tale is that Savile was living in his camper-van whilst recording one of his shows on location. One afternoon, an elderly lady approached the van and found a member of the production team sitting outside. She asked to speak to Savile but was informed that he was not there (or, depending on the version of the story, was busy). In fact, Savile was inside the van with a young girl and it was apparent, from the movement of the van, that the two were having sexual intercourse. The old lady did not realise that. She handed the producer a jar of jam or marmalade, saying that she had brought it for Savile to thank him for all the good work he did for young people.

- 7.36 There was a variant on this story. Roger Cook was told a similar story by a freelance cameraman who claimed to have seen this incident for himself. In this version, the lady knocked on the door of the caravan and, after a while, Savile appeared in person, looking dishevelled. The lady handed over not a jar



of marmalade but a cake she had made. The punchline was the same.

7.37 Another story, which has a similar punchline, was told to me by Mr Simpson. He said that he had heard a story that the producer of *Savile's Travels* had been driving Savile's camper-van while Savile was having sex with a girl in the back. They were driving to a civic reception. On the outskirts of the town, the van stopped and the girl got out. The van drove on a short distance and Savile stepped out of the van to be greeted by the Mayoress who welcomed him and thanked him for all the good work he did for children. As I have already said, the producer in question, Mr Beston, denies the truth of that variant of the story.

7.38 Mr Simpson also told me that Mr Read had told him that whenever he came out of Broadcasting House during the school holidays there would be a gaggle of young girls on the pavement. Sometimes, they would ask him when he was "*coming up to Jimmy's*". Mr Read understood that Savile had invited them to his flat, giving them the impression that he (Mr Read) was also going to be there. Mr Read had no intention of going and told them so. This suggests that Savile was using Mr Read as bait. Mr Read has confirmed that this story is true. He said that he would not even have known where Savile lived and he believed he had said as much in his response to the girls.

7.39 Another story was recounted to me by David Simmons who worked at the BBC between 1970 and 1979. An acquaintance of his had told him that he had been to a 'gig' and a young girl had said that she was going to marry Savile. When she was asked how that could possibly be, she had said "*well, after what happened last night, he's got to marry me*". Mr Simmons stressed that this was gossip and he did not know if it was true.

7.40 As I have said, the story which came from Mr Read is true. The marmalade or jam or cake stories seem to have their origin in an incident which was described to me by Mr Beston, who for many years was Savile's BBC Radio 1 producer. I set out his account at paragraph 11.73. It appears that the story which went the rounds has been embellished to some extent. The interesting thing is that the people hearing these stories seem to have been amused and were neither surprised nor outraged. That does not mean that they approved of the behaviour described.

### ***Jokes – Black Humour***

7.41 As I have just observed, the fact that a story is greeted with laughter does not mean that the laughing listener approves of the conduct described. The same is true of the jokes which I am about to relate. They might properly be described as black humour.

7.42 As well as telling me that a well-known joke about what Savile and Margaret Thatcher had in common, which did the rounds in late 2012, soon after the Savile scandal broke, had actually been around 20 years earlier, Mark Lawson told me that, when his children were young, he and his wife sometimes had difficulty finding a baby sitter. When they had had a few refusals, it was a family joke that they would say "*Looks like we're down to Jimmy Savile or Michael Jackson*".

7.43 I was told that people called Savile's camper-van his 'fuck truck' or his 'shaggin' wagon'. Paul Hughes-Smith said that while he was working on *Top of the Pops*, people would say that Savile wore track suits because they were quick to get off. One witness said that *Top of the Pops* was known as "*Jimmy Savile's fodder night*".

7.44 Ian McGuinness, who was a staff relations officer at Thames Television in the 1970s, said that every Christmas some amusing tapes were made at Television Centre. These consisted mainly of film clips where something had gone wrong (a 'howler') and there had to be a retake. The material was circulated among the staff for amusement. However, Mr McGuinness remembers that one year, either 1975 or 1976, there was a film of a short sketch in which a man representing Savile was sitting on the *Jim'll Fix It* chair with another man, dressed up as a little girl, sitting on his knee. The man acting the part of Savile was making salacious comments about the girl. The announcement made on the film was "Jimmy So Vile".

### **Conclusion**

7.45 I have no doubt that rumours, stories and jokes relating to Savile's sexual conduct and habits circulated in the BBC over a long period of time. However, they were not limited to the BBC. In particular, it seems fairly clear that rumours and stories about Savile also circulated in press circles. In Chapter 6, I have mentioned the ways in which Lynn Barber and Louis Theroux questioned Savile (in 1990 and 2000 respectively). It is clear that they were aware of rumours about Savile's sexual interest in young girls. Mr Theroux was aware of rumours that Savile was a paedophile. I have mentioned a conversation which reportedly took place between Jean Rook and Sir Terry Wogan, the basis of which seems to be that Ms Rook had heard rumours about Savile. In Chapter 11 I describe how, in 1973, Rodney Collins, a BBC publicity officer, made enquiries of some journalist friends as to what was known about Savile in Fleet Street. The answer was that there were rumours about him but no hard evidence. In addition, Andrew Neil gave similar evidence.

- 7.46 I accept that there were many people in the BBC who did not hear any rumours, stories or jokes, including some who worked with Savile and might have been expected to hear them. One of the things I have noticed is that people who had heard the rumours assumed that everyone else had heard them. That is a perfectly understandable attitude but it is not correct. They also thought that, if they had heard the rumours (and everyone else had too) it could not be up to them to do anything about the situation. Some also assumed that BBC management must be aware of Savile's reputation. However, more senior people would not necessarily know about rumours; as one would expect, more senior people do not seem to have had the same exposure to gossip and rumour as those in less senior positions. The BBC is a hierarchical organisation and, as a general rule, I think people tended to socialise with colleagues at their own level of the hierarchy.
- 7.47 It is clear that a number of BBC staff had heard rumours, stories or jokes about Savile to the effect that, in some way, his sexual conduct was inappropriate if not actually unlawful. The most common rumour seems to have been that Savile was sexually attracted to young girls in their teenage years.
- 7.48 In general, it seems to me that the people who heard these rumours, stories and jokes were not particularly shocked by them. It may well be that the more serious rumours were not regarded as credible and the less serious ones did not make any one feel that 'something ought to be done'.
- 7.49 It is important to end this chapter on a note of caution. As I explain at paragraph 7.3 all one can say from the evidence is that, while a lot of people did hear rumours or stories about Savile, a lot did not. Members of senior management generally did not hear rumours. In addition, as I state in paragraph 23 of my Conclusions, there are those who readily (and, frequently,

publicly) make the jump from awareness of rumours on the part of any BBC employee or freelancer to awareness on the part of BBC senior management and, as a consequence, the BBC itself. However, I approach this issue (as I must) as a judge, applying reasoned principles and reaching conclusions on the basis of the evidence I have heard and the inferences which I can properly draw.

## CHAPTER 8 – MEDIA REPORTS ALLEGING THAT THE BBC KNEW OF SAVILE’S MISCONDUCT BUT HAD FAILED TO ACT

### *Introduction*

- 8.1 In the weeks following the disclosures about Savile’s sexual misconduct in October 2012, several reports appeared in the news media to the effect that various people had reported their knowledge of some form of sexual misconduct on Savile’s part to someone in a position of authority at the BBC. In some cases, the report included the allegation that the response of the BBC manager concerned had been to brush the report aside with words such as ‘That’s Jimmy’. At the time, the BBC was unable to refute these allegations; it could say only that it had so far found nothing to suggest any known wrongdoing by management.
- 8.2 As a result of these articles, it has been assumed by many that the allegations were true and statements have appeared in the press asserting that BBC staff culpably ignored such reports. These articles have helped to create an impression of knowledge about Savile’s sexual misconduct at high levels in the BBC, making it particularly important that the sources should be looked at with care. For example, in a piece taken from Richard Littlejohn’s column published by the *Mail Online* on 12 September 2013, it was stated that the Crown Prosecution Service seemed to be concerned only to prosecute “celebrity collars”. This piece dealt partly with a documentary disclosing an alleged cover-up of complaints about the late Sir Cyril Smith (unrelated to the BBC). Mr Littlejohn commented that the police had not prosecuted any NHS employee “nor has any senior BBC employee, past or present, been arrested, even though many stand accused of being complicit in Savile’s crimes on Corporation premises”. After two and a half years spent working on this Review, I have found no evidence that

any BBC employee above producer level could stand accused of complicity in Savile's crimes in connection with his work for the BBC. That is not to say that BBC employees are without fault but I found no evidence that a senior BBC employee was complicit in Savile's crimes.

- 8.3 At an early stage, the Savile investigation wished to contact the sources underlying the most important of these various articles as it appeared likely that they would know of people at the BBC who had been given specific information about Savile. However, on investigation, I found that most of these sources could provide very little reliable information about what the BBC knew. I eventually came to the conclusion that much of the material by which the public had been persuaded that the BBC knew about Savile's crimes was unreliable. In my view, the fault for this lies primarily with the individuals providing embellished accounts to the press, although on occasions, the press must bear some culpability for failing properly to investigate the information provided to it. In this chapter I describe the results of my investigations into those articles and their sources.

***The Sun – 12 October 2012 – Source David Nicolson***

- 8.4 On 12 October 2012, *The Sun* carried an article headed:

“Top Beeb director: I blew whistle on Jimmy Savile but BBC ignored me”

“A TOP TV director has revealed he blew the whistle on Jimmy Savile having sex with a young girl at the Beeb – but was IGNORED.

David Nicolson, now 67, caught the perv in his Jim'll Fix It dressing room with a girl aged “16 maybe 15”. He said bosses told him: “That's the way it goes.”

The BBC knew full well Savile had a sick lust for young girls but left victims at his mercy, David revealed to The Sun last night.

He said of the girl, who was in her mid-teens and may even have been at school: “She had long brown hair and looked very, very young.”

Horrified David, who worked as a director on Jim'll Fix It, claims he kept trying to blow the whistle – but the mantra from everybody he told at the Corporation was: “That’s Jimmy.”

He said: “I was revolted by his behaviour. They just shrugged it off, saying, ‘Yeah, yeah – that’s the way it goes’.”

Telly veteran David – who also worked on Top of the Pops during a decade at the BBC – blasted the Corporation’s claim it knew nothing about its star DJ preying on girls for decades.

He raged: “Everyone knew what was going on. That includes senior BBC people – chiefs at the highest levels.

“There were always girls in Jimmy’s dressing room. Everyone would have known about it – all the hair and makeup people, the wardrobe, show directors, producers.”

Married David, recalling his reaction when he walked in on Savile and the young girl, said: “I was shocked. I’d gone in to talk business — and quickly got out.”

He went on: “It was a bog-standard changing room in the basement. They both quickly pulled up their pants. “The girl could have been 16, maybe 15. But she was just one of many – he always had one in the room. He said: “What do you want young man?” and shouted at me to get out of the room.

They both looked embarrassed – but she was not distressed.”

Despite describing the Beeb as having a permissive “sex, drugs and rock and roll” culture at the time he did not hesitate to tell people



what he had seen in the hope action would be taken. But none was.

David said: "Savile always used to bring scruffy girls into the studios – all teenagers. But no questions were ever asked.

"In rehearsals for *Jim'll Fix It* they would be hanging around – and during breaks they would go with Jimmy back to his dressing room. Everyone knew what he was doing. It was talk of the town and talk of the BBC that Jimmy loved young girls."

8.5 The BBC was asked to comment on this report and said:

"We have found nothing at this stage to suggest any known wrongdoing was ignored by management."

8.6 This article may well be responsible in some measure for the impression which many members of the public seem to have accepted as true that senior BBC managers had been specifically told that Savile had had intercourse with a young girl in his dressing room at BBC Television Centre.

8.7 We interviewed Mr Nicolson. He said that he had contacted *The Sun* in October 2012 and had spoken to a journalist. He had then given an interview to a reporter who had come up to Scotland to see him.

8.8 He told us that he had described to *The Sun* reporter an incident he had witnessed which had taken place in 1988 or 1989, when he had seen Savile with a young girl in circumstances which gave rise to an inference that some kind of sexual activity had taken place between them. At the time, he had been working as a production manager on *Jim'll Fix It*, of which Roger Ordish was the producer.

8.9 He said that he had been angry at the way in which *The Sun* had reported his account. First, he said, he had not seen the couple having intercourse; nor had he told *The Sun* that he had.

He had seen them standing up, within a metre or two of each other, both clothed. He said that the girl, who he thought would have been about 16 or 17, was brushing down her clothing. She looked a little confused and embarrassed but not in any way distressed. He had not reported the incident to anyone in authority at the BBC; although he found Savile's conduct "*offensive and grubby*", there was nothing to report. The girl did not appear to be underage and was not in any distress. He believes that he may have mentioned the incident to one or two colleagues in a low-key way, saying something like "*I've just seen Jimmy in the dressing room with another girl*". He was under the impression that Savile was in his mid-forties at the time; in fact in 1988 he would have been 62 or 63. He said that he did not express the outrage attributed to him in *The Sun* article.

8.10 Mr Nicolson said that he had made it plain to the reporter of *The Sun* that he had not reported the incident to Mr Ordish or to anyone in authority at the BBC. He showed us an email addressed to the reporter which, taken in isolation, appeared to confirm that. Later, on further examination of his email account, Mr Nicolson found the email from the reporter which had prompted his reply. I will set out the content of both emails. The reporter's email to Mr Nicolson is timed at 17.56 on 11 October 2012 and reads:

"Hi David,

I need to speak to you, in what capacity did you work for the bbc [*sic*], were you staff?

Also did you ever mention to Ordish anything about Savile?"

8.11 Mr Nicolson's reply, timed at 19.22 on 11 October 2012 reads:

"I was on a series of one year contracts, paying PAYE at source. Therefore, I was on the staff.

My contractual designation was Production Manager but all my credits show I was actually a film director. No, I did not mention the dressing room incident to Ordish or anyone senior. I did not witness a girl under stress, pressure, coercion or anything like that. She looked to be 16 or so. I had no cause to mention it to anyone except in passing "Oh, I see Jimmy's got a new girl", that sort of thing. I did, however, find the incident offensive and grubby and resolved never to attend the studio again, always ensuring that I was off receiving, researching or filming. Is this okay? Do you actually need to speak to me? If so, reply now telling me and I will go out in the rain to get a signal. I can't *[sic]* discuss it on the phone here".

It appears that the reporter replied at 20.37 that evening saying:

"No that's great thanks *[sic]*"

- 8.12 The Savile investigation wrote to *The Sun* to tell them that the evidence it had received from Mr Nicolson did not tally with their report of 12 October 2012 and giving details of the discrepancies alleged by Mr Nicolson. On 4 October 2013, solicitors instructed by News Group Newspapers Ltd (NGN), publishers of *The Sun*, replied that *The Sun* stood by the accuracy of its report, asserting that Mr Nicolson's words had either been taken from recorded conversations with him, notes written and given to *The Sun* by Mr Nicolson, notes prepared by *The Sun*'s journalists during interviews and conversations with Mr Nicolson or set down from the reporter's "clear recollection" of statements made by Mr Nicolson to him during the face to face interview. Several extracts from this material were provided as part of NGN's solicitors' letter. One such extract, said to have been taken from a summary prepared by one of the journalists using his own notes taken during an interview with Mr Nicolson, stated that, after witnessing Savile having sex with the young girl, he had reported it to a senior member of staff who laughed it off, saying "yeah yeah, that's the way it

goes". The letter stated that the phrase "reported it" reflected Mr Nicolson's statements to *The Sun* that he had spoken to senior members of BBC staff about what he had witnessed. The letter added that Mr Nicolson had told *The Sun* during his face-to-face interview that, when he told people about the incident, BBC employees and executives would say "That's Jimmy". Further extracts provided by *The Sun* suggested that Mr Nicolson had told the reporter that, whilst it was very difficult to tell how old the girl was and he could not say for certain that she was underage, she could have been 14, 15 or 16.

- 8.13 In the same letter, it was said that Mr Nicolson had told *The Sun* that "It is ridiculous for the BBC to claim that very senior execs were unaware of JS's activities with young girls". The letter also quoted a passage which, as it seems to me, did not relate to Savile. This was "it was absolutely common knowledge at the BBC that [name redacted] was taking these sorts of [pornographic] photographs of members of the audience". It appears to me that that passage probably relates to the activities of Harry Goodwin, a stills photographer on *Top of the Pops* in the mid and late 1960s and early 1970s about whom I have written in Chapter 9. His practice of photographing young members of the audience was not connected with Savile. Immediately after that quotation, there was a quotation as follows "... the highest level possible...Not quite sure about Director-General but certainly ....the controller of BBC One would have known it, yeah". It is not clear whether it is being said that the Controller of BBC One would have known about the activities of Mr Goodwin taking pornographic pictures or whether it is supposed to refer back to what the BBC knew about Savile's activities. I accept that the then Controller of BBC One did know about Mr Goodwin's activities or at least about the allegations made against him.

- 8.14 On 10 October 2013, we provided a copy of Mr Nicolson's email to the reporter dated 11 October 2012 to NGN's solicitors and, with the consent of Mr Nicolson, asked to see the journalist's contemporaneous notes and listen to the recordings of the conversations between Mr Nicolson and the reporter. By letter dated 18 October 2013, NGN's solicitors conveyed their client's refusal to disclose any notes or recordings on the grounds that the request fell outside the Review's Terms of Reference. Neither that letter, nor any subsequent correspondence received from NGN's solicitors, has offered any comment on the email exchange of 11 October 2012. By letter dated 25 October 2013, we explained how the verification of Mr Nicolson's evidence fell within the Terms of Reference and again invited *The Sun* to assist us in resolving the issue by disclosing the journalist's notes and recordings. On 8 November 2013, NGN's solicitors declined the request on behalf of their client. The solicitors asked to be notified in advance of any proposed criticism of *The Sun*, a request with which we have, of course, complied.
- 8.15 I have two main concerns arising from this matter. First, I want to form as reliable a view as I can about what Mr Nicolson saw in Savile's dressing room and whether he reported what he had seen to anyone in authority at the BBC. Second, I am concerned to discover whether the report in *The Sun* may have misled the public when it claims that the BBC knew about Savile's sexual misconduct and turned a blind eye.
- 8.16 In respect of my first concern, *The Sun* says that Mr Nicolson told them on one occasion that he had seen Savile having intercourse in his dressing room with a girl whose age was difficult to determine but could have been 14, 15 or 16. *The Sun* emphasised that Mr Nicolson claimed that he had informed senior members of BBC staff about the incident who had

laughed it off. However, Mr Nicolson told the Savile investigation that he did not see the couple having intercourse or make a report to senior BBC personnel; nor did he tell *The Sun* that he had done so. In his email of 11 October 2012 Mr Nicolson described the girl as “16 or so” whereas in evidence to me he said he thought she would have been about 16 or 17.

8.17 Clearly, it would have been helpful to me to be able to see the notes and transcripts in *The Sun*'s possession and, given that Mr Nicolson had given his permission for their disclosure, I find it hard to understand why I have not been allowed to see them. Another newspaper to which a request for information was submitted volunteered its original notes without even being asked. However, whilst *The Sun* did not provide copies of the journalist's notes and recordings, it has provided extracts from this material as described at paragraphs 8.12-8.13 above. Although these are only extracts, they have been of some assistance and I have no reason to doubt their authenticity.

8.18 I am minded to accept, in part on the basis of the extracts provided from the journalist's notes and recordings, that Mr Nicolson probably did initially inform *The Sun* that he had reported the dressing room incident to a senior person at the BBC. I think it may well be that, when Mr Nicolson spoke to *The Sun* initially, he gave an exaggerated account of the incident and his reaction to it. The extracts from *The Sun*'s notes and recordings suggest that Mr Nicolson said that, whilst it was difficult to tell, the girl could have been under 16. I think it is also likely that he said that he had seen the couple actually having intercourse, as opposed to seeing them in circumstances from which he had inferred that that is what they had been doing. In reaching this conclusion, I have placed some reliance on the evidence set out at paragraphs 10.69-10.71 which suggests that Mr Nicolson provided a similar

(although not identical) version of the dressing room incident to Robin Smith. There is also a further example of Mr Nicolson seemingly rehearsing an exaggerated account of a different story at (see paragraph 10.76). I have the impression that, in his bid to tell a good story, Mr Nicolson is prone to some exaggeration.

8.19 However, it seems to me that, whatever Mr Nicolson had said to *The Sun* initially, in his email exchange with the reporter on 11 October 2012, the day before publication, he was quite clearly setting the record straight in at least one key respect by stating that he had not told Mr Ordish or anyone senior at the BBC about the dressing room incident. *The Sun* has never suggested that the email exchange did not take place. Yet that clarification is not reflected in the article published by *The Sun* the following day which states that Mr Nicolson told BBC “bosses” about the incident who replied “that’s the way it goes”. Accepting, as I am prepared to do, that Mr Nicolson probably had on one occasion told *The Sun* that he **had** told senior people at the BBC about the dressing room incident and then that he subsequently (by email) told them that he had **not** told anyone senior about it, it seems surprising to me that *The Sun* would publish the article as it did without at least checking with Mr Nicolson which version was correct.

8.20 On the information available to me, my conclusion on the balance of probabilities is that Mr Nicolson did not report what he had seen in the dressing room to anyone in authority at the BBC and that he did not do so for the reasons he gave both in evidence to me and in his email to *The Sun* reporter. It follows that the public should not rely on this article as evidence that the BBC was told about the dressing room incident and turned a blind eye.

8.21 I must mention for completeness that there are other aspects of this article which Mr Nicolson claims do not reflect what he told *The Sun*. *The Sun* says that they have reported him accurately but, without the notes and tapes of Mr Nicolson's original interviews with *The Sun*, I cannot form a view as to who is right about these other aspects. These matters are, in any case, less important for my purposes than the central issue of determining what happened in the dressing room and whether Mr Nicolson reported it to anyone in authority at the BBC.

**The Daily Mail – 1 October 2012 – Source Anonymous 'A1'**

8.22 On 1 October 2012, the *Mail Online* carried an article headed "We were victims of Jimmy Savile". Within it was an account given to the *Mail* by a man described as "a former BBC chauffeur". His story, as reported, was that staff members had previously been fired for talking about Savile's reputation and that he had said that the BBC even employed chaperones to prevent girls from being lured into Savile's dressing room. A specific incident was recounted. It was said that he had once driven home a hysterical 12-year old girl who claimed that she had been sexually assaulted by Savile after appearing on *Jim'll Fix It*. The report continued:

"The girl 'sobbed her heart out all the way home' after she was allegedly abused by the presenter after the show during the mid-1970s. When she reached her front door, she collapsed into her mother's arms in tears, telling her: 'I'm sorry. It wasn't my fault. Jimmy grabbed me. He attacked me'.

The driver, who worked as a chauffeur for the BBC for 16 years, said staff members had previously been fired for talking about Savile's reputation, and he feared he would lose his job if he reported it.

He said the show's chiefs 'knew very well' that he [*Savile*] had a reputation for sexually



assaulting young contestants, and had even begun to employ chaperones to make sure girls could not be lured into his dressing room.”

- 8.23 With the assistance of the *Mail*, we were able to locate the source of this article and the source gave evidence. He wished to remain anonymous and I shall refer to him as A1. When we spoke to A1 he was 84 years old and repeatedly said that he regretted that his recollection of events in the 1970s is now imperfect in some respects.
- 8.24 When initially interviewed in March 2013, A1 said that he had worked for many years as a driver for a private hire company which contracted to provide chauffeur-driven cars for the BBC. He was not directly employed by the BBC. As he was regularly sent on jobs for the BBC, he had a pass and could enter various BBC buildings as and when he needed. He often had to wait for the person he was going to drive; he would sometimes sit in a canteen or wait in the corridor outside a dressing room. He often chatted to other chauffeurs and also to members of BBC staff; receptionists, waitresses, make-up girls, dressers, dancers and young actresses. I interpose to say that the actresses may not have been members of staff. He said that, among many of those people, Savile’s reputation was that of being a “*dirty old man*” who “*was perverted where young girls were concerned*”. That, he said, was Savile’s reputation throughout the many years he worked in connection with the BBC. A1 also said that a friend of his, who worked in the Art Department of the BBC, had told him that Savile interfered with young girls. A1 did not suggest that he had heard such rumours in the presence of any member of management or among staff of producer or director level.
- 8.25 A1 recounted one particular episode which occurred, he believed, in about 1975 or 1976. He was summoned to Television Centre and, when he had pulled up in the car park, a

young man, who he thought was an assistant director on *Jim'll Fix It*, brought a young girl to the car with instructions to take her straight home.

8.26 When the girl got into the car, she was very quiet and tearful. She hardly spoke during the journey. A1 asked her what was the matter but she just choked up; she was "*monosyllabic*". He asked her if she had been performing and she said "*A little bit*". He asked her if she had been in any programmes and she said "*I'm only 14*". He got the impression she had been one of the 'fixees' on *Jim'll Fix It* but agreed in his interview with the Savile investigation that that was only an impression or assumption. I interpose that it seems to me to be most unlikely that the girl had been a fixee on *Jim'll Fix It* because the families of fixees were usually invited to be in the audience during the recording of the programme and this girl was plainly alone. Also, in the 1970s, *Jim'll Fix It* was generally recorded at the BBC Theatre at Shepherd's Bush and not at Television Centre. When I suggested to A1 that it sounded more likely that she had been a member of the audience on *Top of the Pops*, he agreed that that might well have been the case. However, it matters not what programme she had been involved in.

8.27 A1 told us that he drove the girl to her home in Esher, a semi-detached house in a quiet residential road. They arrived there between 10pm and 11pm. He drew up with the offside of the car against the pavement in front of the driveway of the house. He tooted his horn and immediately a woman (presumed to be the girl's mother) came out to the car. A1 reached over and opened the offside rear door. The girl scrambled out straight into her mother's arms; she was sobbing. A1 could hear what was said between the two although he cannot now be sure of the detail. The mother asked the girl "*What's the matter, darling?*" The girl said

something like, "*It was Jimmy Savile*" and was sobbing. She seemed to be saying something about him having done something which had made her cry. A1 thought he had told the girl's mother that he did not know what had happened but that, whatever it was, it had happened at the BBC before she got into his car. He said he was anxious that the mother should not think that whatever had happened had anything to do with him. He remembers asking the mother if it was all right for him to leave and she said it was. He left.

8.28 He told us that the only report he made about this incident was to his manager at the private hire company by which he was employed. He did not report it to anyone at the BBC.

8.29 He was asked about how he came to speak to journalists at the *Mail*. He said that initially a man had telephoned him; then later he had had a longer telephone interview with a woman. When he read the article which included material about him, he had felt that it was inaccurate in some respects and he had not had the opportunity to challenge it. First, he said that he had never said that the girl he took home was 12. He believed that she was 14. His present recollection was that she had told him she was 14 but, if he was wrong about that, he certainly had the impression she was about 14. He felt he could tell the difference between a girl of 12 and one of 14 and this one did not look 12.

8.30 Second, A1 told us that he had not told the *Mail* that he had heard the girl in the car tell her mother that Savile had grabbed her or attacked her. The conversation had not been so clear; all he could say was that he had the impression that Savile had done something which had made her cry. He was quite sure that he had not told the *Mail* that the girl had said that Savile had attacked her.

- 8.31 A1 accepted that he had told the *Mail* that he believed that the girl had been appearing on *Jim'll Fix It*. He is now doubtful about whether he was right about that. It was only ever an assumption and he has now accepted from me that, in the 1970s, that programme was generally made at the BBC Theatre at Shepherd's Bush and not at Television Centre. He now thinks the girl may well have been in the audience of *Top of the Pops*. Here again, the difference does not matter in itself, although to my mind it suggests that A1 has been prepared to assert as fact that which he has assumed to be so.
- 8.32 There were two aspects of A1's evidence which the Savile investigation was particularly anxious to investigate. These were, first, his assertions that senior BBC staff were aware that Savile was a danger to young girls and second, that BBC drivers had been dismissed for talking about Savile's sexual misconduct.
- 8.33 A1 denied that he told the *Mail* that some of the drivers at the BBC had previously been fired for talking about Savile's reputation. He explained to us that chauffeurs were not supposed to gossip about their passengers. I have the impression that he thought that the BBC took this very seriously, although, from his evidence, it seems that many of the chauffeurs did gossip about their passengers, many of whom were celebrities.
- 8.34 A1 accepted that he might well have told the *Mail* that there was a great deal of talk in the canteen and that some people would say "*Don't mention anything about Jimmy Savile*". He agreed that he might well have said that he feared that he might lose his job if he said anything about Savile. However, he did not, on this occasion, tell the Savile investigation of any specific example of anyone losing his job. He had, of course, reported to his boss at the private hire company what had happened so

far as the young girl was concerned and had not suffered any ill consequence. He told the Savile investigation that he would have been concerned that, if anyone had reported this to the BBC, he might not have worked for the BBC again. The BBC would not tolerate any gossip or scandal concerning anybody in the BBC. They would sack a chauffeur for gossiping. This was not specifically in connection with Savile; it was general.

8.35 A1 agreed that he might well have said to the *Mail* that the BBC 'chiefs' in charge of the show (which he thought was *Jim'll Fix It*) knew very well that Savile had a reputation for assaulting young contestants. In fact, he said that "producers" knew "all about it". Indeed at one stage he asserted that he himself had told an "independent producer working on the programme" about "it". When asked why he believed that BBC producers knew about Savile's misconduct, he said that it was because the man who had brought the young girl out to his car (who he thought was an assistant director) had told him not to let the young girl out of his sight. It appears to me that A1 must have assumed that this man knew that Savile had assaulted the girl and therefore the show's producer must also have known. Such an assumption does not seem unreasonable in the circumstances although it is not necessarily right. From what I have learned of the operation of the programmes on which Savile worked, it seems to me that, if the girl had been on *Jim'll Fix It*, the producer would probably have known about any incident affecting Savile; the team was very small and close-knit. If, however, the girl had been in the audience of *Top of the Pops*, it is less likely that the producer would have known. The producer would almost certainly have been up in the gallery and any decision about sending a girl home in a taxi might well have been taken by a floor manager, an assistant director or another member of the studio staff.

- 8.36 Moreover, I regret to say that I think it quite likely that studio staff would not have reported the incident as it should have been. I have heard of two other incidents on *Top of the Pops* where a complaint was made to studio staff about Savile but the complaint was not logged or reported as it should have been. My conclusion on this issue is that A1 had no direct knowledge that the chiefs on any show knew about the event involving the girl or indeed about any misconduct by Savile. His statement on that topic was based on assumption which, although not unreasonable, may well have been wrong.
- 8.37 A1 also accepted that he probably told the *Mail* that the young people on the show had to be escorted and chaperoned. However, on questioning by the Savile investigation, it was clear that he had no personal knowledge of this and what he had told the *Mail* was based on rumour and gossip. I entirely accept that A1 believed this to be true because of Savile's bad reputation. However, the assertion that the BBC had started using chaperones to protect young girls from Savile and to prevent him from luring them to his dressing room is without evidential foundation.
- 8.38 When I discussed with him what I understand (from other evidence) to have been the BBC's practice in respect of chaperones, he agreed that the BBC would obviously have to ensure that young people taking part in shows were accompanied while on the premises; they could not be let loose to roam around the building. But he said that that did not apply on *Top of the Pops*; young people in that audience came without their parents and would make their own way home after the show. He said that after *Top of the Pops* there would be a "sort of a free-for-all". I can understand why he said that. From other evidence I have heard, it appears that the young people who came to *Top of the Pops* were not individually

accompanied or chaperoned; they were supposed to be shown off the premises as a group but the evidence suggests that that did not always happen as it should. But I have heard no evidence that any special rules of chaperoning were laid down by the BBC in connection with Savile and A1 did not provide any such evidence.

8.39 In due course, we informed the *Mail* that A1 had told us that some aspects of their article were inaccurate. The *Mail* immediately provided the shorthand notes of the conversation one of their journalists had had with A1. The *Mail* provided a transcript of the notes. We commissioned another transcript which showed that the *Mail's* transcript was accurate. The *Mail* also provided a brief attendance note which recorded how A1 had contacted the *Mail* to volunteer his story.

8.40 First, it appears from the notes that A1 did indeed tell the *Mail* that the girl was 12. It also appears that he did say that he heard the girl tell her mother that Savile had attacked her. The notes also suggest that A1 did say that he knew of a driver who had been dismissed for gossiping. Whether that was gossiping about Savile is not clear. It is clear from the notes that A1 did say something about drivers talking amongst themselves, suggesting that, if you mentioned anything about Savile, you would get the sack. It also appears from the notes that A1 had told the *Mail* something to the effect that the BBC chiefs on the show knew that Savile had a reputation for assaulting young contestants.

8.41 In the light of the conflicts between what A1 had told the Savile investigation and what he appeared to have told the *Mail*, we have interviewed A1 on two further occasions. On these occasions, A1 was adamant that he had not contacted the *Mail* to offer his story. He asserted that they had contacted him first and had telephoned him several times, putting various things to

him. Later he suggested that, because, many years ago, he had provided a *Mail* journalist with information, the newspaper had his telephone number somewhere. I am sorry to say that I think A1's memory is playing tricks with him. The *Mail's* transcribed notes have every appearance of authenticity. So does the attendance note of A1's first telephone contact. I am sure that it was A1 who first got in touch. A1's suggestions as to why the *Mail* contacted him tend to confirm the view that I had earlier formed that A1 is prone to make assumptions and reconstructions and then to assert them as facts.

8.42 As for saying that the girl was 12, A1 again asserted that he had not said that. He was adamant that he told the *Mail* that the girl was 14. He proffered by way of justification of his view that he would not have had a 12-year old girl in his car because a 12-year old would have had a mother or a guardian with her. I think he is wrong and that he did say that the girl was 12. The notes are clear. I have no reason to doubt them.

8.43 In the most recent conversation with A1, he asserted again that he had never told the *Mail* that he had heard the girl say that Savile had grabbed her or attacked her. The note of what he had been recorded as saying by the *Mail* was read out to him and he was asked to think back very carefully. After a few moments, he said that he thought that was what he might have said. After a few more moments thought, he said that he was sure he had heard the girl use the word 'attacked', adding that she was very hysterical. So, within a few minutes, A1 had changed his evidence from asserting one thing to being sure that the contrary was true.

8.44 A1 was then asked about the statement in the *Mail* that one of the drivers had been sacked for talking about Savile. He said that he had never said that. What he had said was that there was an attitude that if you quoted anything to the media you



would be in serious trouble. He then said that a driver in the canteen had told him that he had been suspended for gossiping, not about Savile but about another artist. Then when the notes were read to him, he asserted that it was correct that someone had been fired and escorted off the premises for talking about Savile and he had said so to the *Mail*. Asked how he knew this, he confirmed that one of the drivers in the canteen had told him that someone he knew had been dismissed for talking about Savile being over-fond of young girls.

8.45 Finally, A1 was asked again about his assertion to the *Mail* that Savile was an out and out pervert and everyone knew about it; all the producers knew what was happening. He said that that was right. They definitely knew. Asked if he meant producers or assistant producers he said that, if the assistant knew, the producer also knew because they were close. Anyone connected with the production would have known of Savile's habit. Asked how he knew this, he said that the people he had spoken to in the canteen all knew of Savile's reputation. When reminded that he appeared to have said that all the producers knew what was happening, he said that he would never have said that because producers were "*the higher ups*". It was the assistant producers who were bound to know. When reminded that he appeared to have told the *Mail* that he had spoken to an independent producer about Savile, and the reply had been that "we know all about that", A1 said that that was correct. Asked who the producer was, he said he could not remember names. Then he said that he had told this producer about the incident with the young girl. But he could not remember who it was he had told.

8.46 I am satisfied that A1 is an honest man who has tried his best to remember events going back to the 1970s. But he has great

difficulty in distinguishing between true memory and reconstruction and assumption. I think his memory has played tricks with him, not only as to what happened in the 1970s but also as to what happened in 2012 when he spoke to a journalist from the *Mail*. I can only conclude that his evidence is unreliable in many respects. I do appreciate the difficulty he has been in. When he spoke to us he was 84 years old. I think that A1 probably did take a young girl home from Television Centre in a state of distress caused by something done by Savile. It is unfortunate that this victim has not come forward.

8.47 It seems to me that the *Mail's* article, although firmly based on what A1 said to their journalist, is nonetheless unreliable. No doubt the story sounded plausible and I do not criticise the *Mail* for running it. However, close questioning of A1 as to why he has made his various assertions, shows that they are based on rumour, gossip and assumption. Such information as A1 had about Savile's reputation within the BBC came from gossip in the canteen and corridors with people such as other drivers, receptionists, waitresses, make-up girls, dressers, dancers and young actresses. There is no reliable evidence that he had contact with any member of BBC staff who was in any position of authority.

8.48 It is no part of my function to criticise an elderly man whose account turns out to be unreliable. But my overall conclusion in respect of this article is that the public should not rely on it as amounting to evidence that the BBC chiefs knew of Savile's reputation for sexually assaulting 'young contestants', that the BBC had ever dismissed anyone for talking about Savile's reputation or that the BBC employed chaperones to ensure that girls could not be lured into Savile's dressing room.

***Daily Telegraph – Source – David Hardwick***

8.49 The Savile investigation is aware of three articles of which David Hardwick is the source. On 8 November 2012, *The Daily Telegraph* published a piece headed “Pundit claims sex allegation hushed up; BBC.”

8.50 The text reported:

“A radio show pundit lost his spot on the BBC after reporting Jimmy Savile’s abuse of young girls to his bosses, he claimed yesterday. David Hardwick was becoming a regular guest on Savile’s Speakeasy radio show in the early 1970s but he said that came to an abrupt end after he told the BBC he witnessed girls, possibly as young as 13, leaving Savile’s motor home in an isolated area of a service station in Leicester more than 40 years ago. Mr Hardwick claims he was told by BBC executives never to mention the allegation again through fear that “we could all lose our jobs”. Mr Hardwick, 67, from Alfreton, Notts, and now an author, said: “The Beeb certainly can’t say they didn’t know about his abuse because I told them. When it all came out last month I just thought ‘told you so’. “I was always suspicious of him after that. I could see those characteristics when he was around kids on shows like Jim’ll Fix It”.

8.51 On the same day, *The Sun* carried a similar story, headed “*What does Ripper know about Savile?*” The text of the piece reported:

“A radio guest of Savile has told how BBC bosses ignored his warning about the vile DJ 40 years ago. David Hardwick, 67, was a Radio 1 regular with Savile’s Speakeasy in the early 1970s. He recalled getting a lift from the pervert, who parked his motorhome in a remote part of an M1 service station. David went for a meal – and returned to find Savile with three girls. “They were only 13-15 and I don’t know where they came from,” he said. “I can only think it was pre-arranged. I asked him who they were and he just replied, ‘It happens

everywhere I go, I have fans after me'. "I reported my suspicions but the BBC never asked me back again."

8.52 The *Daily Mirror* carried a similar piece at about the same time. I will not set it all out as in many respects it is the same as the other two pieces, but it gave a little more detail about the report to the BBC. It was said that Mr Hardwick had told a BBC boss he had witnessed young teenage girls leaving the motorhome. It continued:

"He told them how shocked he was to see the youngsters appear looking "dishevelled" after the murky service station rendezvous in the early 1970s. Talking about his attempt to alert Savile's bosses, he explained: "I told my friend and producer Roy Trevivian who passed it up. I was called by Roy, who has since died, a few days after the allegation. I was told 'we will not be looking into this because they are only suspicions and because it is Jimmy Savile, it would be dangerous to do so, as we could all lose our jobs'. That to me says Savile could do what he wanted while at the Beeb but they certainly can't say they did not know about his abuse because I told them."

The article also includes more detail about his journey with Savile.

8.53 The Savile investigation has interviewed Mr Hardwick. He gave an account which, on first hearing, I found entirely plausible and which tallied very closely indeed with what he had reportedly told the press.

8.54 Mr Hardwick told me that, in 1971, he was working as a freelance journalist and was interested in breaking into radio journalism. He was a born-again Christian and thought his story might be of interest to the BBC. He wrote to the BBC and his letter was channelled to the Religious Broadcasting department and in particular to a producer named Reverend Roy Trevivian. In due course, Reverend Trevivian and Mr

Hardwick recorded a programme together. According to Mr Hardwick, the two men got on well and, on completion of the recording, agreed to stay in touch. Mr Hardwick says that, about two weeks later, he was invited to go to London to take part in *Speakeasy*, which was produced by Reverend Trevivian. It was a discussion programme aimed at a teenage audience and was hosted by Savile. According to Mr Hardwick, the programme went out live on a Sunday afternoon from the basement studio at Broadcasting House. Mr Hardwick had to travel from Mansfield to London and back by train.

8.55 Mr Hardwick said that he was invited back to take part in two more *Speakeasy* programmes in London and also met Savile at a recording of *Savile's Travels* in Nottingham. On the third visit to London, which Mr Hardwick said would have been in March 1971, Savile asked how he was travelling back to the North and offered him a lift home after the show. The show finished at about 3pm but Savile had to attend a meeting and offered to collect Mr Hardwick from the canteen when he was ready to leave. They left London at about 4:15 - 4.30pm. As they were driving past Watford Gap Services, Savile said that he was feeling a bit tired and asked Mr Hardwick if he would mind if they took a break at the next service station, which was Leicester Forest East. Mr Hardwick readily agreed. When they reached there, Savile drove onto the service area and stopped at the end of the commercial vehicle park, furthest from the cafeteria. He explained that if he were parked any nearer, there would be pandemonium. Savile told Mr Hardwick that he wanted a short rest and was going to put his head down.

8.56 Mr Hardwick went off to find something to eat. He returned about one hour and 15 minutes later. He knocked on the door of the camper-van but there was no response. Eventually, Savile appeared from within and opened the passenger door.

At that moment, the side door opened and two young girls stepped out. (It should be noted that *The Sun* had reported that Mr Hardwick had said that three girls came out.) Both appeared rather dishevelled. Savile appeared to blush and made a remark to the effect that they were fans and he often got them coming to see him. The two girls walked to the service road – away from the service area. Savile and Mr Hardwick then resumed their journey. Savile barely spoke, in sharp contrast to the earlier part of the journey when he had been very talkative.

8.57 Mr Hardwick claimed that he was disturbed by what he had seen; it appeared to him that Savile had had some form of sexual encounter with the girls. The following day, he telephoned Reverend Trevivian and told him what he had seen. Reverend Trevivian was astounded and said he would discuss the issue with Mr Penry Jones, Head of Religious Broadcasting. Mr Hardwick claimed that, on the Wednesday (that is two days later), Reverend Trevivian called him back and told him that he had discussed the matter with Mr Jones. Mr Jones had found the story incredible and had added that the BBC would not be able to take it further because it was only suspicion and also because the BBC would have a lot to lose by upsetting Savile. Mr Hardwick said that, although he contacted Reverend Trevivian again on a couple of occasions, he was never again invited to take part in a BBC programme. He summed up his attitude by saying that it appeared to him that celebrity was more important to the BBC than reality. When the Savile story broke in 2012, Mr Hardwick was contacted by various newspapers who had been alerted to the fact that he had a story to tell by friends to whom he had disclosed these events. Although reluctant, he eventually agreed to tell his story to the *Mansfield Chad*.

8.58 If this story is true, it demonstrates that a BBC Head of Department had been made aware of conduct which appeared to be highly improper and which most certainly called for some investigation. It would mean that the Head of Religious Broadcasting, Radio, at the time, decided to turn a blind eye to apparently improper (although not necessarily unlawful) conduct for commercial reasons. As I have said, I began by thinking that Mr Hardwick was a reliable witness and that the story was true. However, on further investigation, I have come to the conclusion, for several reasons, that I cannot accept the story as true or accurate. In short, there is no part of it on which I can rely.

8.59 First, our further investigations into contemporaneous BBC records revealed that *Speakeasy* did not go out live at 2pm on a Sunday afternoon. It was always recorded. The contemporaneous records show that, in 1971, the programme was always recorded on a weekday, usually on a Thursday or Friday evening. The recording generally ended at about 7.30pm or 8pm. Witness after witness who had been involved in the production of *Speakeasy* confirmed that that was so. One or two were prepared to concede that there might have been an odd occasion when a programme had gone out live, possibly if an important guest were only able to attend on the Sunday. The written records do not support even that. The evidence points overwhelmingly to a recording on a weekday evening. When this was put to Mr Hardwick by telephone some weeks after the first interview, he asserted that the suggestion was nonsense. There was no way in practical terms that he could have attended anything in London at that time; he would not have been able to get back home afterwards. He would not have been prepared even to contemplate such a journey. He then suggested that the other witnesses were not being truthful.

He was adamant that the programme went out live on a Sunday and that he had attended as he had previously stated.

8.60 A further difficulty was that the contemporaneous records showed (and the other witnesses recalled) that, when made in London, the programme was almost always recorded at the Paris Theatre in Lower Regent Street and not at Broadcasting House. Mr Hardwick asserted that he had never been to the Paris Theatre. In fact, records show that in March 1971, when Mr Hardwick claims to have been driven back from London by Savile, all four programmes were recorded in the provinces, namely at Broadmoor, Glasgow, Bristol and Birmingham. However, I do not regard that discrepancy as very significant as Mr Hardwick could easily be mistaken as to the date of the event.

8.61 It was put to Mr Hardwick that the nub of his original story (that he had seen two girls get out of Savile's camper-van) appeared unreliable. If the recording had not finished until 7.30pm or 8pm and had been followed by a meeting lasting over an hour (as Mr Hardwick had claimed), the two men could not have left London until about 9pm. Mr Hardwick agreed that that was so and asserted that he would never have agreed to go to London at all if it had meant returning home so late in the evening. He was adamant that the programme had gone out live and he had left London in the late afternoon.

8.62 There seems to be no room for mistake or misunderstanding in the evidence. Either Mr Hardwick is wrong or all the BBC records and the recollections of other witnesses are wrong. I have not until now mentioned that it has transpired that Mr Hardwick has a long record of offences of dishonesty. I was not aware of that when he was first interviewed. After that had been discovered, he was asked about his criminal record and agreed that, as an adult, he had served several terms of



imprisonment for offences of deception. Now that I am aware of that, I feel bound to take it into account when making my assessment of Mr Hardwick's credibility. I have come to the conclusion that his account cannot be accepted. Whether he ever attended *Speakeasy* I do not know but I am quite satisfied that his account relating to the journey north, his sighting of the young girls and his reporting of these matters to the BBC cannot be relied upon.

8.63 Mr Hardwick is aware of my conclusion about his evidence. Given this, I was surprised that he was prepared to let Channel 5 include an interview with him in its programme *Crimes That Shook Britain: Jimmy Savile*, which was broadcast on 12 March 2015.

8.64 I do not for a moment criticise Channel 5 or the producers of its programme or the newspapers who printed this story. Mr Hardwick is a most plausible raconteur and they broadcast or printed the story as he told it to them. But I do not believe it to be accurate.

***The Mirror – Source – Alan Hardwick***

8.65 Alan Hardwick (who has no connection with David Hardwick mentioned above) was a newsreader for ITV for some years. He also worked for other companies including the BBC.

8.66 On 26 October 2012, the *Mirror's* website carried an article headed:

“I told BBC Jimmy Savile groped a girl .... and they laughed it off”: Former newsreader still ‘haunted’ by scene 20 years on.”

The article continued:

“He said other staff told him: “Don’t you know Savile likes them young?” A former newsreader claims he was “laughed at” when he told BBC

staff Jimmy Savile groped a girl in a ITV studio. Journalist Alan Hardwick, 63, said he saw Savile put his arm around a girl of about 13 before pinching her bottom. Alan complained to a manager at Yorkshire Television, who told him Savile “was just being friendly” and she was probably a relative. He said other staff told him: “Don’t you know Savile likes them young?” Alan, who worked on the local news show *Calendar* from 1973 to 2002, said: “The thing that’s always stayed with me was the look on the girl’s face. “It wasn’t quite horror but it was hard to describe. “He turned towards her and gave her a huge grin. It was haunting, it has haunted me for 20 years. “It did not occur to me at the time to take the matter further.”

*Calendar* was filmed at studios in Leeds, where Savile was a regular guest as a local celebrity and fundraiser.

An ITV spokesman said the network took such allegations “very seriously” and pledged to investigate”.

8.67 On reading this article, I was puzzled as to why an incident which appeared to have taken place at the studios of Yorkshire Television, which was part of ITV, had been reported to people at the BBC. On contacting Mr Hardwick, he confirmed that he had indeed witnessed an incident involving Savile but said that any reference to the BBC in the article must be a mistake by the newspaper. However, with the assistance of the *Mirror*, the Savile investigation was able to trace the source of their article back to an article published in the *Lincolnshire Echo*, whose journalist had interviewed Mr Hardwick. It then became clear that Mr Hardwick had told the journalist: “I mentioned it to other people in the industry and at the BBC and I was laughed at because they all said, ‘Don’t you know that Savile likes them young?’ I felt a bit of a fool.”

8.68 When reminded about the article in the *Lincolnshire Echo*, Mr Hardwick told us “*I think a misunderstanding may have crept in. Possibly my fault*”. He added:

*“For clarity, the only people at the beeb who may have talked to me about anything that concerned Savile would be news crews. As you can imagine, over the years I met many of them. The specific incident would have been mentioned”.*

- 8.69 I am grateful to the *Mirror* for telling us the source of the information on which it relied for its article. The substance of the article follows closely what had been published in the *Lincolnshire Echo*, namely that Mr Hardwick had told staff at the BBC about the incident he had witnessed to which the response had been “Don’t you know that Savile likes them young?”
- 8.70 As I have said, the content of this article is entirely in accordance with what Mr Hardwick had told the journalist concerned. Anyone reading the whole article would not be in any way misled by it. However, in my experience, many people do not read articles carefully and thoroughly. They often only look at the headline. This headline gives the impression that a report had been made to “the BBC” which, to my mind, implies that it was made to someone senior and that the response of “laughing it off” was the response of someone in authority at the BBC. All I wish to point out is that it should not be inferred from this headline that Mr Hardwick told anyone senior in the BBC what he had seen or that the response came from an authoritative BBC voice.
- 8.71 For the sake of completeness, I mention that *The Express* also ran a short piece about Mr Hardwick with a photograph of him said to have been taken while he was giving evidence at ‘the inquiry’. This report makes it plain that what he had seen took place at ITV studios and was reported to an ITV ‘boss’. Then there is a quote from Mr Hardwick as follows, “I mentioned it to others in the industry and at the BBC. They all said, ‘Don’t you know that Savile likes them young?’” This article does not carry

any implication that anyone senior in the BBC had been told of this incident.

***Express – 7 October 2012 – Source – Christopher Biggins***

8.72 *The Express* published a piece on 7 October 2012 of which the headline stated that BBC managers knew that Savile was abusing children in its studios. Below that it said “Christopher Biggins believes the BBC should be “held to account” over the Jimmy Savile scandal, calling it the “worst kept secret” in showbusiness”. Mr Biggins was quoted as saying:

“The trouble with the Jimmy Savile thing is that we’ve known about it for years.

The BBC are the real culprits because they covered it up because of the two big [TV] series they had with him and they were very, very out of order. That’s absolutely true.

There were heads of department [at the BBC] who should be held to account and I think it will come out who they were. The other thing is that they didn’t want Stoke Mandeville [Hospital] to suffer, but I think they were wrong. Stoke Mandeville wouldn’t have suffered.”

The quotation then continued with reference to the press and why they had had such a soft approach to Savile; Mr Biggins gave his opinion about Savile as being “strange” and “dirty”. Then, finally, he returned to the BBC, and is reported to have said:

“The BBC should care for the people that are on their premises. There must have been heads of department who were trying to protect their programmes. He [Savile] believed he was above it all, he believed he could do anything, that is the terrifying thing.”

8.73 The Savile investigation has contacted Mr Biggins as I wished to know whether he would be able to contribute any factual evidence about what the BBC knew about Savile. However, he

said that he did not know anything of his own knowledge; all he had said was based on the gossip that was going round at the time. He agreed that he probably had said words very like those he was reported to have said. Mr Biggins also said that he could not remember where the interview had taken place. He thought that it might have taken place on a social occasion, in which case he might have been caught off guard and have said things that he would not have said in a more formal environment.

8.74 While I do not criticise the *Express* for publishing its piece, it is unfortunate that the article and in particular the headline gives the impression that Mr Biggins had actual knowledge of the matters of which he was speaking. He has assured us that he did not.

**Contactmusic.com website – 17 October 2012 – Source – John Simpson**

8.75 On 17 October 2012, a post appeared on this website under the heading “Jimmy Savile – More Claims That The BBC Knew of Jimmy Savile’s Sexual Acts”. It included the (inaccurate) allegation that *The Guardian* had reported that “veteran Beeb journalist John Simpson had claimed that top executives at the broadcaster were fully aware of Savile’s actions throughout the 1950s and 1960s, saying that even the Director-General knew of what the apparent paedophile was up to”. Then, quoting a passage from John Simpson’s book *Strange Places, Questionable People*<sup>84</sup>, the article continued:

“Week after week, children from all over the country could win competitions to visit the BBC and meet Uncle Dick. ... He would welcome them, show them around, give them lunch, then take them to the gents and interfere with them.

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<sup>84</sup> J. Simpson, *Strange Places, Questionable People*, Pan, 2008. The passage appears at p. 80.

If parents complained, the director general's office would write saying the nation wouldn't understand such an accusation against a much-loved figure."

- 8.76 Two things must be noted about this. The first is that this post appears to have been based on a misreading or misunderstanding of an article which appeared in *The Guardian* on 17 October 2012. That article was headed "Jimmy Savile row deepens after claims of abuse by another BBC presenter". The subheading stated "Journalist John Simpson wrote in autobiography that top executives knew of allegations against star in 50s and 60s". The article was accompanied by a photograph of Savile. The real gist of *The Guardian* article was that Mr Simpson had claimed in his autobiography that BBC executives had been aware of sexual abuse by "another star presenter" in the 1950s and 1960s. This other star presenter who was referred to as "Uncle Dick", had been a household name in the 1920s and until his death in 1967. Clearly Mr Simpson was not referring to Savile and had said nothing in his book about Savile or the BBC's knowledge of anything that he did. Yet the post on the *contactmusic.com* website claimed that Mr Simpson had asserted that executives were aware of Savile's sexual misconduct. This was wholly inaccurate and misleading.
- 8.77 Without in any way criticising *The Guardian*, I must say, however, that I can see how the website's error came to be made. On a cursory reading of the headlines of *The Guardian* article and with a glance at the photograph of Savile, one might pick up the impression that Mr Simpson was writing about allegations against Savile (viz 'the star'). On a more careful reading, it was clear that he was not.
- 8.78 Second, in the passage from Mr Simpson's book quoted in *The Guardian* article, Mr Simpson was not speaking of matters

which he himself knew about; he was quoting the words spoken to him by an elderly, allegedly “gin–sodden” former BBC presenter who had worked with a man known on air as Uncle Dick, who was involved with children’s programmes prior to 1950. Mr Simpson was not in any way vouching for the truth or accuracy of the account he had been given. In any event, it was obvious that Mr Simpson’s elderly informant was not talking about Savile; she was talking about “Uncle Dick”. From the quotation itself it is obvious that this could not have been Savile. Savile was not involved in children’s programmes in the relevant period.

- 8.79 This article or post is inaccurate and misleading; it is just plain wrong. When we pointed this out to the Director of *contactmusic.com*, he immediately acknowledged the mistake. He offered to take it down and has done so. It had been available on the site for several months and I have no idea how many people might, as a result, have been misled into thinking that the BBC (up to and including the Director–General) had ‘known’ about Savile’s misconduct even in the 1950s and 1960s.

### ***Reports the Savile Investigation Has Been Unable to Investigate***

- 8.80 An article appeared on the *Mail Online* on 3 October 2012, headed “BBC Radio 1 boss ‘knew about Jimmy Savile sex abuse allegations in the 1970s but was only worried that they would emerge in the Press’”. The article makes reference to an actress and model who appeared as a dancer on *Top of the Pops* between 1964 and 1966. The article states that the woman complained to the show’s producer about Savile’s inappropriate conduct but that no action was taken. We wished to investigate this allegation but have been unable to do so. We asked the *Daily Mail* to see whether this woman would be prepared to be interviewed, on the basis that we would not

reveal her identity. We have been told that she has declined to speak to us. We know who was the producer of *Top of the Pops* in the 1960s but cannot interview him as he is dead.

8.81 On 6 November 2013, the *Mirror* published a piece headed: “Pervert Jimmy Savile manipulated BBC security staff so they would allow girls into his dressing room”. It continued:

“Handwritten message reveals how the twisted celebrity deliberately cultivated a phony friendship with doormen at the corporation.

Serial pervert Jimmy Savile frequently manipulated BBC security staff so they would allow girls into his dressing room.

A handwritten message, published by the *Mirror* today, reveals how the twisted celebrity deliberately cultivated a phony friendship with doormen at the corporation so they would never question his requests.

The sickeningly chummy note, addressed to “BBC security friends” ...was scrawled on notepaper from Stoke Mandeville hospital where he was a fundraiser.

*[A facsimile of the note was shown.]* It said “Please admit these three ladies to my room. Tickets inside. Ta. Jimmy Savile”

A BBC insider said:

“It perfectly illustrates the position of power Savile had.

He flattered and made friends with security staff and this enabled him to carry out his horrendous attacks.”

...

Savile used BBC studios to abuse dozens of girls and young women.

....

Ironically the note printed here was not one intended to lure young victims to his lair at the



BBC. It is instead believed to apply to three women members of his staff.”

- 8.82 The *Mail Online* picked up this story and also published a copy of the note.
- 8.83 The Savile investigation very much wished to interview the *Mirror's* source, who is described only as a “BBC insider”. We asked the *Mirror* to ask the source whether he or she would be willing to speak to us but we have now been told that the source is not willing to do so.
- 8.84 Prior to receiving the *Mirror's* response, purely by chance, the Savile investigation has been able to establish how the note came to the attention of the Press. Janet Cope, who was for many years a member of staff at Stoke Mandeville Hospital and was also a longstanding friend and personal assistant to Savile, told us that she had given the note to a man from a news agency in Reading and she thinks he must have passed it on to other members of the press. She said that, following an article in a newspaper (she cannot remember which one) about security at BBC premises, a reporter had asked her how she used to get into the BBC. She told him that it was easy; she would have a piece of paper. My understanding is that Savile used to give her a note asking for admission. She said that she went to the BBC quite often and did not always have a piece of paper and just walked in. Sometimes the commissionaires would know that Savile was in the building and would let her through. But, the piece of paper she had given to the press was one she had used when she and two colleagues from Stoke Mandeville had gone in to see a show.
- 8.85 This note tells one absolutely nothing about unlawful or inappropriate conduct on BBC premises. Given the BBC's policy of permitting members of the Talent to invite guests to come in to watch shows and to entertain them in their dressing

rooms, I do not see anything improper about Savile arranging for tickets for Stoke Mandeville staff to see a show in which he was performing and to ask security officers to admit the women to his room where their tickets would await them. The article implies a great deal more, which may be true and justified but which I cannot investigate as the 'BBC insider' source is unwilling to speak to me.

### ***Other Reports***

- 8.86 The reader may have noticed that there have been some particular media stories alleging that the BBC was aware of Savile's misconduct many years ago to which I have not yet referred in this chapter. That is because I have been able to look into them in detail, have found them to be of substance and have reported on them elsewhere.
- 8.87 One concerns Derek Chinnery who, in an interview with BBC reporter Sima Kotecha for the BBC Radio 4 *Broadcasting House* show said that, in the 1970s he had asked Savile "what's all this, these rumours we hear about you, Jimmy?" Savile had denied any wrongdoing and Mr Chinnery had not taken matters further. A full account of that incident will be found in Chapter 11. Related to this and also in Chapter 11, is to be found the result of my investigation into the evidence of Rodney Collins, a BBC publicity officer, whose interview with the BBC provided the source material for a piece which appeared in the *Daily Mail* on 3 October 2012.
- 8.88 Another story arises from information given to *Channel 4 News* by Mr Richard Pearson, a former BBC employee, who stated that, in the late 1970s, he had heard Savile say that he had 'had' three 14-year old girls in his caravan that morning. He said that that had been said in the hearing of Canon David

Winter, the producer of a BBC Radio 1 programme *Speakeasy*. A full account of that incident is also to be found in Chapter 11.

- 8.89 On 6 June 2013, *The Daily Telegraph* published an article headlined “BBC was told 40 years ago of risk to young girls on *Top of the Pops*”. The article appears to be accurate and I discuss the issues it raises in Chapter 9.

### **Conclusions**

- 8.90 It is unfortunate that the public has gathered the impression that the BBC had been told time and time again about Savile’s misconduct. It has become received wisdom that that was so. Examination of the facts relating to the reports I have discussed in this chapter demonstrates that this impression is misleading. In some cases, it is easy to see how the misleading impressions have come about. In one case, David Hardwick’s account is so riddled with inaccuracy that I have concluded that it is untrue and that he has misled the newspaper. In another, the misquoted extract from Mr Simpson’s book appears to me to arise from carelessness on the part of the website.
- 8.91 The report based on information from Mr Nicolson has been the most difficult to resolve. Mr Nicolson is adamant that he did not tell anyone in authority that he had seen Savile in a dressing room with a young girl. *The Sun* is adamant that he told them that he did. For the reasons explained above, my conclusion is that this piece should not be relied upon to support a belief that senior managers at the BBC had been told about Savile’s activities.
- 8.92 It does not follow from this analysis of some of the media reports that I am saying that nobody in the BBC was aware of Savile’s misconduct. Some people were. I have investigated the extent of their awareness in as much depth as has been possible and will report upon it in the following chapters. This

chapter seeks only to clarify and where necessary correct the misleading impressions which have been given as a result of some of these reports.



## CHAPTER 9 – TOP OF THE POPS

### *Introduction*

- 9.1 *Top of the Pops* was broadcast on BBC One weekly from January 1964 until July 2006. Savile appeared regularly from 1964 until 1984. He was the presenter on the first programme which went out live on 1 January 1964 from a converted church building in Dickenson Road, Manchester. He was brought back to take part in the very last programme in July 2006, at the end of which there was a shot of him switching off the studio lights. His participation in this programme, which was very popular with young audiences, must have contributed in no small part to his celebrity status in the eyes of many young people.
- 9.2 An interesting insight into the circumstances in which Savile was chosen to be the first disc jockey presenter came to our attention among the unused rushes filmed in preparation for a programme called *Top of the Pops – The True Story*, broadcast on 1 January 2001. Bill Cotton, former Head of Light Entertainment, explained how one of the team had suggested Savile as the presenter and he, Mr Cotton, thought this was a good idea as he regarded Savile as “a remarkable performer”. However, Anna Instone, who was Head of the Gramophone Department, in effect in charge of all the record programmes on BBC Radio in the days before BBC Radio 1, was much opposed to this idea and told Mr Cotton that she thought that Savile was “a terrible man, terrible”. Mr Cotton does not seem to have asked her why she was of that opinion or to have taken any notice of her. Savile was appointed and, when Ms Instone found out, she rang Mr Cotton and, according to Mr Cotton, told him he was a “shit”. On the film clip, Mr Cotton laughed and said that he had often wondered what Ms Instone would have thought if she had known that Savile was going to kneel before the Queen to be knighted. That was, of course, at a time when

Savile's reputation ran high. With the benefit of hindsight, how wise Ms Instone was.

9.3 As I have explained in Chapter 5, Savile used his association with *Top of the Pops* as bait for young girls. In the 1960s and 1970s, when he was at the height of his fame in the world of pop music, the offer of the opportunity to attend *Top of the Pops* must have been thrilling for many teenagers. It opened the prospect not only of appearing on what was then an iconic television programme but also of meeting singers and pop groups. Given that Savile could also be charming when he chose to be, he must have seemed enormously attractive to some of those with whom he came in contact. Savile exploited this advantage to provide himself with a supply of girls willing to have sexual intercourse with him. I am satisfied from the evidence of Val (C28) and Angie (C27) (see paragraphs 5.10 to 5.29) that Savile frequently invited young girls to *Top of the Pops*. They made his dressing room their base. They went back to his flat or camper-van with him for sex and attended upon him in other places at his command. I am also satisfied that, on occasion, he would pick up girls at *Top of the Pops*; C12 and C39 are examples of that, see paragraphs 5.58-5.60 and 5.47-5.53 above. Yet, nobody in the BBC appeared to notice what was happening or, if they did, they did not think that it was necessary to take steps to put a stop to it.

9.4 Later in this chapter, I will set out the results of my investigation into what BBC staff on *Top of the Pops* did or did not notice about Savile's conduct in relation to young girls and boys, what they did or did not do about it and why. Before that I must describe how and where *Top of the Pops* operated, the problems which arose in relation to the protection of young people and the BBC's attitude towards these problems.

## ***A Brief History***

9.5 As I have said, *Top of the Pops* began in Manchester in 1964 from where it was broadcast live. In 1965, it moved to London for a few months then back to Manchester. The show was successful from the start. From about February 1966, it was made in London, sometimes at Lime Grove Studios, sometimes at Television Centre, until 1969 when it transferred definitively to Television Centre and was, after that, broadcast in colour rather than black and white. Also, instead of live transmission, it was recorded on a Wednesday evening and broadcast on a Thursday. In about 1990, the show moved to Riverside Studios, Elstree, until 2002 when it came back for its final four years at Television Centre. Practically all the evidence the Savile investigation has heard relating to *Top of the Pops* concerns its long span at Television Centre.

## ***How Top of the Pops Operated***

9.6 The format of the programme remained essentially the same over many years. It featured several musical numbers which were on their way up, or at the top of, the charts; the week's number one was always played. So far as possible, the singers or groups would be present in the studio, performing their routine but generally 'lip-syncing' to their own recorded music. Sometimes, if it was not possible to have a group or singer in the studio, the performance would be filmed in advance and slotted into the programme. Sometimes, if a group or singer had taken part in one programme and then climbed further in the charts (for example, if the song went to number one and had to be included) the film clip of the first appearance would be used again. Later, groups or singers would prepare videos of new numbers as part of their publicity material and these would be made available to the BBC if a singer or group could not appear on the show.



- 9.7 The whole programme was linked together by one or two disc jockey presenters who would introduce each act. Savile appeared very frequently while the show ran in Manchester; the only other regular presenter there was David Jacobs. When the show moved to London, several other disc jockeys were used. Savile would appear at least once a month, sometimes more often. By the 1980s, he appeared infrequently and many other disc jockeys took part.
- 9.8 Because the show was produced throughout the whole year, it was necessary to involve a number of producers and directors. Initially, the main producer was Johnnie Stewart but others were soon added to the team. In the 1960s and early 1970s, these included Stanley Dorfman, Colin Charman, Mel Cornish and Brian Whitehouse. Robin Nash was a producer during the 1970s. Michael Hurlll became the main producer in about 1981.
- 9.9 There was a small production team. As well as a producer and director, there would be a producer's assistant (later called a production assistant, which is how I refer to the role in the Report) and a secretary. On recording nights, the production staff would be in the gallery, directing events. On the studio floor, there would be a floor manager and assistant floor manager, several cameramen and sound engineers, several floor assistants or 'runners' and, in the early days, about six 'stand-ins', whose function I will explain later.

### *The Audience*

- 9.10 An important part of the show was the participating audience. They were filmed dancing, the intention apparently being to create the atmosphere of a discotheque. I am uncertain how many there were in the audience. Stan Appel, one of the show's directors and later a producer, thought there were about 100; some witnesses thought perhaps 60 to 80. One witness

said that in the early days there were only about 20; another thought there were about 50.

9.11 The production team wanted the audience to be good-looking, fashionably dressed and also to be good dancers. Mr Dorfman, who worked on the show from its inception in 1964 until about 1971, said that, in the early days in Manchester, Cecil Korner, the floor manager, used to go around the nightclubs inviting young people to attend. I have heard that tickets were made available through the Cavern Club in Liverpool and I have also been told that a model agency in Manchester used to receive tickets with a note inviting any girls who would like to attend. In short, in the early days it seems that the BBC had to seek out a suitable audience. However, by the time the show moved to London, it appears that at least some tickets were available to the public on application. These became much sought-after. Applications were not handled by the BBC Ticket Unit, as was the case for most programmes, but by the *Top of the Pops* production office itself. Some audience members were still scouted in night clubs. According to Mr Whitehouse, who made a statement for the purpose of a police investigation in 1972 and also spoke on *Top of the Pops – The True Story* broadcast in 2001, staff used to go around the London clubs and discotheques in the evening, handing out tickets to suitable dancers. The programme also had what Mr Whitehouse described as a nucleus of regular dancers chosen for their dancing expertise and because they became used to dancing near television equipment, an important safety factor.

9.12 In addition to the regular 'nucleus' and those found in clubs and discotheques, disc jockeys, artists and members of the production team could have an allocation of tickets if they wanted. I have seen a memorandum dated 1976 from the Studio Audiences department which confirms that it was

common for producers to take quite large allocations of tickets for popular television shows. Some members of the production team of *Top of the Pops* would invite friends and family; others would invite young people from stage or dance schools. It seems, however, that at least until 1972, some audience members never had tickets at all. Savile himself would invite whoever he wanted (for example the members of his London Team) and, certainly in the early days, they did not have tickets. Some senior members of the production team would invite guests without obtaining tickets. BBC management outside the *Top of the Pops* production team was aware of these practices. A BBC memorandum dated 8 April 1971 stated that “problems had occurred at the studio entrance by visitors claiming that they had been invited by Stanley Dorfman, Jimmy Saville [*sic*] or by one of the members of a Group”. These people were “vetted” and admitted. Other non-ticket holders might be young people who had attended on one occasion with a ticket and had been “spotted” as being good dancers and asked to come back, possibly by a director or floor manager or presenter. On their return, they might not need tickets.

- 9.13 The BBC attempted to tighten the ticket arrangements in the wake of the publicity surrounding the death of Claire McAlpine, a 15-year old girl who killed herself on 30 March 1971. She had attended *Top of the Pops* on several occasions and she left a diary in which she wrote that she had been seduced by a celebrity. I will discuss the circumstances surrounding her death in greater detail later in this chapter. For the moment, suffice it to say that the *News of the World* published articles in 1971 about the dangers to which young girls were exposed at *Top of the Pops*. From a BBC memorandum dated 6 April 1971, it is clear that, as a reaction to this publicity, a ticket inspection had been carried out a few days earlier. The House

Services Manager, L.E. De Souza, wrote to Arthur Birks, the Central Services Manager (CSM) telling him that:

“At last Wednesday’s Top of the Pops, four young ladies (approximately age 15 years) were refused admission into the studio because they did not have tickets. They said they wished to collect their coats before being escorted off the premises and then went straight to the lifts with one of them brandishing a BBC club card. She eventually signed her three friends into the club”.

9.14 It is clear from this that more than one BBC rule was being broken. First, the girls had gained access to the premises without tickets; they were only intercepted on trying to enter the studio. Second, they evaded ejection and managed to get into the club. They obviously knew their way around. Mr Birks’s response to this memorandum referred to the *News of the World* articles (paragraphs 9.66-9.85) and said that he had promised to feed through to Controller, Television Administration (C. Tel. A.) any reports of incidents “which could be used to damage t/v reputation”. He wished to discuss security implications and the acceptability of the club card.

9.15 This tends to confirm the evidence of several witnesses who told the Savile investigation that, in the 1970s, security at BBC premises was not good. Some witnesses said that it was only the threat of IRA bombs in the 1980s that led to stricter measures. Documents I have seen tend to suggest that, at some stage, the BBC had decided to relax security arrangements. A memorandum dated 10 October 1967 from the Assistant Head of Gramophone Programmes to the Controller of Radios 1 and 2 discussed concerns about security at Broadcasting House. The writer expressed the view that he was “reluctant to return to the days of commissionaires and passes, but we feel that some check is necessary”.

- 9.16 It appears that, until 1971, the lower age limit for admission to *Top of the Pops* was 15. I think that this was stated on the tickets. However, I do not think that at this time it was enforced with any determination. Several members of staff did not recall any age limit; others thought it was always 16; one thought it was 14, another thought it was 18. Of course, we were asking them to remember back a long way. Some of those members of staff agreed that there were often young people in the audience who looked under 15. There is evidence that girls younger than 15 were allowed in, without being asked their age or having to lie about it. A2 is a case in point. She went on the show about three times in late 1970 and early 1971. She had a ticket the first time but not thereafter. She says that she was not asked her age. She was in fact 13. There is also evidence that, if asked, young people would lie about their ages. I have the impression that it was almost a badge of honour to get in underage.
- 9.17 The BBC was certainly aware that the age limit could not be effectively enforced. A memorandum from the Chief Assistant, General, Television Administration (C.A. Gen. Tel. A.) to the Controller, Television Administration (C. Tel. A.) and his assistant, dated 8 April 1971, stated, among other things, that, although the tickets carried a warning that under-15s were not admitted:
- “several very doubtful youngsters were among the ticketholders; when challenged, by being asked the year of their birth, very promptly gave a figure which indicated that they were over 15. The doubt remained.”
- 9.18 Several witnesses told us that the age restriction was impossible to enforce. It was impossible, by looking at young people, to tell how old they were. This applied particularly to girls who could wear make-up and dress in a sophisticated way.

They might well look 17 or 18 and be only 14. It was not possible to ask young people to prove their age. There was no document in general use which could prove age and identity. I see the force of that and accept that there was no easy answer, given that the programme, as designed, required the participation of a young audience.

- 9.19 What is clear is that the production team on *Top of the Pops* wanted young people on the show. The attitude they seemed to adopt to this problem was that, if a person looked 15, s/he would be let in. Mr Dorfman, who for a time was a producer and then executive producer of *Top of the Pops*, is reported to have said as much to the *Evening News* in April 1971, when he was asked to explain the BBC's approach to the age limit in the wake of the article about Claire McAlpine. He is quoted as saying "Our concern is that the girls must look at least 15. But from time to time I suppose we are fooled by younger girls. Unless they bring their birth certificates with them, it is very difficult to sort them out".
- 9.20 In April 1971, following the allegations in the *News of the World* about the risk to which young girls were exposed at *Top of the Pops*, the age limit was raised to 16. It remained just as difficult to police. However, I have the impression that it created in the minds of BBC staff a sense of relief or security. The audience members were presumed to be 16 and, if there was any sexual misbehaviour connected with the programme, they were (at least in theory) old enough to consent.
- 9.21 Quite apart from the problems of tickets and the enforcement of a lower age limit, *Top of the Pops* gave rise to quite serious security problems for the BBC. These arose on days when a particularly well-known group was due to appear. If a group such as *The Osmonds* or the *Bay City Rollers* was due to appear, there could be literally hundreds of young people

thronging Wood Lane, outside Television Centre, all hoping to see their idols, some intending to get into the premises by fair means or foul.

9.22 The premises at Television Centre were not easy to secure. As well as the main entrance on Wood Lane, there were other entrances which were not so well-manned with commissionaires. Also, parts of the perimeter wall could be scaled by an agile and determined young person. Several witnesses described scenes which sound quite amusing. From the upper windows of Television Centre, one could sometimes see quite elderly uniformed commissionaires trying to catch young girls who had managed to get under the barrier without permission. Of course, the girls were much nimbler and quicker on their feet than the commissionaires. On occasions, it was not at all amusing and, sometimes, vehicles were damaged (Noel Edmonds told us that his car was damaged on a number of occasions when leaving Television Centre after *Top of the Pops*) and people were even injured. The BBC had to pay for a lot of extra security on *Top of the Pops* days. We spoke to a security guard who worked at the BBC, albeit in the late 1980s. Even at that time, *Top of the Pops* nights were challenging for the security team; the witness said that “*girls used to try and creep in in vans*”.

9.23 These security problems had been appreciated as early as 1966 soon after *Top of the Pops* first moved to Television Centre. An internal memorandum from the House Services Manager to the Central Services Manager (Television) (CSM Tel.), dated 28 February 1966, spoke of the difficulty the security staff were having in controlling “the invited audience who use every means in their power to gain access to areas other than the studio i.e. dressing rooms, club, restaurant etc.” but also of an increasing problem with teenagers who were

trying to gain access even though they had no tickets. He suggested that the programme ought to be transferred to more secure premises such as the Riverside Studios at Elstree. His suggestion was not adopted.

9.24 Trevor Neilsen worked as a studio supervisor from 1970 to 1979 and Gillian Spiller worked as an audience coordinator from 1986/1987 until 1999. They gave evidence about the BBC's systems of audience control and supervision. Officially, ticket-holders would queue up outside the building and would be let in shortly before a recording was due to begin. Their tickets would be checked again as they were let into the studio and, once inside, they would be supervised. For most programmes, the audience would be shown to seats from which they would watch the show. At the end, the audience would be conducted off the premises. I accept that these systems worked perfectly well for an obedient, consenting adult audience but I think that they worked less well for an audience of up to 100 teenagers who were milling about the studio, some of whom were determined to get themselves on screen or to meet their pop idols. This made them much more difficult to supervise. Apart from anything else, the set was fairly dark, save for that part of it where the action was taking place at any one time.

9.25 I accept that audience coordinators did their best to keep an eye on the young people and in particular tried to watch them if they came out of the studio to go to the lavatory. But Ms Spiller agreed that it was impossible to count the *Top of the Pops* audience in and count them out. She could not guarantee that every member of the audience left the premises under supervision at the end. If a member of staff wanted to take a young person from the audience to the BBC Club or a star or



disc jockey such as Savile wanted to invite someone to his dressing room, no one would be able to stop them.

### *The Practical Arrangements*

- 9.26 *Top of the Pops* needed a large studio. In addition to an audience of young people, there would be four separate stages or podiums, each of which would be on camera at different times. Each stage would be used for a different performer or group and, for each act, members of the audience would be selected to dance on or near the stage so as to be on camera. The stages were raised about three feet above the studio floor. The action would move quite quickly from stage to stage. Also there was a band in the studio (The Johnny Pearson Band) although never on camera. Several large mobile cameras were required and sound equipment, all of which had attendant cables. The production entailed significant health and safety problems.
- 9.27 In addition to the studio management staff and technical crews required to record the programme, there was, until the mid-1970s, another group of personnel, known as 'stand-ins' who were not BBC employees. On any one occasion, there would be about six of them. They were casual workers, who seem to have been hired from an extras agency. Although casual, the same men often came regularly. As their name implies, their main function was to deputise at the planning rehearsals for artists who would attend later. They stood in during the planning of movements and camera shots. That was generally done in the morning. In the afternoon, there would be one or sometimes two rehearsals followed by a break before recording began in the early evening.
- 9.28 The stand-ins also had a role during the actual recording. Their function was to shepherd the participating audience about the

studio, to ensure that they did not get in the way of the cameras and cables (partly for their own safety and partly for the smooth operation of the cameras) and also to ensure that the right number of suitable audience members were placed on or near each stage as required by the director.

9.29 The disc jockey presenter who would introduce the acts would stand on one of the stages or podiums, surrounded by selected members of the audience. I heard evidence that, although it was usual for the floor manager to select those members of the audience, sometimes Savile would make the choices himself. When preparing for a shot and when on camera, Savile would usually put his arms round the girls next to him. No one took exception to this as a general practice but it is now known that sometimes he used these opportunities to touch girls inappropriately: see C16 at paragraphs 5.62 to 5.65 and B8 at paragraphs 5.183 to 5.185.

9.30 Although the programme was recorded for broadcast the following day, it was 'recorded as live' which meant that it was recorded as closely as possible to the conditions of a live broadcast. This, as I understand it, was intended to create the atmosphere of a live show. Noel Edmonds, who presented *Top of the Pops* between 1970 and 1978, said there was an "enormous buzz" during the show. This clearly did not change as time went on. Nicky Campbell, who was a *Top of the Pops* presenter from about 1988 to 1994, said that the atmosphere was "very heady, very exciting, music and lights and stuff like that, there was a lot of adrenalin...a lot of testosterone is flowing".

#### *Dressing Rooms*

9.31 Some witnesses said that it would be very easy for a star or a presenter to take someone back to his dressing room. There

would be so many people milling about that no one would notice. Stars, including disc jockey presenters such as Savile, had single dressing rooms on the ground floor of Television Centre. Bands had bigger dressing rooms in the basement. Even for stars, the dressing rooms were fairly Spartan in those days. They had a dressing table with lights and mirrors, a shower cubicle and WC, a hanging space, two or three chairs and a day bed or couch. The standard issue day bed or couch seems to have been a simple affair with no back, just a flat cushioned surface with an arm at one end which could be lowered if the occupant wanted to lie down. Dressing rooms could be locked and were regarded as the private space of the performer concerned. In practice, performers and presenters invited guests to their dressing room, both before and after the show. Although there was a rule that staff were not permitted to have sexual intercourse on BBC premises (I was told that this was a dismissible offence although I was not told of anyone who had actually been dismissed), it seems to have been accepted by the BBC that a visiting artist could do what he or she wished in the privacy of a dressing room. Such conduct would be of interest or concern to the BBC only if it appeared to be unlawful, because, for example, in the case of sexual conduct, one of the people involved was under the age of consent.

#### *After the Show*

9.32 In theory, after the show, the participating audience would be escorted from the building by audience supervisors. I am sure that that happened to most members of the audience but I am also sure that it did not happen to all. I have heard clear evidence that, at Lime Grove, girls would go or be taken to the dressing room of Harry Goodwin, the resident stills photographer, for him to take photographs. I have also heard

evidence that girls would be entertained in the Green Room or possibly in Green Assembly at Television Centre where they would have drinks with staff and stand-ins. One witness told me that, when she told her father that this happened, he stopped her going to *Top of the Pops*. She was 15 at the time.

- 9.33 Most staff members agreed that, if a presenter or member of a group wanted to take someone back to his dressing room, no one would either notice or, if they did, do anything about it. It would have been regarded as nobody else's business; from 1971 onwards, every member of the audience was, at least in theory, over 16. Members of the audience could be taken back to a dressing room either at the end of the show or during the break between rehearsal and recording. At that time, staff would have their own affairs to attend to and visiting artists including presenters would go to their dressing rooms. Val (C28) and Angie (C27) (see paragraphs 5.10 to 5.29), C10 (see paragraph 5.142) and C12 (see paragraph 5.58) provide examples of occasions when Savile arranged for girls to go or be taken to his dressing room.

#### *The BBC Club*

- 9.34 The Savile investigation heard a great deal of evidence that the BBC Club in Television Centre would be extremely busy on *Top of the Pops* nights. Some members of staff would not go on Wednesdays because it was so crowded. The rule was that, to gain admission, one had to be either a member of staff or be signed in as the guest of a member of staff. There was an age restriction too. Young people of 16 were allowed in but only those over 18 were allowed to buy drinks. I am sure these rules were observed most of the time, but the evidence suggests that they were not observed on *Top of the Pops* nights when the bar was very full and there were a lot of visitors, some of them quite young. These visitors would

include pop groups and their teams and hangers-on; also record promoters (pluggers), music journalists, agents and so on. Documents disclosed by the BBC confirm that there was concern about unauthorised people gaining entry to the Club on *Top of the Pops* nights and additional security officers were provided. However, the BBC Club is of limited interest to the Savile investigation because it is clear that Savile rarely went there and there is no evidence that he used the Club for picking anyone up.

### *Generally*

9.35 I have the impression that, on *Top of the Pops* nights, Television Centre was almost bursting at the seams. The corridors would be thronged with people, many of them not BBC staff. Most would be guests of someone or other although I think there would be a few 'infiltrators' or 'stowaways' who had no business to be there. But no one was concerned about that; there was such an atmosphere of bustle and excitement. It was 'all go'.

### ***Awareness of BBC Staff That Young Members of the Audience at Top of the Pops Were at Risk of 'Moral Danger'***

9.36 To modern ears, the expression 'moral danger' may have an old-fashioned ring. It is, however, a useful shorthand term for the concept of risk to which young people (mainly young girls) might be exposed as the result of finding themselves in the company of older men and liable to be involved in sexual conduct which might be unlawful on account of their youth or might be inappropriate and emotionally damaging to them on account of their lack of maturity. I shall use the expression 'moral danger' in that sense.

9.37 Some idea of the vulnerability of the young *Top of the Pops* audience can be gathered from a newspaper article published

in early February 1971. The piece was entitled the *Secrets of the Top Pop Dollies* and was, in many ways, a trivial space-filler. It was based on interviews with four teenage girls who were said to be regular members of the *Top of the Pops* participating audience. Each interview concerned such matters as the cost of their outfits and their motivation for attending the show. The article also gave details of how long each girl was “on camera” during the previous week’s show.

9.38 The first girl interviewed was Claire McAlpine (who was referred to by her ‘stage name’, Samantha Claire) who will feature again in this chapter. She had, so the article said, just left a convent school (in fact she left school in July 1970) but, when at school, she had had to take two hours off every Wednesday to get to the show and was therefore always in trouble with the nuns. She described how she spent her £5 per week pocket money on a new outfit for each show. One of the other girls interviewed was said to be aged 15 but was in fact 13. She was reported in the article as having said that the appeal of appearing on the show was “instant stardom, that’s what this is” and that the money which she spent on outfits was worth it because “everyone I know watches, so you don’t mind spending all your money to look good”. The third girl said “if you don’t look spectacular, the cameramen don’t notice you”. The article also noted that the camera had focused on the fourth girl’s legs for a full unbroken eight seconds.

9.39 As I have said, at many levels the article was a trivial piece and, but for the subsequent death of Claire McAlpine, it would not have justified a second glance or a moment’s reflection. However, what can be drawn from the article is that Claire and her group of young friends craved the celebrity within their social circle of appearing on camera on *Top of the Pops* because it conferred “instant stardom” and because it might

lead to work on television if they were spotted. It is easy to see how such impressionable and star-struck young people would be vulnerable to the advances of older men (including such people as stand-ins, photographers or roadies) who had acquired a superficial glamour by virtue of association with the programme.

9.40 From the description I have given of what it was like in Television Centre on the evenings of a *Top of the Pops* recording, with the benefit of hindsight, it is obvious that some of the young girls in the participating audience were at risk of moral danger. In addition, the fact that some girls came back as regular members of the audience would only increase this risk as there would be an opportunity for men and the girls to recognise and get to know each other, which would greatly increase the likelihood that assignments would be made. Clearly, looking back, the same risk applied to young boys. However, my focus in the paragraphs that follow will be of the risks faced by young girls because, in my view, the BBC should have realised that the way *Top of the Pops* was run meant that young girls were at risk of moral danger.

9.41 I am not saying that the existence of these risks, obvious as it now seems, of itself meant that members of staff involved in the programme must have consciously appreciated that the young girls might be in moral danger. However, I do think that, if they had applied their minds to the subject, they must have realised that there was a possibility that young girls were at risk. In general, however, I do not think that they did apply their minds to the subject; they were busy running the programme and their minds and their priorities were on that rather than on the welfare of the young audience.

9.42 However, in 1969 and again in 1971, the BBC received a number of 'wake-up calls' relating to allegations of sexual

misconduct connected with *Top of the Pops*. The fact that allegations had been made meant that no one in authority on the programme could claim not to have been aware of the existence of these risks and the need to investigate them. I propose to describe these matters at this stage because they are revealing both about the culture of the programme and the BBC's approach to investigating such allegations. These matters and the extent to which they alerted the BBC to potential problems in connection with *Top of the Pops* also form the background to any consideration of its awareness of Savile's activities.

#### ***The BBC's First Wake-up Call – Harry Goodwin 1969***

9.43 Harry Goodwin worked as the resident stills photographer on *Top of the Pops* from its early days in Manchester in 1964. When the show transferred to London, Mr Goodwin travelled down from his home in the North West each week to photograph the stars who appeared on the show. Mr Goodwin continued in his role as resident stills photographer until 1973 when the emergence of video recording rendered stills photography obsolete to the production. During his time on *Top of the Pops*, Mr Goodwin's status within the production was reflected by his inclusion in the final credits.

9.44 Mr Goodwin was a photographer of undisputable calibre. He had an uncanny knack of being able to capture often revealing, sometimes iconic, images of the stars. His work on *Top of the Pops* was celebrated in an exhibition at the Victoria and Albert Museum in 2010 and in a host of shows and exhibitions in the North West of England. His death in 2013 at the age of 89 and his funeral were reported extensively by BBC Manchester. The Savile investigation tried to speak to Mr Goodwin before his death; he was in poor health and declined to speak to us.



9.45 It appears that activities in Mr Goodwin's dressing room became a matter of concern and complaint in 1969. In a confidential memorandum from Arthur Hughes, the Head of the BBC Internal Investigation Team, to the Assistant Solicitor dated 26 March 1971, (prepared in response to a request for information from Brian Neill QC who was conducting an investigation into some aspects of the operation of *Top of the Pops*), it was recorded that Mr Goodwin had first come to the attention of the Investigations Team in March 1969 when, after the audience had left the studio following a recording of *Top of the Pops* at Television Centre, two girls aged about 16 or 17 were found waiting to visit him in his dressing room to be photographed. When Mr Goodwin was confronted with this and was told that girls should not be visiting his dressing room, he was recorded to have said that "he would do the same again next week when the show was at Lime Grove where he could do as he liked".

9.46 The same memorandum records that, later that year, in May 1969, an anonymous letter had been passed to Mr Hughes. The letter was typed on BBC Lime Grove headed notepaper and asserted that:

"every Thursday evening, after the completion of the TOTP programme, Dressing Room 57 at these Studios is used by Mr Goodwin to take pornographic material from a variety of girls that arrive at the Studios, obviously by arrangement with Mr Goodwin, as it happens regularly."

The anonymous letter continued by saying that:

"even the commissionaires on duty in the entrances to the Dressing Room passage have been paid by Mr Goodwin to see that he is not disturbed during the filming in the Dressing Room, this I have witnessed myself."

- 9.47 It appears from the 1971 memorandum that the contents of the anonymous letter were reported to the then Light Entertainment organiser (Variety), Ronnie Priest (now deceased), who observed that Mr Goodwin was a nuisance and would be “around the rehearsal room all hours of the night refusing to leave when requested”. It also appears that Mr Priest said that he would have liked Mr Goodwin’s contract not to be renewed and had “even taken this up with Bill Cotton” (then Head of Light Entertainment) but Mr Cotton had insisted that Mr Goodwin should remain, as “he was a first class photographer with a valuable portfolio of work”.
- 9.48 Following this, Mr Hughes and his assistant attempted an undercover visit to Lime Grove during a recording of *Top of the Pops* in the hope of catching Mr Goodwin red-handed. However this plan was thwarted as Mr Goodwin had been tipped off “so no misuse of the dressing room was observed”. Mr Hughes recorded that, although Mr Goodwin had been alerted, some of Mr Goodwin’s intelligence was flawed, as Mr Goodwin wrongly thought that the investigators were members of the CID (rather than internal BBC investigators).
- 9.49 The internal BBC documentation does not state in terms whether any further investigation took place, apart from the undercover visit to Lime Grove. I infer from Mr Hughes’s comprehensive memorandum of 26 March 1971 that the incident was closed following the Lime Grove visit and that no further action was taken either by him or by Mr Priest or Mr Cotton. I shall refer again to Mr Hughes’s memorandum of March 1971 at paragraph 9.74 below. I observe that, in 1969, awareness of this problem appears to have been limited to the Investigations Department and the Light Entertainment Department.

***The BBC's Second Wake-up Call – Mrs Vera McAlpine's 1971 Complaint***

9.50 The next wake-up call occurred in early 1971, when Mrs Vera McAlpine telephoned the Duty Office of the BBC to lodge a complaint concerning her daughter Claire, aged 15, who had attended *Top of the Pops* on a number of occasions as a member of the participating audience. In essence, her complaint, as recorded in a memorandum written by Tony Preston, Assistant Head of Variety, Light Entertainment, Television, to whom the complaint had been reported, was that a celebrity had invited her daughter back to his flat after a recent recording of *Top of the Pops* and had seduced her. The original note of the complaint as made by Mrs McAlpine to the Duty Office is not available.

9.51 Although this complaint started life as an internal BBC matter, it was soon to become a matter of public interest and concern. Shortly afterwards, Claire McAlpine committed suicide and, on the Sunday following her death, the *News of the World* carried a front page piece suggesting, in effect, that her death was directly connected with her association with *Top of the Pops*.

9.52 Mr Preston (who is dead) seems to have been sufficiently concerned about Mrs McAlpine's complaint to pass it on to the BBC Legal Department. In a memorandum composed by Mr Preston and addressed to The Solicitor (copied to the Head of Light Entertainment Group, Television who was, at the time, Mr Cotton) he stated:

“We spoke Preston/Marshall earlier today. May I confirm that Duty Office received a telephone call from a Mrs McAlpine who sought leave to speak with the Chairman. After being given the usual assurances, she stated that the purport of her complaint was that on the *[date redacted]* her 15 year old daughter attended a recording of *Top of the Pops* at the Television Centre and

that following the recording, she was invited by [a man whom she identified by name but whom I will identify by the code given to him by the Savile investigation, A7] back to his flat where, it is claimed, she was seduced by [A7].

As I explained, I have given the basic details of the complaint by telephone to [A7's] agent. It is worth recording that, from our knowledge of [A7], the alleged behaviour would appear to be completely out of character. Furthermore, his agent, speaking from memory, recalls that [A7] went out to dinner immediately after the show... and then returned home in time to watch [a television programme, name redacted].

I do not propose to take any further action, pending any direction you may wish to make”.

- 9.53 The response to the memorandum came a few days later from George Derrick, the Assistant Solicitor. It was directed to Mr Preston and, again, Mr Cotton was copied in to the correspondence. I set out the text of his response in full:

“I have been asked to deal with your memo .... addressed to The Solicitor. Although there is probably no substance in the complaint, nevertheless, as it has been lodged by a member of the public, I think that the Corporation is “duty bound” to investigate the matter. I therefore suggest that you see [A7] and ask him for his comments on Mrs McAlpine’s allegation. Assuming that the comments comprise a flat denial, Mrs McAlpine could be so told by the Duty Officer and also that the Corporation did not propose to take any further action on the complaint. It would follow that if Mrs McAlpine still wanted to pursue the matter she could be told to do this with either [A7] or his Agent”.

- 9.54 Mrs McAlpine has died. Her account of the reception of her complaint to the BBC must therefore be gathered from the article which appeared in the *News of the World* after her daughter’s death. In this article it was explained that she had found and read her daughter’s diary, where Claire had written

about her encounters with A7 and another celebrity. As to her telephone call to the BBC, Mrs McAlpine is reported to have said:

“I told them what I had found in the diary...and I gave them the man’s name. I asked if they realised Samantha was a child of 15 and I said something had to be done about it to save other girls from the same sort of thing. I demanded to speak to ‘the man right at the top’ but they said quite abruptly that this was impossible”.

9.55 Approximately 10 days after Mrs McAlpine’s complaint, Mr Preston confirmed to Mr Derrick that, a few days earlier, A7 had been interviewed by the Head of Light Entertainment Group, Television (Mr Cotton) and had flatly denied what had been alleged. Mr Preston, however, recorded a note of concern, “For my part, I must accept the situation, although I would be less than fair if I were not to record that his [A7’s] recollection of [date redacted] does not agree with the first thoughts of his agent”. Mr Preston did not specify in what respects A7’s account had differed from the agent’s first thoughts, given over the telephone. Further, the BBC papers do not contain a note of A7’s interview by Mr Cotton and Mr Preston and, as the rest of the file appears to be intact, I infer that no note was taken.

9.56 The Savile investigation interviewed A7 in 2013. He told us that all he remembered was being called by his agent just before the *News of the World* article came out to be told that the article was going to be printed and that his name was in Claire McAlpine’s diary. He remembers being told by his agent that, in addition to his name, there were other showbusiness names in the diary, including the name of Frank Sinatra, and remembers the diary being described by his agent as “ridiculous”. In our interview, A7 denied that he was ever made aware that a complaint had been made against him and also

denied that he was ever interviewed by Mr Cotton and/or Mr Preston. He said that this was not a lapse of memory on his part; the interview had not taken place. It was pointed out to him that, if indeed there had been no interview, it was strange that Mr Preston should have written this memorandum and should have recorded his concern about the disparity between the account given by A7 at the interview and that given earlier by his agent. A7 could offer no explanation for this and said that he was "*mystified*". Later, through his solicitor, A7 accepted that I might well prefer the documentary evidence to his recollection on these issues. I do prefer that evidence and think that A7 was interviewed and denied the allegation. There was no other investigation.

9.57 For the sake of completeness, I should make it clear at this stage that I have not attempted to make any judgment about the allegation involving A7 and Claire McAlpine. The question does not fall within my Terms of Reference. My legitimate interest in this matter relates only to what can be inferred about the BBC's culture and practices from the way in which the matter was investigated by the BBC.

9.58 I return to 1971. Mr Rex Moorfoot, the Head of Presentation for Television (and, as such, in charge of the day to day operation of the Duty Office) became involved and he telephoned Mrs McAlpine approximately two weeks after her complaint. His note of the conversation records that Mrs McAlpine confirmed that she had made the complaint about her daughter. I infer that Mr Moorfoot (who is dead) told her that A7 had denied the allegation and that, if she wished to take the matter further, she must do so directly with A7 or his agent. I infer that because that is what Mr Derrick (who is also dead) had suggested should be said in the event that A7 denied the allegation. Mrs McAlpine is noted to have said that she did not wish to take the

matter further. Apparently, she said that she was pleased that, as she perceived it, A7 had been given “some kind of warning” and that her daughter “after making the allegation, withdrew it” and that she thought it was “six of one, half a dozen of the other”. Apparently, Mr Moorfoot ensured that his secretary listened in to the conversation for verification purposes – the note of the conversation appears to have been signed by Mr Moorfoot and his secretary.

9.59 Mrs McAlpine’s version of the telephone conversation with Mr Moorfoot as reported in the *News of the World* shows how her conversation with Mr Moorfoot came over to her. The article quotes Mrs McAlpine as saying:

“Some time later they rang me back and said they had asked the [*celebrity*] about it and as he had denied it, there was nothing more to be done. They said that if I wanted to take the matter further, I had better ring the man or his agent”.

She then said that she realised that she was getting nowhere and that “all I could do was to ban Samantha from going to *Top of the Pops* ever again”.

9.60 Although this account of the conversation in the *News of the World* is not identical to the BBC record, there is a marked similarity between the two. That is one reason why I am prepared to rely on the accuracy of the *News of the World* reports of this matter. It is unfortunate that I have been unable to ascertain exactly what Mrs McAlpine said to the Duty Office when she first made her complaint. I would have liked to compare that with what she told the *News of the World*. However, as I have said, the original record from the Duty Office log is not available.

9.61 As I say at paragraph 9.57, my interest in this matter relates only to the way in which it was investigated by the BBC. I have

accepted that there was some internal BBC investigation of Mrs McAlpine's complaint. However, in my view, this investigation was not conducted in a satisfactory way. I note that the Investigations Department was not involved at this stage; the matter was kept within the Light Entertainment Department, the Duty Office and the Legal Department. Mr Preston also appears to have prejudged the issue. His first reaction was to take no further action despite the fact that the allegation was serious and entailed an allegation of criminal conduct. Light Entertainment interviewed A7 only because they were advised by the Legal Department that they were "duty bound" to do so. Even the Legal Department envisaged that A7's response would be a flat denial and that it would not then be necessary to do anything further. Neither the Legal Department nor Light Entertainment attempted to interview Mrs McAlpine or Claire, although, in fairness to the BBC, it seems to me unlikely that Claire would have agreed to be interviewed. I think it likely that Mrs McAlpine would have been prepared to be interviewed and would have provided additional relevant information. They did not ask to see Claire's diary although, again, to be fair to the BBC, Claire might well have refused to let them see it. They did not attempt to find out whether and when Claire had attended *Top of the Pops* although this information could have been discovered.

- 9.62 A handwritten note (unsigned and undated but apparently written after her death) suggests that Claire had attended the show on four occasions and that, on the fourth occasion, she had been given a ticket by A7. The note states:

"Samantha Claire

No record

1<sup>st</sup> Time: Not Known

in office

BBC Tickets (2)



4<sup>th</sup> Time given by [A7]

- 9.63 This note is one of a number of notes in the same handwriting found in the BBC's records. Its provenance is not clear but it is informal and takes the form of an aide-mémoire for the writer, as opposed to a note intended for circulation. It is not clear how the note came to be prepared and, like all the handwritten notes, there is no typed up version. Accordingly, I am not saying that it is true that A7 had provided Claire with a ticket - A7 denies that he did so and Claire may have obtained a ticket from another source. However, it seems to me that A7 should at least have been asked about whether he had given Claire a ticket. It does not appear that A7 was asked about this by Mr Cotton or Mr Preston or by anyone else. Nor is there any evidence that this note was provided to Mr Neill for the purposes of his report to which I will come in due course. Again, my concern here does not relate to whether A7 gave Claire a ticket. It relates to the adequacy of the BBC's investigation.
- 9.64 The investigation preceding Claire's death did not include any interviews with *Top of the Pops* staff or any other members of the audience, although internal documents coming into existence after Claire's death suggest that some members of staff would have remembered her. Finally, although Mr Moorfoot ensured that a second person listened in to his conversation with Mrs McAlpine, it does not appear that any record of the interview with A7 was made.
- 9.65 In short, the BBC's internal investigation into Mrs McAlpine's complaint does not appear to me to evince any sense of concern about the safety and welfare of Claire or of girls like her. Rather it appears to me to have been designed to protect and exonerate the BBC and to fob Mrs McAlpine off.

***The BBC's Third Wake-up Call – Disclosures in the News of the World in 1971***

*Part 1 – The Payola Allegations – 14 February to 14 March 1971*

- 9.66 Starting on 14 February 1971, the *News of the World* published a series of articles alleging corruption in the BBC in both radio and television. The articles were based on a 'sting' operation set up in 1970 by two freelance journalists. They set up a flat in Mayfair and, posing as businessmen, invited BBC staff to meetings, ostensibly to discuss the possibility of setting up a record company. The BBC was given advance notice of the pending publication of this material. In the first four articles, it was alleged that various BBC producers and other staff had received money, gifts and services (including sexual services) in return for playing particular records, thereby assisting their entry into and ascent up the charts. These were known as the "payola allegations" and resulted in criminal proceedings which took place in 1973 and 1974. Two BBC staff were dismissed on the basis of an admission made even before publication took place, one of whom was prosecuted and convicted. Another BBC employee was prosecuted but was eventually acquitted.
- 9.67 The BBC instructed Brian Neill QC to undertake an independent inquiry into the *News of the World* allegations. Mr Neill, now the Rt. Hon. Sir Brian Neill, later became a High Court Judge and a Lord Justice of Appeal. I will refer to the outcome of his investigations later in this chapter.
- 9.68 I have mentioned the payola allegations by way of context. I do not suggest that they constituted a wake-up call in respect of the risk of moral danger to girls on *Top of the Pops*. But what followed certainly did.

*Part 2 – News of the World – Harry Goodwin – 21 March 1971*

9.69 As part of the same series, on 21 March 1971, the *News of the World* carried an article headed “The Truth about TOP of the POPS”. The article was based on a covert tape recording of Mr Goodwin made in November 1970. After describing the show, the article stated that “this apparently innocent fun has its sour side”.

“Nowhere in our inquiries did we discover such appalling disregard for the well-being of pop-crazy youngsters. And the blame for this situation can be laid squarely on the shoulders of one man - Harry Goodwin, who travels down from Manchester to work on the show each week... Without any hesitation we suggest the BBC dispense with his services forthwith.

**Reason:** He boasts of having taken pornographic pictures of young girls delighted to be on the show.

**Reason:** He has shown blue films behind locked dressing room doors before programmes.”

9.70 Mr Goodwin was reported to have boasted about how he “wangles girlfriends into camera range during programmes to the exclusion of ordinary ticket-holding girls” and how he had shown pornographic films in secret in his dressing room at the *Top of the Pops* studios. He had told of an unsuccessful attempt to disrupt his dressing room activities at Lime Grove. The article reports that “with great pride” Mr Goodwin had described how:

“we had a blue scene going on down there because some cameramen got a bit fed up... they went static so I got a bit ruthless and I thought what I would do is give them a ten - minute show when they break for tea. I had this going every week...”.

Mr Goodwin described those weekly shows as “a fantastic scene”.

9.71 The reporters asked if Mr Goodwin had a wide selection of photographs of girls who had appeared in *Top of the Pops*, to which he is said to have replied “Yes but not for public use... not for public use, you know. Some porny”. When asked whether the girls had posed for the photographs, he replied “They will do anything... they love it ... well. I found they do”. I interpose to say that, now that the Savile investigation has received the transcripts of the interviews with Mr Goodwin, I can say that this report is a substantially accurate account of what he said to the undercover journalists. Indeed there was further material which shows Mr Goodwin in a very poor light. At one stage, he tells the journalists that he would not “do it” in his dressing room but “if you want to do it you can take ’em into Wood Lane and fuck ’em outside there”. He also spoke about taking girls to hotels. He may have been exaggerating; I do not know.

9.72 The BBC did investigate the allegations in this article. In an extract from the minutes of the Board of Management Meeting of 22 March 1971, it was reported by the Managing Director, Television that:

“the photographer concerned had been closely questioned and had denied these allegations. He had believed at one time that he was being blackmailed by the News of the World and that he had reported the matter to the police, but he was not apparently prepared to institute legal proceedings. M.D.Tel said that the allegations in the article would be considered by the Neill enquiry but that in the meantime the man’s innocence must be presumed and he would continue to be employed on “Top of the Pops” at least for the remaining period of his existing contract.”

Also, Mr Goodwin was asked to answer (in writing) a series of written questions apparently prepared by the Assistant Solicitor, Mr Derrick. On 25 March 1971, Mr Goodwin made a statement in response to the questions. He denied the allegations of showing or making blue films but, "having thought hard" about the newspaper sting which occurred nearly six months earlier, he was only able to say "to the best of [his] recollection" that he did not make the statements attributed to him. On the same day, 25 March, Mr Derrick sent a copy of Mr Goodwin's statement to the Controller, Television Administration with a covering memorandum expressing the view that there were "no admissions in it which make it necessary for the Corporation to consider dispensing with Mr Goodwin's services". I had been slightly puzzled that Mr Derrick should have volunteered this opinion as he appeared to have done, until I noticed that Mr Preston had made an appointment to speak to Mr Derrick for 10 minutes immediately before Mr Derrick was to speak to Mr Goodwin. I find it hard to resist the inference that Mr Preston, who was aware that Mr Cotton wished to retain the services of Mr Goodwin, put a word to that effect into the ear of Mr Derrick.

9.73 The following day, 26 March 1971, the Controller, Television Administration, sent a memorandum to the Managing Director, Television expressing his agreement with Mr Derrick's opinion and recommending that Mr Goodwin's contract should be renewed. The Managing Director, Television gave his agreement on the same day and the contract was renewed. It does not appear, from the minutes, that this decision was reported to the Board of Management at its next meeting on 29 March 1971 or indeed at any subsequent meeting.

9.74 I have already referred (at paragraphs 9.45-9.49 above) to a memorandum written by Mr Hughes, the Head of Internal Investigations, dated 26 March 1971 in which he informed Mr

Derrick, the Assistant Solicitor, about the concerns which had arisen in 1969 in respect of Mr Goodwin's conduct. It seems most unlikely that Mr Derrick received that memorandum until after he had already sent on to the Controller, Television Administration Mr Goodwin's statement and his own opinion that there was no reason to dispense with Mr Goodwin's services. It does not appear that Mr Derrick reviewed his own opinion in respect of Mr Goodwin's continued employment in the light of the information in Mr Hughes's memorandum. Nor does it appear that he communicated the content of Mr Hughes's memorandum to the Controller, Television Administration, who had made the final recommendation to the Managing Director, Television. Nor indeed does it appear that Mr Derrick spoke again to Mr Goodwin after learning of the detail of the 1969 concerns. I can only infer that the Controller, Television Administration, the Managing Director, Television and the Board of Management remained in ignorance of the concerns which had arisen about Mr Goodwin in 1969.

9.75 In my view, although the BBC did undertake an internal investigation of Mr Goodwin's activities in 1971, this was manifestly inadequate. No attempt was made to tie up the allegations, as published in the *News of the World*, with the 1969 investigation. No witnesses or potential witnesses were interviewed. The investigation consisted essentially of asking the person accused whether the allegation was true and, when its truth was denied, the denial was accepted. This method of investigation appears to have been standard procedure at the BBC at this time. I have already recorded how Mrs McAlpine's complaint was investigated. A7 was asked if the allegation was true and his denial was accepted (although I should note, as I say at paragraph 9.57, that I have not attempted to make any judgment about the allegation involving A7 and Claire McAlpine). I will recount a further example of this process in

Chapter 11. In 1973, Derek Chinnery, Head of Radio 1, was to ask Savile whether certain rumours of sexual misconduct were true; his denial was accepted. This is addressed further at paragraphs 11.14 to 11.33.

- 9.76 I should add that examination of the minutes and papers relating to Governors' meetings for 1971 shows that, at the meeting on 25 March, the Governors discussed the *News of the World* series. However, the allegations relating to Mr Goodwin were not recorded as having been mentioned.

*Part 3 – News of the World – More Moral Danger – 28 March 1971*

- 9.77 On Sunday, 28 March 1971, a further piece appeared in the *News of the World*, headed:

“Something MORE for the Yard to probe  
Top of the Pops man tells of seduction scandal.”

- 9.78 The source of this report was a man who worked under the name of Mike Briton and had worked on *Top of the Pops* as a stand-in for some time until September 1970 when he had been dismissed because he had taken part in a blue film from which stills had appeared in a pornographic magazine called Impact 70. We have been unable to locate Mr Briton. The substance of Mr Briton's allegations in the *News of the World* article on 28 March 1971 was that girls were 'picked up' by male members of staff either during the programme or in the BBC Club afterwards and that the men openly boasted about their success in seducing them, some of them being under 16. He alleged that tickets for the show, which were highly prized, were handed to stand-ins as 'perks' and were "nearly always available under the counter". He claimed that, when the programme had been made at Lime Grove, there was a back door through which girls who were known to be promiscuous

were brought in, even though they had no tickets. The article continued:

“Girls were officially banned from the dressing rooms but on many occasions I saw ones who were ‘camp followers’ of groups allowed in”.

9.79 So far as I can tell, the BBC did not investigate Mr Briton’s allegations at all. This may have been because it regarded him as discredited or as having a grievance against the BBC. The Board of Management minutes for 29 March 1971 do not reveal the attitude of the Board to the news that the latest instalment of the *News of the World* “saga” claimed to have found “something more for Scotland Yard to investigate”, namely the “story of a man who had worked for “Top of the Pops” on contract for a short time before being sacked from it for misdemeanour”. The minutes do not even record the nature of the allegations made by this man. Instead, they deal in some detail with a further aspect of the payola allegations and with a dispute which had arisen with Scotland Yard about the wording of its press release which stated that it was investigating the BBC. The BBC did not like the suggestion that it was under investigation. It believed that it was the *News of the World* which was under investigation. Scotland Yard refused to retract its initial statement. This issue was also considered at the M.D.R.’s Direction Meeting held on 30 March 1971. This was a regular meeting involving radio management, and was attended by, among others, the Managing Director of Radio (who at the time would have been Ian Trethowan) the Controller of BBC Radio 1 and 2 (who would, at the time, have been Douglas Muggeridge) and the Controllers of BBC Radios 3 and 4. Its minutes were widely distributed, including to the Chairman, the Director-General and the Managing Director of Television. Its minutes include the following:

“ALLEGATIONS OF CORRUPTION IN THE PRESS



It was noted that the “News of the World” series was continuing for at least one more episode. M.D.R. [Ian Trethowan] said he was more concerned at the recent report in the “Evening News” that the Director of Public Prosecutions had been asked to investigate allegations concerning the BBC. The report emanated from Scotland Yard. It was untrue; this inquiry would be into allegations concerning the “News of the World”. Representations at a high level were being made to Scotland Yard.”

- 9.80 I mention these two meetings as they appear to me to demonstrate where the BBC’s priorities lay, namely in safeguarding its reputation rather than investigating allegations of sexual impropriety on *Top of the Pops*.

*Part 4 – News of the World – The Death of Claire McAlpine*

- 9.81 During the morning of 30 March 1971, Mrs McAlpine found Claire’s dead body on the floor of her bedroom. At her side were two empty pill bottles. The police were called and the death was reported to the Hertfordshire Coroner.
- 9.82 The death was reported in the *News of the World*. The report was headed “THIS GIRL WAS A VICTIM: NOW SHE IS DEAD”. The article was based largely on an interview with Claire’s mother, who often referred to her daughter as ‘Samantha’. Her stage name was Samantha Claire. The article reported how Mrs McAlpine had found and read her daughter’s diary, where she had seen accounts of meetings with at least two celebrities. Mrs McAlpine had been shocked at what she had read and had reported her concern to the BBC. She said that the police knew what was in the diary.
- 9.83 She is quoted as saying: “These pop people filled my daughter’s head with dreams until she didn’t know what was real and what wasn’t”. The article also said:

“We have shown how girls can be seduced by men who trade on the ‘glamour’ of working on the programme, and how its stills photographer Harry Goodwin boasts of taking pornographic pictures of some of the impressionable teenagers who flock to the BBC TV Centre in West London each week. FROM THE BBC HAS COME – NOT A WORD. Now comes the story of an almost unbelievable attitude by the Corporation over the grave allegations disclosed by the diary”.

9.84 The authors noted that the BBC had not interviewed Mrs McAlpine or her daughter; nor had it informed the police of what was alleged to have occurred. They reported that Mrs McAlpine had said “They (meaning the BBC) simply shrugged it off as though nothing had happened”.

9.85 By the time this article appeared, the BBC had already investigated Mrs McAlpine’s complaint in early 1971 and had apparently ‘closed the file’. After her death, it does not appear that the BBC attempted to investigate Claire’s association with the programme. It did carry out some enquiries into the way in which *Top of the Pops* was operating and, as I mention at paragraph 9.62, some further information was uncovered which suggested that Claire had attended *Top of the Pops* four times. Mr Neill’s investigation (which I discuss at paragraphs 9.122 to 9.185) covered, to a limited degree, some aspects of the allegations relating to Claire. Also a police investigation, that I shall later describe (at paragraphs 9.186 to 9.193), covered concerns relating to *Top of the Pops* generally and possibly into the background to Claire’s death.

#### *Other Press Coverage of the Death of Claire McAlpine*

9.86 The *Daily Mail* picked up the story of Claire’s death and reported an interview with two of Claire’s friends. In her interview, one of those friends said that, although the age limit

for attending the show was supposed to be 15, most of the girls were much younger and lied in order to get in. The friend said:

“*[Claire]* went round telling everybody she was 23, and she certainly looked a lot older than 15. Lots of the girls go there just to get on television.”

The interview continued with the friend explaining that Claire had said she had met a celebrity after the show and the next night she had gone out with him. She said that she had been picked up and taken out on another occasion by another celebrity whom she had met after attending another show. Afterwards, Claire had been asked about the evening and had said that she had been to bed with him. The friend referred to two other girls both aged 15 who had ‘slept’ with the same man. The other friend had also been interviewed and said that Claire had gone out with a celebrity. She said “I know a group of 15-year old girls who slept with him after his shows”.

9.87 I spoke to one of the friends during the course of my investigation. She had little recollection of these events. She told me that she had done her best to block from her memory what had been a distressing episode in her life. She said that her mother would have sat with her during that interview with the *Daily Mail* and she would have told the truth to the reporters about what she knew about Claire.

9.88 On the eve of the inquest into Claire’s death, Detective Chief Superintendent Richard Booker, the officer already investigating the payola allegations, was reported (in the *Evening News*) to have been to Watford that day to read Claire’s diary and to confer with local CID officers. He was said to be “interviewing the young friends who danced with Claire at *Top of the Pops* shows”. (I interpose to say that the witness referred to in 9.87 above had no recollection of being interviewed by a police officer, only journalists.) He was

reported as having the intention to attend the inquest as an observer and as wanting to hear the pathologist's report. "One vital fact which would prove whether the girl's diary was true would be whether she was still a virgin". In the same article, Mrs McAlpine is reported to have said she would make sure the names in the diary would come out at the inquest. However, the *Daily Mirror* reported that the police had decided not to call the celebrities named in the diary to give evidence at the inquest.

*The BBC Response to the Coverage of the Death of Claire McAlpine*

9.89 As one would have expected, the BBC was concerned about the press coverage of the death of Claire McAlpine. The relevant Board of Management minutes record that

"H.P. [*Head of Publicity*] said the "News of the World" had given the greater part of its front page to the story of a death of a 15-year old girl who had appeared several times in the "Top of the Pops" dancing audience. The girl's mother had discovered a diary which was alleged to have revealed details of an improper relationship between the girl and [*celebrities*]. The "News of the World" had carried a long interview with the mother. On account of this, the case had also appeared in the "Guardian" on that day. An inquest was due to be held later in the week...

M.D.Tel. [*the Managing Director Television*] said that the BBC must obviously be concerned about the situation even if it were established that no liability attached to the Corporation. D.G. [*the Director-General*] said that the question of the admission of audiences to pop shows on both radio and television should be re-examined as a matter of urgency. The question of BBC representation at the inquest was also considered. It was agreed that a member of the Solicitor's Department should attend. M.D. Tel said that he would also consider whether a senior member of Television's administrative staff, perhaps C.Tel.A [*Controller, Television Administration*]

himself, should also be there as an observer. D.G. said that there were legal, publicity and administrative aspects of this matter, all of which must receive close and immediate attention.”

- 9.90 Unfortunately, the publicity aspects of the matter do not appear to have received the attention they deserved. While I have not seen the full Press Log for this period (see paragraph 1.40), I have seen certain extracts from it. These extracts show that press officers were advised as to how to respond to enquiries. Notwithstanding this advice, the BBC’s press response was inaccurate, confused and inconsistent. Although the official spokesman initially said that the death was a matter for the police and the Coroner’s court and the BBC had no comment to make, rather more colourful copy was soon to appear.
- 9.91 Mr Dorfman, then either a producer or executive producer of *Top of the Pops*, appears to have acted as spokesman. Unfortunately, the comments attributed to him were not consistent. He was reported in the *Evening News* as describing the allegations as “absolute nonsense”. He was reported in *The Sun* as saying that *Top of the Pops* was “a perfectly straight-forward, above-board jolly-jolly show”. However, he was also reported by the *Evening News* as saying that the BBC’s ban on girls under 15 was not strictly followed. In *The Sun*, he was reported as having said that, as far as he was aware, the requirement was that girls and boys attending *Top of the Pops* had to be over 12.
- 9.92 Savile was quoted in the *Evening News*. He said that he thought that the age limit for girls attending *Top of the Pops* was 16 “But it’s not surprising if anybody gets in who is younger. Who knows these days if a girl is 14 or 17?” He was not apparently speaking on the BBC’s behalf although his

contribution was noted with appreciation in Board of Management minutes.

- 9.93 Between the death and the inquest, the BBC indicated to the press via an unnamed “BBC executive” that a review of arrangements concerning young people attending *Top of the Pops* was under way. The *Daily Express* reported that strict new rules were to be introduced by the BBC and that the age of young girls admitted to the studio was likely to be raised from 15 to 18. The executive was quoted as saying:

“We shall look into how they are found, how they arrive at the studio, what happens while they are here and what happens when the programme ends. We are taking this review very seriously.”

The article went on to say:

“BBC officials have admitted to me that they have been lax on enforcing the age limit. One of them told me “Many 15 year olds look much older these days”.”

#### *The Inquest into the Death of Claire McAlpine*

- 9.94 The inquest took place just a week after Claire’s death. The Savile investigation has obtained the file of papers created by the Coroner, which includes witness statements from Claire’s mother and stepfather and the post mortem report. The investigation undertaken on behalf of the Coroner was conducted by officers of the Hertfordshire Constabulary. The Coroner has died.
- 9.95 Mrs McAlpine’s statement records Claire’s short life, covering the fact that she was adopted, her child modelling career, the divorce of her parents in 1967 and her seeking work, after leaving school, as a singer, dancer and actress. However, it said nothing about Mrs McAlpine’s discovery of Claire’s diary or about any concerns she had had in respect of Claire’s visits to

*Top of the Pops*. Nor did it mention that Mrs McAlpine had apparently (as had been reported in the press) banned Claire from attending the show in future (see paragraph 9.59 above). These omissions are strange given that Mrs McAlpine had publicly stated her intention to mention them. Instead, the statement described some apparently trivial domestic disagreements which had occurred on the last day of Claire's life. I give as an example of the trivial nature of these disagreements (which were later to be relied on by the police as an explanation for Claire's suicide) the evidence that Mrs McAlpine had asked Claire to go to the shops for her and Claire had grumbled, saying that she was watching a favourite television show and asking why her mother could not get the car out and go herself. Notwithstanding these apparently minor disagreements, Mrs McAlpine's statement said that Claire had done the washing-up after supper and had brought her mother and stepfather coffee in the lounge before retiring to her room as was her wont. Her mother had not seen her again alive but had found her body on the floor by her bed the following morning.

- 9.96 Claire's stepfather, David McAlpine, described Claire as "gay" and "considerate" and said that she had "an overwhelming desire to succeed as a singer and dancer on the theatrical stage".
- 9.97 The Hertfordshire Constabulary police officers who attended at the home gave evidence of their finding of the body and of Claire's diary which was nearby. In it, Claire had written a note of explanation for taking some of "Mummy's old pills". The gist of this was that she could not take any more of being told that she was a problem. She felt she was a dreamer and wished someone would really love her. People thought she was so

confident but really she was not. She could not “get realistic, ordinary everyday life”.

- 9.98 The post-mortem report recorded that laboratory analysis of a blood sample showed the presence of barbiturates. This was given as the cause of death. The post-mortem report did not say anything about whether Claire was a virgin. The Coroner’s verdict was that Claire had committed suicide “while balance of mind disturbed”.
- 9.99 The inquest was very short and was concerned only with the immediate circumstances of the death itself. There was no requirement for any inquiry by the Coroner into the wider circumstances of the death. I do not know whether the Coroner saw the diary other than the final page. Nor do I know whether he had been informed of the earlier contents of the diary or of the BBC’s interest in the case.
- 9.100 It seems likely, however, that the Coroner would have been aware of the wider interest in this inquest, as the memorandum prepared by R.J. Marshall, the BBC Solicitor who attended the inquest, recorded the presence of a considerable number of reporters, which he said was because the *News of the World* had accused the BBC of “exposing to moral danger the youngsters who attend Top of the Pops”.
- 9.101 Although it is not directly within my Terms of Reference to examine the inquest, its conduct and outcome are of indirect concern to us because the BBC appears to have felt that the verdict (that Claire had committed suicide “while balance of mind disturbed”) had removed any need for further concern in relation to her death. Although I am looking back many years and I acknowledge that coronial practice has changed significantly since 1971, the exclusion of evidence relating to Claire’s visits to the BBC and her mother’s apparent decision to



bar her from future attendance seems to me to have been unfortunate. Given that it was known that Claire had ambitions as a singer and dancer, it seems to me likely that she would have been more distressed by her mother banning her from going to the BBC than she would have been by the kind of domestic arguments about which the Coroner heard evidence. The note she wrote on the evening of her death does not point clearly to the cause of her distress except that she felt unloved and was tired of being told she was a problem.

9.102 One can see the BBC's reaction to the inquest from the contemporaneous documents. Mr Marshall attended with Mr Moorfoot and the Controller of Television Administration. Mr Marshall's memorandum (addressed to the legal adviser and copied to C.Tel. A. (Controller, Television Administration, S.G. Williams), CR1 & 2 (Controller, Radio 1 and 2, Douglas Muggerridge); H Pres.Tel. (Head of Presentation, Television, Rex Moorfoot) and, A.H.V.L.E. Tel (Assistant Head of Variety, Light Entertainment, Television, Tony Preston) records that there had been no reference to the BBC.

9.103 Mr Marshall said that it appeared from the inquest that Claire's life had been affected adversely by her having been adopted, her adoptive family having broken up and having worked as a child model. He described how part of the diary had been read out and from this it was apparent that "she lived in a fantasy, felt that she was unloved and took poison deliberately". He noted that "there was no need for us to straighten the record ... and in fact no one on behalf of the Corporation took any formal part in the inquest".

9.104 For the sake of completeness, I must mention that, while recording the details of a visit by "Scotland Yard" police officers to Television Centre in 1971, to observe the recording of *Top of*

*the Pops*, Mr Preston (Assistant Head of Variety, Light Entertainment) wrote:

“There was no doubt that the Coroner was ‘advised’ to take the line he did within the limits of both the law and his conscience.”

9.105 I do not know what this means and do not know who gave the Coroner this ‘advice’. However, it appears from the memorandum that this was information given to Mr Preston by one of the police officers who visited the BBC. It is a strange comment.

9.106 Whatever the explanation for the decision to limit the scope of the inquest, the consequence was in my view unfortunate. The Coroner appears to have excluded evidence relating to one obvious potential cause of Claire’s distress although he admitted and apparently relied on others, which were rather less obvious. Had there been evidence that Claire had been upset by being banned from going to *Top of the Pops*, the BBC would, I think, have been bound to have taken the general allegations about that programme more seriously. It knew that there were allegations about Harry Goodwin’s activities; it knew of the allegations made by Mike Briton; it knew that Mrs McAlpine had made a complaint, which it had rejected as untrue. Regardless of the truth or falsity of that complaint, the suicide of a 15-year old girl who was so devoted to *Top of the Pops* should have contributed to the BBC’s level of concern about what was alleged to be going on at that programme. Unfortunately, the fact that the Coroner excluded the evidence allowed the BBC to write this element of the story off as none of its business.

#### *More Press Coverage and More BBC Reaction*

9.107 The Metropolitan Police’s interest in Claire’s death seemed to continue for a short while in that Detective Chief Superintendent

Booker was reported in the *News of the World* to have indicated that there was to be questioning of “the dolly dancers about their friends in the television world”. (I interpose to say that one of Claire’s friends told the Savile investigation that she did not think she had been interviewed by a police officer and there is no record in police files of any interview with any of Claire’s friends). However, on the same day, the *Sunday Mirror* reported that Claire’s diary, which had been examined after her death by “Scotland Yard men investigating alleged BBC pop scandals” had proved “quite worthless” in police enquiries. She (Claire) was considered a fantasist and the police had gone on to say that “to suggest that she died because of her involvement with any person mentioned in the diary, or was a victim in any way is ludicrous and irresponsible... Police are completely satisfied that the girl ... killed herself with an overdose of barbiturates after rows at home”.

9.108 In the same *Sunday Mirror* article, it was said that Claire had been found by the pathologist to have been a virgin, thereby implicitly proving that the claims in her diary that she had been seduced were untrue. However, there is no reference to any such finding in either the post mortem report or anywhere in the Coroner’s papers.

9.109 It is not clear from the *Sunday Mirror* article who is said to have been the source of the information about the worthlessness of the diary or about Claire’s virginity. One would have expected the source to have been the man in charge of the investigation, Detective Chief Superintendent Booker or someone close to him. However, I have not been able to interview him as he died some time ago. Whoever the source was, it appears to have become generally accepted from that time on that Claire’s diary was a work of fiction.

9.110 The attitude of the BBC's senior management to Claire McAlpine's death, the press coverage of it and the outcome of the inquest can be inferred from a number of contemporaneous documents.

9.111 The BBC's Board of Management minutes encapsulate that body's reaction to the news of the inquest. Under the heading "Payola and other allegations by "News of the World", it was reported:

"HP [*Head of Publicity*] said that the "News of the World" had carried a brief report of the inquest of the girl referred to in Minute 139(b). The verdict had been that she had taken her life while the balance of her mind was disturbed. A comment by a senior police officer, reported in the "Sunday Mirror", had established that the police were satisfied that the allegations in the girl's diary were fantasies."

9.112 The remainder of the minute refers to "helpful" press comment and also contains an assurance from the Managing Directors of Television and Radio that admission of audiences to pop shows had been most carefully re-examined. It is clear that the Board of Management considered that the BBC had no responsibility for the death of Claire McAlpine. Its view was based on the verdict at the inquest and on the assertion that the allegations contained in Claire's diary were fantasies. It is, however, possible that the Board also received some information from Mr Marshall who had attended the inquest. The minutes of the meeting suggest that the Board of Management reached its conclusions without discussing the fact that Mrs McAlpine had recently made a complaint about what her daughter said had happened following a visit to *Top of the Pops* or, indeed, any in-depth discussion of the underlying issues. This is particularly surprising given the comment made at an earlier Board of Management meeting (referred to at paragraph 9.89) that "there

were legal, publicity and administrative aspects of this matter all of which must receive close and immediate attention". In my view, the Board of Management did not provide this close attention; instead, once adverse publicity had been avoided, it appears that there was a collective sigh of relief.

9.113 The only concern evinced (by the Board of Management) related to the arrangements for the admission of audiences. Quite how audience admission per se was going to solve the kind of problems which had been alleged in the *News of the World* is not clear to me, unless it was thought that ensuring that the girls were all over 16 would be sufficient.

9.114 The allegations in the *News of the World* relating to Claire's death were also to be considered by the Governors. A Director-General's report, prepared for submission to the Governors' meeting, gave the following account:

"The "News of the World" articles on corruption in the 'pop' world came to an end.... Publication of the final article was somewhat overshadowed in the paper by reports on the death of a 15-year old Watford girl who had sometimes appeared among the dancers in "Top of the Pops" and who was alleged to have left a diary in which accusations of immorality were made".

The Report went on to say:

"The circumstances of the girl's death enabled other newspapers to exploit the situation created by the "News of the World" articles and several of them devoted much space to "Top of the Pops", its participants and its organisation. However, the inquest on the dead girl did much to put the story into perspective. Although medical evidence was not given on this point, there is reason to believe that it would have shown the contents of the girl's diary to have been the product of fantasies. This belief was re-inforced by a statement in the "Sunday Mirror"... when a

senior Scotland Yard officer was quoted as saying that it would be ridiculous to connect anyone or anything mentioned in her diary with reality. It went on "And to suggest that she died because of her involvement with any person mentioned in the diary or was a victim in any way is ludicrous and irresponsible". On the same day, the "News of the World" reported that the adoptive parents of the dead girl had moved out of their home to start 'a new life' elsewhere."

- 9.115 The minutes of the Governors' meeting show that the Director-General's report was received and that he added that, in a newspaper article, Savile had been "most useful in giving a sense of proportion to the wild stories which were current about *Top of the Pops*", following the suicide of a teenage girl in Watford". I must make two observations here. First, it seems to me that the general tenor of the Director-General's report and the minute of the meeting is that the whole problem had been created by florid newspaper reporting. The Governors were reassured by the inquest and by Savile's article which they seemed to accept had put matters properly into perspective.
- 9.116 Second, it appears that the Governors felt no concern arising out of the wider allegations of immorality in relation to *Top of the Pops*. There is no discussion of them at all. That seems to me both surprising and worrying. It is not, however, surprising that they were satisfied that the BBC had no responsibility for the death of Claire McAlpine, given that the police had said that she had committed suicide after rows at home and that the content of her diary was fiction. It does concern me that there is no suggestion from the minutes that any of the Governors were aware of Mrs McAlpine's complaint. If any were aware of it, they do not appear to have raised the point for discussion or further enquiry.

- 9.117 What alarms me, in this context, was the BBC's apparent lack of concern about the wider allegations of immorality in relation to *Top of the Pops*. The information received by the Governors clearly suggested that Claire McAlpine was a fantasist, but nonetheless, in my view, the Governors should have been concerned about the wider issues and should have ensured that there was a full and proper investigation of them.
- 9.118 It is outside my Terms of Reference to consider what happened to Claire McAlpine. The only page of her diary I have seen is the final page which was photocopied and retained with the coronial papers. I have discovered that the diary still exists but members of Claire's family have declined to allow me to see it. The police have a copy of the diary but cannot disclose it to me without the permission of Claire's family, which has not been forthcoming.
- 9.119 I would have liked to see the diary because (as explained at paragraph 9.82) it seems that Claire mentioned at least two celebrities in her diary and I would like to have established whether Savile was one of them. A member of Claire's family has been reported in the press quite recently as saying that Savile was named in the diary. Unfortunately, that person has declined to give evidence to the Savile investigation. There is nothing I can do to compel Claire's family to permit us to examine the diary.
- 9.120 There are only two pieces of evidence which bear on the question of whether Savile was involved with Claire. One of Claire's friends, who attended *Top of the Pops* during the same period as Claire, told me that she was not aware of Claire having met or having had any association with Savile. A12, a studio manager in Radio, told me that, after a recording of *Speakeasy* in April 1971, she had heard Savile boasting that the press had been hounding him about Claire and that he had

fobbed them off. She had the impression that he was proud of this. I do not feel that I can attach much weight to this evidence. Savile frequently exaggerated and I do not think one could rely on what he said. I recognise that it would have been entirely typical of Savile to have picked up a young girl at *Top of the Pops*, to have promised to advance her career and to have had sexual intercourse with her. However, there is no clear evidence that he ever was sexually involved with Claire McAlpine.

***The BBC's State of Awareness about the Risk of Moral Danger to Young Girls Attending Top of the Pops***

9.121 I have described three wake-up calls which took place in 1969 and 1971 which ought, in my view, to have alerted the BBC to the real possibility that young girls attending *Top of the Pops* were at risk of moral danger. I have recounted the steps which the BBC took internally to investigate these incidents but it does not appear to me that those internal investigations evinced any real concern for the welfare of the young audience. My impression is that they were designed to dampen the problem down rather than get to the bottom of it. I also have the impression that the BBC regarded the teenage girls attending *Top of the Pops* as something of a nuisance; necessary to the production of the show but a nuisance nonetheless. However, in addition to its own internal investigations, the BBC instructed Mr Neill to carry out an independent investigation into the *News of the World* allegations. Although this investigation was mainly focused on the payola allegations, it also covered, to a limited extent, concerns about Mr Goodwin and *Top of the Pops*. In addition, the Metropolitan Police undertook an investigation into the *News of the World* material. This too was primarily concerned with the payola allegations but also looked into



some concerns about *Top of the Pops*. I will now describe the outcome of both these investigations.

*The Investigation by Sir Brian Neill, Formerly Brian Neill QC*

9.122 I mean no disrespect to Sir Brian Neill when I refer to him as Mr Neill, as he was at the time of his investigation in 1971 and 1972.

9.123 I have met Sir Brian in the course of finalising my Report. I am very grateful to him for assisting me. Sir Brian is in his nineties and he does not have any significant independent recollection of relevant events, other than that he carried out an investigation into payola at the BBC and a very limited investigation into *Top of the Pops*. He has, however, been able to help me to reconstruct from the documents I have seen the likely course of his investigation in 1971 - 1972.

9.124 As I have already explained, in February 1971, the *News of the World* published an article alleging corruption in the BBC in both radio and television. A brief explanation of the payola allegation is set out at paragraph 9.66.

9.125 On 19 February 1971, Mr Neill was invited to:

“conduct a Private Inquiry into the specific charges of bribery and corruption – and also into the other instances of partiality – which have been alleged in the *News of the World* issue dated Sunday, 14th February 1971 and which may be alleged in any subsequent issues of this newspaper during the coming weeks.”

9.126 There then followed a number of further articles relating to payola to which it is unnecessary for me to refer in detail. Some of these articles also referred to the rigging of record charts, but as these allegations did not involve the BBC, I need say no more about them.

- 9.127 On 21 March 1971, however, (as I have already mentioned in paragraph 9.69) the *News of the World* published an article headed “The Truth about Top of the Pops”. The article was said to be based on a covert tape recording of an interview with Mr Goodwin in November 1970. I have already cited passages from this article in paragraphs 9.69 to 9.71.
- 9.128 In issues of the *News of the World* on the two subsequent Sundays (28 March 1971 and 4 April 1971), further articles relating to *Top of the Pops* were published. I have given details of these articles at paragraphs 9.77-9.78 and 9.82-9.84 and considered the BBC’s reaction to them.
- 9.129 A memorandum dated 26 April 1971 suggests that a visit had been made to Television Centre by Metropolitan Police officers on 21 April 1971. It seems that the purpose of the visit was to enable the officers to see how *Top of the Pops* operated as background to their investigation into *Top of the Pops*. The officers were shown the studio layout at rehearsal, together with the security arrangements, the dressing rooms and the entrances.
- 9.130 It appears from subsequent events that, at some stage, Mr Neill was invited to investigate some aspects of the allegations concerning *Top of the Pops* in addition to the payola allegations, but the extent of this extra investigation by him is not clear. I have seen no evidence to suggest that Mr Neill’s original written instructions (set out at paragraph 9.125) were changed by the BBC or that he received any separate formal instructions to conduct any general investigation of *Top of the Pops*.
- 9.131 At the time of Mr Neill’s appointment to investigate the payola allegations, it was decided that an independent firm of solicitors should assist him. James Crocker of the firm William Charles

Crocker was appointed for this purpose. Unfortunately, however, the firm of William Charles Crocker no longer exists in its own right and Mr Crocker has died. The Savile investigation has contacted the law firm into which William Charles Crocker was subsumed and it has confirmed that no documents relevant to Mr Neill's investigation have been retained. As a result, there is an almost complete absence of any contemporary documents from which one can trace the precise path of Mr Neill's investigation.

9.132 However, from the documents that I have obtained from the BBC, it seems that his investigation had three principal phases.

9.133 It seems probable that, in the first phase, there was a considerable amount of communication between Mr Crocker, the BBC and the *News of the World* about the tapes of conversations involving BBC staff and other information in the hands of the *News of the World*. Clearly Mr Neill needed access to this material if he were to conduct a proper investigation. It also seems probable that, as time went by, and possibly because some civil proceedings had been initiated against the *News of the World*, the newspaper became increasingly reluctant to supply this material. It seems that eventually Mr Neill approached Andrew Bateson QC, counsel for the *News of the World*, to seek his help in obtaining the material, but for reasons that will become clear, nothing was forthcoming.

9.134 It appears from the documents that, in August 1971, Mr Neill embarked on a series of interviews which can be conveniently described as the second phase of his investigation. There is no information available, however, as to the dates of these interviews or as to the order in which witnesses were seen.

- 9.135 It seems probable, however, that the earlier witnesses that Mr Neill saw were those concerned with the payola allegations. These allegations were first in point of time and there was a very significant difference between the interviews relating to the payola allegations and the interviews relating to the allegations concerning *Top of the Pops*, which he probably conducted after the payola witness interviews. Sir Brian has told me that both sets of interviews were very unsatisfactory because he had no material on which he could base any proper cross-examination. However, the payola articles had contained detailed allegations against named individuals and, even in the absence of the *News of the World* material, some headway could be made.
- 9.136 The *Top of the Pops* articles, on the other hand, were quite different and contained mainly general allegations, apart from the specific references to Mr Goodwin, Mr Briton and the death of Claire McAlpine.
- 9.137 The interviews conducted by Mr Neill continued into September 1971 and, at the end of September, the BBC made enquiries as to progress. In reply, the BBC was told that the interviews were not completed and would not finish until the middle of October.
- 9.138 At the beginning of October, however, Mr Neill received a letter from Mr Bateson, counsel for the *News of the World*, which stated:

“Since shortly before we were in touch in August, a considerable change in the situation has taken place. The whole of the N.O.W. evidence, on tape and documentary, has been taken over by the police, and is no longer in the custody or control of the N.O.W. The two reporters most concerned have been seconded to the police for 9 hours a day six days a week. The N.O.W understands from them that the police have a team of some 30 men of whom a proportion are transcribing the tapes on a round the clock basis and have

been for some seven weeks. This task is not yet complete and may take another two months. They are cross-referencing everything as they go along, and the N.O.W. simply cannot ask for tapes back or documents back in those circumstances. They say, and I think with justice, that you would have to go to the Yard for anything you want. If therefore you can arrange with them to get what you want, the N.O.W would have no objection provided you checked first to see whether it impinged on the civil actions to which they are parties.”

9.139 It seems that this was a cut-off point for Mr Neill and, after receipt of this letter, there were no more interviews. The police investigation (which had commenced around April 1971) was in full flow and it seems that about 30 police officers were involved. Some of these officers were employed in transcribing tapes. I shall say something further about the police investigation at paragraphs 9.186 to 9.193.

9.140 Although after receipt of this letter, Mr Neill conducted no further interviews, he remained anxious to obtain the police material so that he could compare what he had been told with earlier statements.

9.141 However, Mr Neill was not able to obtain any material from the police and, in November 1971, he went to see the then Director of Public Prosecutions (“the DPP”) to ask for his help. It appears that the DPP felt unable to release any material while the police investigation was continuing.

9.142 Mr Neill confirmed the DPP’s position to the BBC in a letter to the BBC’s solicitor dated 14 December 1971. Mr Neill set out the possible options that were open to him:

(a) To submit a report on the basis of the information and evidence which he had already received. This had the advantage of making the Director-General aware of what had been discovered so that it might be

possible to clear some individuals of the general aura of suspicion...

(b) Not to submit any report (except possibly an informal progress report) until the police had completed their inquiries and a decision had been reached by the authorities as to whether any individuals were to be prosecuted, and he had an opportunity of seeing the transcripts that might be made available.

9.143 Mr Neill told the BBC that he thought he ought to follow the second course. He concluded his letter to the BBC as follows:

“It does not seem to me that any Report made at this stage while the Police inquiries are still continuing would serve its intended purpose of giving the Director-General a considered view of whether the published allegations or any of them have any substance and of providing a basis for the Corporation to take action. I would welcome an opportunity of discussing this matter with you at your convenience.”

9.144 Two months passed. On 8 March 1972 Mr Neill wrote to the DPP to ask whether he was in a position to provide any more information about the police investigation. On 9 March 1972, a BBC internal memorandum stated:

“In connection with another case which we discussed last week, it emerged that it was unlikely that the police would have finished transcribing the *News of the World* material before about August, and were not enthusiastic about letting Neill have it. It also seems unlikely that D.P.P. would press the police against their inclinations”.

9.145 On 13 March 1972, Mr Marshall wrote to Mr Neill to confirm that he understood that it was unlikely that the police would have finished transcribing the *News of the World* material before August and that, in any event, the police were not enthusiastic about letting Mr Neill see it. As it therefore appeared that Mr Neill might never see the transcripts, he was asked by the BBC

to adopt the first course set out in his letter of 14 December 1971 and to submit a report based upon the information and evidence which he had, by then, received.

9.146 This was an unsatisfactory outcome. His own investigations had been cut short and he had had no access whatsoever to any of the material on which the articles in the *News of the World* had been based. Nevertheless, as the third phase of his work, he then began writing his report.

9.147 On 5 May 1972, a meeting took place between Mr Neill and one of the BBC's Legal Advisers to discuss progress. I have seen a copy of a note of that meeting. Mr Neill reiterated the unsatisfactory aspect of the report he was writing - namely, its 'onesidedness'- and stressed that anyone who read it would have to appreciate that he had been unable to see any of the material on which the *News of the World* articles had been based. Mr Neill asked for some guidance on "how far he should go in his conclusions as to making suggestions about [BBC] procedures, etc". The BBC Legal Adviser told him that any such suggestions would be welcomed. I will come to the suggestions that were made later.

#### *Mr Neill's Interim Report*

9.148 On 22 May 1972, Mr Neill submitted his report which he described as an 'Interim Report' to the BBC. In his covering letter, he said that he would be glad to discuss it further at a convenient date after 1 June.

9.149 The first part of Mr Neill's Interim Report consisted of a preface in which Mr Neill explained why it was so described. He said that he had envisaged at the outset that the *News of the World* would be prepared to cooperate in making available to him at least some of the evidence on which they based their allegations. That had not happened so, even in respect of

named individuals, his judgements were of necessity provisional. He also explained why the absence of “the evidence of the prosecution” had affected the form of the Interim Report.

- 9.150 The Preface was followed by an Introduction, in which Mr Neill recorded that in addition to the allegations of wide-spread corruption there were, in later articles, allegations about the *Top of the Pops*.
- 9.151 Much the larger part of the Interim Report was concerned with the allegations concerning payola. This was understandable because this had been the focus of Mr Neill’s instructions. In addition, even though Mr Neill did not have access to the police materials, the *News of the World* articles gave detailed allegations against a substantial number of named individuals. This meant that the witnesses could be identified and questioned at some length.
- 9.152 The latter part of the Interim Report was concerned with the allegations relating to *Top of the Pops*. Here the situation was different because only two specific matters were examined, although Mr Neill also heard some evidence about the *Top of the Pops* programmes generally.

*The Neill Report – on the Subject of Harry Goodwin*

- 9.153 Mr Neill’s enquiries into the allegations relating to Mr Goodwin were very limited because he could not obtain the tape recording of what Mr Goodwin had said to the journalists. He interviewed Mr Goodwin about the matters featured in the article of 21 March 1971. By the time that interview took place, Mr Goodwin had already provided the statement to the BBC in 1971 to which I have referred in which he had denied “to the best of his recollection” ever having made the statements attributed to him in the *News of the World*. By the time Mr



Goodwin was interviewed by Mr Neill, he had changed his story completely. No mention was made of blackmail or of visits to the police. Appreciating, no doubt, that the original conversation had been taped and that it may only be a matter of time before Mr Neill had access to the tapes, Mr Goodwin admitted that "he may well have made those statements but that they were mainly untrue and his motive was to impress the businessmen". As I have said, I can now confirm that Mr Goodwin had indeed said the things alleged in the article. Whether they were true or not is another matter.

9.154 Concerning Mr Goodwin, Mr Neill expressed his conclusion that, in isolation, he would have found it impossible to accept Mr Goodwin's explanation, for he was "an unimpressive witness". However, after interviewing several producers (Mr Stewart, Mr Dorfman, Mr Cornish, Mr Whitehouse and Mr Charman), Mr Cotton and "in particular" Mr Birks, the Central Services Manager (TV), he was "prepared to accept that, whilst there may have been isolated instances of immorality, the picture of TOTP given by Goodwin was a figment of his imagination", although Mr Goodwin remained very much a "law unto himself and there was no real supervision of what he did".

9.155 As I explain at paragraph 9.131, I have not had access to Mr Neill's underlying papers which have long since been destroyed. As was customary at the time in reports of this kind, Mr Neill did not set out any of the evidence. I do know that he had the memorandum prepared by Mr Hughes relating to the concerns which had surfaced in 1969; indeed, it appears that that memorandum was prepared as a result of a request for information from Mr Neill. Apart from that, I do not know what other evidence, if any, he heard. It may well be that the people he interviewed told him that, although they had heard rumours about the showing of blue films, they had little actual knowledge

of the matter. I say that because I have seen interviews given to the police in 1972 by Mr Charman, Mr Cornish, Mr Whitehouse and Mr Stewart and that is the gist of what they had to say about Mr Goodwin and the blue films allegations.

9.156 I do not know what Mr Birks told Mr Neill about Mr Goodwin. I have been unable to interview Mr Birks. He is in his nineties and very anxious to help but he explained that he cannot remember the events of 1971/1972. I accept that.

9.157 Mr Neill heard evidence from Mr Dorfman. I took evidence from him as well. In evidence to me, he had nothing but praise for Mr Goodwin who was, at the time I spoke to Mr Dorfman, alive. He described him as *"a very simple, straightforward, incredibly good photographer, [who] lives a very, I think, monastic life"*. He had no recollection of the article concerning Mr Goodwin which appeared in the *News of the World*. He did remember that there were rumours concerning Mr Goodwin showing pornographic films in his dressing room but he told me that he did not believe them. He had a vague recollection of some form of police investigation and remembered that the main producer of the show, Mr Stewart, had wanted to sack Mr Goodwin. However, this was because of the rumours rather than the article.

9.158 It is a pity that Mr Neill was denied access to the tapes of Mr Goodwin's interview with the undercover journalists, as he would have had some impression of Mr Goodwin's personality from what he said and also from his use of language. Having (unlike Mr Neill) had the advantage of reading the transcripts of those interviews, I myself would reject as wholly mistaken Mr Dorfman's impression of Mr Goodwin as a simple straightforward man who led a monastic existence. I think, if he had read the transcripts, Mr Neill would have concluded, as I

have done, that Mr Goodwin was very much more involved in sleazy activities than he was prepared to admit.

- 9.159 So far as I can tell, Mr Neill heard evidence only from the several producers I have named and Mr Birks. I have been able to spread the net a little wider and have taken evidence from a few witnesses who worked on *Top of the Pops* during Mr Goodwin's era. I took evidence, by telephone, from Ronald Howard, who worked for some years as Mr Goodwin's assistant. He (together with Mr Goodwin) had attended the 'sting' meeting with the undercover journalists. I accept what he told me. He was not interviewed by Mr Neill. In evidence to me, Mr Howard confirmed that Mr Goodwin had indeed entertained members of the studio team (as well as members of bands) to showings of titillating photographs or films and that Mr Goodwin "*had got into trouble*" with the BBC, after which the practice had ceased. As I understood his evidence, Mr Howard was saying that Mr Goodwin obtained and supplied the blue films although someone else actually operated the machine on which they were shown. Mr Howard was keen to impress upon me that, by modern-day standards, the films or photographs would be considered tame.
- 9.160 Mr Howard did not accept, however, that Mr Goodwin took pornographic photographs of members of the studio audience; his recollection was that this aspect of the *News of the World* article was completely made up. I do not think that this can have been completely made up for I have read for myself the transcript of Mr Goodwin saying that he had photographs of young girls from the audience and that some of them were "porny".
- 9.161 I think it likely that, on occasions (possibly not frequently) photographs of a pornographic nature were taken by Mr Goodwin, as he had admitted in the taped conversation, but I

accept Mr Howard's evidence that he had no knowledge of them. Such photographs were, I believe, almost certainly taken after the show was over and after Mr Howard had left the studio to go home. I heard the evidence of a witness who chose to remain anonymous (for good reason) and who told me that she had attended the show on a handful of occasions with a friend from school. On one such occasion, she was photographed by Mr Goodwin. She showed it to me. Although (and I emphasise) this photograph was perfectly innocent, it serendipitously included an image of the girl's watch which clearly showed the time to be exactly 10pm, well after the show would have finished and the audience departed. This witness also told me that the photographs that Mr Goodwin had taken of her school friend were "*more provocative*".

9.162 For my part, having had access to more evidence than was available to Mr Neill, I have little doubt that the contents of the *News of the World* article about Mr Goodwin were substantially true. I am quite satisfied that the core elements, that Mr Goodwin showed blue films and took "porny" photographs of female members of the participating audience, were accurate. Mr Goodwin did not sue the newspaper. There is a striking similarity between what Mr Goodwin is said to have admitted on tape and the contents of the memorandum of Mr Hughes who had investigated similar allegations in 1969. Both refer to the taking of photographs of the female audience; both describe the unsuccessful attempt to expose Mr Goodwin's activities by the Investigation Team. Mr Hughes even describes in his memorandum how Mr Goodwin had mistaken him and his team for CID officers as reflected in the article and, I confirm, on the tape. I think it likely that the showing of blue films was at its height in 1969 and that it probably stopped or was much reduced after Mr Hughes's investigation and the unproductive swoop. Mr Howard says that the film shows stopped after that

and there are some indications in the tape recording that, after Mr Hughes's 'swoop', Mr Goodwin had been worried about losing his position on *Top of the Pops* which he greatly valued.

- 9.163 While I quite understand why, given the evidence available to him, Mr Neill reached the conclusion set out in his interim report, I think that, if he could have reviewed his conclusions after hearing the tapes or reading the transcripts, it is likely that he would have changed his view of Mr Goodwin.

*The Neill Report – Inappropriate Sexual Conduct Related to Top of the Pops*

- 9.164 Mr Neill's interim report does not contain any reference to the *News of the World* article based on the material provided by the former stand-in, Mr Briton. Mr Neill did, however, deal with the general environment at *Top of the Pops*. As I have already said, he interviewed Mr Cotton, Mr Birks and five *Top of the Pops* producers. The Savile investigation has not been able to interview Mr Stewart, Mr Cornish, Mr Charman or Mr Whitehouse; all are dead. So is Mr Cotton. Mr Birks has tried to assist us but cannot now remember the events in question. I have been able to see the police statements of Messrs Stewart, Cornish, Charman and Whitehouse but these do not deal with the kind of allegations made by Mr Briton (older men picking up young girls and seducing them), allegations which are to some extent echoed in Mrs McAlpine's complaint. Mr Neill concluded on the evidence he had heard that the allegations about *Top of the Pops* were grossly exaggerated, if not actually untrue. He declared himself to be reassured about *Top of the Pops* generally to a large degree, save for certain systemic problems which he described and to which I will refer shortly. Mr Neill had not, of course, seen any of the material in the possession of the *News of the World* or the police.

9.165 Although as I have said, I do not know what Messrs Stewart, Cornish, Charman and Whitehouse said to Mr Neill about moral danger issues, I can form a view as to what Mr Dorfman would probably have said. I am sure he would have painted a very reassuring picture. I say that because he appears to have acted as a BBC press spokesman at the time of these allegations and it seems highly likely that he would have given the same message to Mr Neill as he gave to the press. For example, and as I have already noted, in the *Evening News* of 5 April 1971, he is reported to have said that it was “absolute nonsense” to suggest that young girls appearing on *Top of the Pops* were dated after the show and, in *The Sun* on 6 April 1971, Mr Dorfman is reported to have said of *Top of the Pops* “It is a perfectly straight-forward, above-board, jolly-jolly show”. He added “I have never been aware of anything going on that one ought to be ashamed of”. When speaking of the possibility that Claire McAlpine might have spent the night with a celebrity, he said that he could not remember meeting her: “She might have had stardust in her eyes – but I have no control over what happens after the show”.

9.166 When Mr Dorfman gave evidence to the Savile investigation, he said that he could not recall saying these things to the newspapers and added that they did not “*even sound like* [him]”. However, having seen the articles, he accepted that he must have made those statements even though he does not remember doing so. He said that he thought he must have spoken to a reporter in the bar. He was adamant that he knew nothing about Claire McAlpine’s death. Indeed, he did not think that he was working on *Top of the Pops* by 1971, although BBC records suggest that he was. Nor did Mr Dorfman remember that he had been interviewed by Mr Neill. He said that, as a producer, he was not in a position to see for himself what was going on out of the spotlight on the studio floor or in dressing

rooms or generally after the show. He stressed how busy the producer would be on the day of the recording; he would have no time to think about what was going on in dressing rooms. Looking back on those times, however, he was now prepared to accept that *“the monitoring of the audience probably was not adequate because these things were happening”*.

9.167 I accept Mr Dorfman’s assertion that he does not remember acting as the BBC spokesman at the time of Claire McAlpine’s death and that, as a busy producer, he would have limited knowledge of what was going on in the background at *Top of the Pops*. It was unfortunate, to say the least, if Mr Dorfman spoke to the press when he did not have actual knowledge of the issues under discussion. If that was the case, his reassuring assertion in the press that *Top of the Pops* was a perfectly decent “jolly-jolly show” was worthless.

9.168 It rather looks as though the other producers may all have advanced a reassuring picture. This would explain why Mr Neill felt generally reassured. I am fortified in my view that the producers would probably have given Mr Neill a reassuring picture by my interview with Stan Appel, who was a production assistant and then a director on *Top of the Pops* in the 1970s. He was not interviewed by Mr Neill. He was unaware of any cause for concern about *Top of the Pops*. His evidence, that he would not have been aware of what might have been happening on the studio floor or in the corridors or dressing rooms afterwards because he was so busy, tallies closely with the evidence of Mr Dorfman. However, when asked if anyone was responsible for the moral welfare of the young people in the participating audience, Mr Appel said that there was nobody in particular, although the floor manager would be expected to keep an eye out for anything inappropriate.

- 9.169 A further reason for believing that Mr Neill would have been given a reassuring account of *Top of the Pops* comes from the evidence of Jim Moir, who worked in the Light Entertainment Department throughout the 1970s (and eventually became its Head). He did not, however, work directly on *Top of the Pops*. His evidence was that he never had any occasion during the whole of that time to feel concerned about any issues of immorality, concerning any stars or staff.
- 9.170 In my view, the reasons why reassuring evidence would have been given are threefold. First, as Mr Dorfman explained, the producers did not know whether assignments were being made on the studio floor during the show or what was taking place afterwards because they were in the gallery. Second, it seems to me that they would not want to think that anything was occurring which might endanger their show; they were part of a successful enterprise and would naturally want it to continue. They would not want to rock the boat. Third, I think there was a general attitude among the people involved in *Top of the Pops* (an attitude which was not in any way inconsistent with attitudes in the entertainment industry at that time and even to some extent in society as a whole) that, if anything was going on, that was the business of the young people concerned, who were all old enough to consent.
- 9.171 If Mr Neill had had access to evidence from more junior members of staff, it is possible that some of them would have been more knowledgeable and might have been more forthcoming than their seniors about what went on. I cannot say with any degree of certainty that they would have been. I will, however, describe the evidence I heard on these topics.
- 9.172 Quentin Mann worked for the BBC for over 30 years. In the late 1960s and 1970s, he was a floor assistant and assistant floor manager; he often worked on *Top of the Pops*. He said that the



stand-ins used to pick up girls from the audience and take them out. It never occurred to him that the girls might be under the age of 16.

9.173 Gill Stribling-Wright worked as a production assistant on *Top of the Pops* from 1968 to 1971. She said that the atmosphere on the show was “*very laddish*”, with “*risqué humour*” and “*manhandling*”. She said that there were a lot of young girls who were desperate to get in and “*to sleep with a roadie*” or have some contact with someone who had something to do with *Top of the Pops*. She said that the stand-ins were “*seedy*”. She could well believe that they made arrangements to meet girls and take them out after the show but the production staff would not do such things. There were also a lot of record pluggers present, some (but not all) of whom were “*seedy*”. She was certain that people would sometimes have sex in dressing rooms; it was part of the “*old casting couch culture*” but she did not know of any specific examples. She said that she did not feel responsible for the girls in the participating audience. She added that “*it was very difficult to tell ... who was 15 and who wasn't. Who was underage and who wasn't*”.

9.174 Paul Hughes-Smith was an assistant floor manager on *Top of the Pops* from about 1969 to 1971. He felt uncomfortable about aspects of the programme; for example, the way the young girls were photographed from a low angle so that a good deal of leg was showing; also the way in which the audience, mainly girls, were herded about the studio “*like cattle*”; the lascivious way in which Savile used to look at the girls on camera and the way in which he got them to come very close to him on the podium; also that he would see young girls going down to the basement (where the group dressing rooms were) after the show instead of leaving the premises.

9.175 When shown the *News of the World* articles, Mr Hughes-Smith's reaction was to say that he found the allegations "*highly credible*". He thought it would have required quite a strong person to take concerns about the programme up to a higher level, such as telling Mr Cotton. People would not have wanted to be dragged into an investigation; it would be safer to keep quiet. He thought that management would not have wished to confront the kind of problem that had been described in the *News of the World*. He explained that "*blowing the whistle*" would at that time have been very difficult for several reasons:

*"You would fear that people would regard you as a nuisance. You may worry that you did not have enough evidence to speak out. You might fear getting embroiled in something which might lead to your own conduct being subject to close scrutiny. People would fear that, if there were an investigation, you would not know where it might end."*

9.176 Mr Hughes-Smith gave a good description of his view of the culture of *Top of the Pops*. He said that it was "*an extraordinary mixture of sleaze and innocence*". The innocence was thinking that what was happening, as presented on the screen, was just good, clean, fun, family entertainment. The failure to see that those things represented something other than what appeared on the screen was a kind of innocence. The sleaze was the reality of what was actually happening and also the grossly-inflated idea of the value which the girls placed on what *Top of the Pops* might do for them. He added "*I mean, celebrity culture is still about that*".

9.177 It does seem to me that, if Mr Neill had been told what I was told by these three witnesses (and possibly others who may have been available then) he would not have felt quite as reassured as he did.

9.178 There is very little evidence that Mr Neill had been asked to carry out a general review of *Top of the Pops*. I have mentioned that, although, based on the evidence he received, Mr Neill was generally reassured about *Top of the Pops*, he did express some concerns about systemic organisational aspects of the programme. I quote:

“A programme such as “Top of the Pops” does, however, present certain problems in that it introduces into the labyrinthine TV Centre a substantial number of teenage girls. I was very impressed with Mr Birks and with the care with which he evidently tackled these problems, but the following points appeared to me to be worth further attention.

- (a) I got the impression that there was some uncertainty as to the division of responsibility for “participating audiences” between the production staff and those responsible for security. It seems to me that there should be some clear guidance as to who is to be ultimately responsible for the behaviour and control of audiences of this kind.
- (b) I understand that the control of visitors to the BBC Club has been tightened up in the last year or so. There are obvious disadvantages in having the Club in the TV Centre itself and it is important that the stricter control should be maintained.
- (c) Although in the light of the other evidence I broadly accepted Goodwin’s assertion that what he had told the reporters was untrue, I was left with the impression that Goodwin was allowed to be very much a law unto himself and that there was no real supervision of what he did. It seems to be his practice to bring with him a small number of girls from the North of England who appear as part of the audience in the programme and I was not satisfied that he had ever received proper permission to do this or that there were any adequate arrangements made for these girls to change their clothes if they wished to do so.”

9.179 The evidence I have heard and read is entirely in accordance with these concerns and conclusions. However, to some extent, these concerns reflected what BBC staff must already have known. They knew about the security problems; they knew it was difficult to police the age limit and they knew that, on *Top of the Pops* nights, young people were getting into the BBC Club. The BBC's reaction had already been to raise the age limit to 16 and to try to tighten up the ticketing arrangements. It also tried to be more vigilant about entry to the BBC Club. However, the evidence I have heard suggests that, while *Top of the Pops* was recorded at Television Centre where security arrangements were difficult to enforce, while there was no official document which could be required to prove age and while there was a licensed Club on the premises, all these good intentions would prove very difficult to realise.

9.180 I should add that evidence I heard from witnesses who attended the show in the years following 1971/1972 suggests that no real changes were made. I have seen no document which suggests that any clearer rules of responsibility for audiences were laid down. It may well be that more effort went into asking young people about their ages but I am satisfied that some people under 16 (both boys and girls) were sometimes let in. Also no attempt appears to have been made to stop staff members bringing young relatives to the show; such young people would not be subject to the same degree of supervision as ordinary members of the audience. Nor was any attempt apparently made to restrict the right of celebrity performers to bring whoever they liked in to see and take part in the show.

*The Neill Report – Conclusions about Mrs McAlpine's Complaint*

9.181 Consideration of Mrs McAlpine's complaint was not part of Mr Neill's written instructions, but Mr Neill dealt briefly with it. He

recorded that he had interviewed A7 about his alleged association with Claire. I interpose to say that A7 told the Savile investigation that no such interview had taken place. Later, he informed us, through his solicitor, that he accepted I might prefer the BBC records to his recollection and stated that he did not wish to imply any impropriety on Sir Brian's part. I am satisfied that Mr Neill did interview A7. Mr Neill recorded:

“[A7] told me that the girl had come to see him on several occasions and had invented stories for the purpose of getting access to him. He said she seemed to him in a sort of fantasy world but that she had not made any sexual advances of any kind.”

I interpose again to say that Mr Neill's account of what A7 said is completely at variance with what A7 told us, namely that, to his knowledge, he had never met Claire McAlpine.

9.182 The only other witness Mr Neill interviewed on this issue was Mr Cotton, although he also saw statements from Mr Preston and Mr Moorfoot (both whose statements appear to have been destroyed) and a number of memoranda which are clearly the same documents as I have seen to which I have referred above. Mr Neill did not recount Mr Cotton's evidence save to say that he had interviewed A7 together with Mr Preston and had been satisfied with A7's denial that he had ever taken the girl home from *Top of the Pops*. Mr Neill does not mention Mr Preston's reservation about the inconsistency between what A7 had said and his agent's first thoughts about A7's movements on the night in question.

9.183 It seems to me that Mr Neill's investigation of this issue was substantially hampered by the inadequacy of the internal BBC investigation, such as it was, and in particular by the lack of any note of what A7 had said when first interviewed by Mr Cotton and Mr Preston. Given that the evidence provided to Mr Neill

has not been retained, we do not know what evidence was available to him.

9.184 On this issue, Mr Neill's main conclusion on the evidence he had heard was that the BBC appeared to have dealt properly with Mrs McAlpine's complaint. With great respect, given all the evidence I have seen, I cannot agree with this conclusion. I have already explained why I think that the BBC's internal investigation into Mrs McAlpine's complaint was inadequate (see 9.61-9.65 above).

9.185 Mr Neill also concluded that the allegation against A7 was "probably an Invention". I pass no comment on this conclusion as it is outside my Terms of Reference.

#### *The Police Investigation and Report*

9.186 The police investigation led to prosecutions and convictions in respect of the payola allegations, although very few involved BBC employees. In respect of the *Top of the Pops* part of the investigation, the police interviewed a large number of commissionaires or security officers, some production staff and technical operations crews who had been connected with the programme during the 12-month period prior to 1 February 1971. During the Metropolitan Police's visits to Television Centre to observe *Top of the Pops* in operation, they appear not to have seen anything untoward.

9.187 In due course, a report was prepared in three parts by the Metropolitan Police. The first two parts are not relevant to this investigation. The third part, completed on 26 October 1972, appears to cover all the remaining issues investigated by the police, including allegations and concerns arising from *Top of the Pops*. Only chapter 11 of the 14 chapters in the third part deals with the programme. The Metropolitan Police allowed us to look at a redacted copy of that chapter.

- 9.188 The Metropolitan Police's report concludes that Mr Goodwin had indeed shown blue films on BBC premises at Lime Grove, mainly during the period 1967 to 1969. The audiences for the films had included BBC staff and members of the popular music community. Mr Goodwin himself admitted to the police that blue films had been shown to staff on two occasions but he denied that the films belonged to him; he claimed that they belonged to "a casual person employed on the programme". There was evidence from a BBC commissioner that he had been instructed by a studio manager to get young girls out of Mr Goodwin's dressing room but no reference to evidence that Mr Goodwin also took pornographic photographs of young members of the audience, although it is recorded that Mr Howard denied to the police (as he did to me 40 years later) that that had occurred.
- 9.189 It was reported that a number of underage girls (some as young as 13) had attended recordings of *Top of the Pops* after bribing commissioners to let them in. What this evidence amounted to I cannot tell as the only statement I have seen relating to conduct of this kind is that of a commissioner who admitted that, on occasions in 1970, he had given a spare ticket to the mother of a young girl (there is no evidence of her age) who wanted to get in to the show but had no ticket. The girl's mother had given him 10 shillings to thank him. He had been reported and interviewed, had told the truth and had been dismissed. He told the police that his conduct was general practice among the commissioners.
- 9.190 The report referred to information given by Mr Briton, the former stand-in, to whom I refer at paragraphs 9.78 to 9.79. He had repeated to the police the substance of the information he had given to the *News of the World*, including the allegation that girls were smuggled into BBC premises without tickets, that

they were seduced and that many of the girls who came to the show were under the age of 16. He said, however, that he could not prove that any underage girls had been seduced.

9.191 I have been told that the police also interviewed 30 female members of the participating audience of *Top of the Pops*. I understand that many were under 16; indeed some were as young as 13. None reported that any sexual advance had been made or that any sexual contact had occurred between them and BBC staff. However, the report did note that some of the girls seemed reluctant to be open with the police as they had been accompanied to the interviews by their parents. It appears that the police concluded that the arrangements for admission to *Top of the Pops* should be tightened up and that the lower age limit should be raised from 15 to 16. As I have earlier observed, this change was made.

9.192 As for Claire McAlpine, the report quotes Detective Chief Superintendent Booker as saying “Our enquiries into this matter have revealed that in fact this child was highly emotional, stage struck and living in a world of fantasy” and “that she had, through her own efforts, established some contact” with a number of celebrities “but the extent of her involvement is grossly exaggerated”. The report does not substantiate these conclusions by reference to evidence in the way that it does with other allegations, such as, for example the allegations against Mr Goodwin. The Savile investigation has asked the police what investigations were made in respect of Claire McAlpine which led Detective Chief Superintendent Booker to this conclusion. In particular, we have asked the police whether they interviewed Mrs McAlpine, Claire’s three friends and the two celebrities allegedly named in the diary. I have been told that there is no record that any of these people were interviewed.



9.193 When the police report was complete, it appears that arrangements were made for a copy to be provided for BBC senior management. However, I can find no reference to any discussion of the issues it dealt with in the minutes of meetings of either the Board of Management or the Governors.

***Conclusions about the BBC's Response to the Various Wake-up Calls in Respect of Top of the Pops***

9.194 Looked at in the round, it appears that the only reaction of the BBC to the various problems which had been drawn to its attention in respect of *Top of the Pops* was to raise the admission age from 15 to 16 and to attempt to tighten up the ticket arrangements for entry to the show and entry to the BBC Club. These measures would, even if successful, do very little to tackle the gravamen of the concerns which had been raised, which consisted of allegations that young girls might be being picked up for sexual purposes. First, raising the admission age to 16 would (provided the rule could be enforced) ensure that whatever sexual contact there might be between the audience and older men would be lawful sexual contact. But was that really all that mattered? Was it acceptable that there was a real possibility of sexual contact between 16-year old girls and much older men, be they stand-ins, photographers, cameramen, musicians or whoever? In any event, the BBC well knew that it was extremely difficult to enforce the age limit, whether 15 or 16. Without requiring proof of age, it would always be easy for some girls to claim to be 16 when they were not.

9.195 Tightening up on the ticket arrangements would not prevent staff from inviting chosen girls onto the show or inviting them back for repeat visits should they choose to do so. Even with the admission arrangements to the Club properly enforced, girls of 16 were still allowed in (or younger if they looked 16) provided they could get a member of staff to sign them in. I can

see that enforcement of the Club rules might make some difference in that it might close off one venue for meeting but I have little doubt that there were others.

9.196 The real problem was, as Mr Neill pointed out, that *Top of the Pops* introduced into the labyrinthine Television Centre a substantial number of teenage girls. Once there, those girls were unsupervised. Once there, they could make contact with visiting groups and their support teams and all sorts of BBC staff. I have little doubt that some of the girls would have been more than happy to have sexual contact with such men on the premises, insofar as practicable and also to make assignments for afterwards. There is evidence both before my investigation and before the Hall investigation, that some girls used to 'throw themselves' at celebrities, pop stars and anyone associated with them. It seems to me likely that a culture could develop whereby the men took it for granted that the girls were willing to have sexual contact. I cannot think that it was acceptable for the BBC to run a programme which effectively provided a 'picking-up' opportunity such as this.

9.197 The impression that I have from the Board of Management and Governors' minutes and from the various internal memoranda to which I have referred, was that no one within the BBC seemed to consider the possibility that the *News of the World* articles might have lifted the lid off a true state of affairs at *Top of the Pops*. There has been a thread running through the evidence I have heard that the BBC felt that the tabloid press was 'anti-BBC' and that much of what they published was likely to be untrue or at least greatly exaggerated. That was a dangerous attitude for the BBC to adopt. In fairness to the BBC, it did take the payola allegations seriously but I do not think that it treated the *Top of the Pops* allegations with the seriousness they deserved. There is no hint of any concern

that some of the young audience would be impressionable and star-struck and would be vulnerable to the advances of anyone (including such people as stand-ins, photographers or roadies) who had acquired a superficial glamour by virtue of association with the programme. On the contrary, the concern within the BBC seems to have been to dampen down any adverse publicity and to ensure, so far as possible, that any sexual contact taking place in connection with the show would be consensual because the girls would be over 16.

9.198 This criticism might seem harsh but it seems to me to be borne out first by the BBC's immediate reaction to Mrs McAlpine's complaint and then by its failure to maintain any real focus on the issues raised following the inquest into Claire's death.

9.199 I have already said that I regard the BBC's reaction to Mrs McAlpine's complaint in early 1971 as wholly inadequate. The matter was handled within the Light Entertainment Department and did not apparently go any higher, despite the fact that Mrs McAlpine had asked to speak to the 'Chairman'. I note, however, that the Solicitor's department was involved. The attitude of those involved was evident at the outset. The matter was pre-judged: Mr Preston proposed to do nothing about the complaint because the allegation against A7 was "completely out of character". Mr Derrick's view was that there was "probably no substance in the complaint" but that, because it was lodged by a member of the public, the Corporation was "duty bound to investigate it". No real investigation took place. Mrs McAlpine was not invited to speak face to face with the BBC. The only step which was taken was to confront A7 (in an unrecorded conversation) and, when a flat denial had been issued, to accept that denial without demur. It seems to me that Mrs McAlpine was justified when she said that she had been "shrugged off".

9.200 I am not alone in viewing the response by the BBC to Mrs McAlpine's complaint critically. While I could not interview those directly involved in the process, I have spoken with a number of witnesses about the events and tested my reaction by inviting their comments. No one to whom I spoke was able to endorse the approach taken by the BBC. Mr Moir's view was particularly relevant. Whilst emphasising his impression that Mr Preston, Mr Cotton and Mr Moorfoot were all decent and honourable men, he acknowledged that the way in which the complaint was prejudged was shocking. Viewed overall, he concluded that the impression given was that those involved wished to close the matter down as quickly as possible "*to get this done with, buttoned up, mother talked to and the matter closed down*". This view was shared by Brian Clifford, who worked in publicity and then became Deputy Head of the Information Division and eventually Head of Corporate Promotion. He said that it appeared that the BBC did not wish to engage with Mrs McAlpine. It would have done the minimum to make the fuss go away. A7 also expressed concerns about the adequacy of internal BBC procedures during this period.

9.201 In my view, the BBC's reaction following the inquest into Claire's death was also inappropriate. From the Board of Management minutes, it appears that the main concern was to control adverse publicity and to ensure that the BBC's position was protected at the inquest. When the inquest passed off without reference to the BBC, it appears that the BBC, relying on the police statement that Claire was a fantasist, considered that the file (insofar as it related to the moral danger issues on *Top of the Pops*) could effectively be closed. Thereafter, matters were left to the police and to Mr Neill who, given the limited scope of his instructions, understandably only revisited the ground covered by the initial investigation into Mrs McAlpine's complaint. In my view, when these allegations were

raised by the *News of the World* and following the inquest into Claire McAlpine's death, the BBC should have undertaken a thorough investigation of what went on during and after *Top of the Pops*. The focus of this should have been to establish what ought to be done to protect the young people who attended the show. This was not the responsibility of the police; they were there to investigate possible criminal behaviour. The BBC's responsibility was much wider than that. But the BBC's reaction was limited in effect to problems of ticketing, admission and policing the age limit.

9.202 Nor does it appear to me that the BBC instructed Mr Neill to carry out an in-depth investigation of *Top of the Pops*. He was instructed to enquire into the payola allegations, which seem to me to have been the BBC's main concern. I do not know what anyone said to Mr Neill about covering the allegations relating to *Top of the Pops* and Claire McAlpine and there is nothing in the written records to clarify what he was asked to cover in these respects. I think that, to the BBC, allegations of bribery, corruption and rigging of popular music charts were much more serious than allegations that it was failing in its duties of child protection.

9.203 Some may say that it is not altogether surprising that the BBC did not give the *Top of the Pops* problems its main attention. In those days, child protection was not given the prominence it receives today. As I have said in Chapter 3, some people thought that a casual sexual relationship between a girl of 16 and a much older man was acceptable; it was lawful and therefore no one else's business. With a girl of 14 or 15, provided the girl was willing to have intercourse, some people thought no great harm would be done even though the act would be unlawful. Even accepting as I do that these attitudes were common in society, I cannot accept that they would be

proper attitudes for a public service broadcaster such as the BBC. I am driven to conclude that the attitude of the BBC was that, so long as it made sure that all the girls who came to *Top of the Pops* were 16 or over, the problem was solved.

### ***Top of the Pops in the Later Years***

- 9.204 So far, I have concentrated on events which occurred in the late 1960s and early 1970s and the relevant environment, culture and practices of that time. The Savile investigation heard from other witnesses who worked on *Top of the Pops* in later periods. Their evidence suggests that the environment at *Top of the Pops* did not change much over the years.
- 9.205 Charles Garland, who was a floor manager on the programme from 1986 to 1988, said that on *Top of the Pops* nights there were a lot of girls trying to get into the building and sometimes succeeding. It was obvious that they wanted to be with their idols. He thought that BBC staff realised that some of these girls were not there just to collect autographs. They might well have been willing to have sex. This did not shock or surprise people as there had been *“a good deal of promiscuity in the liberated 1960s which led to a very much more open attitude towards sexual encounters than there had been before”*.
- 9.206 Mr Carr presented a similar picture in the 1980s, when he was working on *Top of the Pops*. There were still security problems on nights when a popular group was performing, particularly the *“boy bands”*. Wood Lane would be brought to a standstill and girls would manage to get in when they should not. The BBC knew this was happening; it was obvious. He thought there was a general realisation that not all the girls would be over 16. He thought it was believed that the girls, or some of them, were there for sex. He thought that the attitude was that, because there was a presumption that the girls were over 16, it was their

own business. The reason the BBC wanted to keep them out was because they were a nuisance, not to protect them from moral danger. He thought that being chased by girls was an occupational hazard, or an occupational advantage, for bands.

9.207 Roger Cook, the investigative journalist, occasionally worked at Television Centre during the 1980s and recalls seeing crowds of young girls in the corridors outside the studios on *Top of the Pops* nights. From the way in which they behaved, and conversations he overheard in passing, he had the impression that “*some of them were there in the hope of – not to put too fine a point on it – bedding the presenter...*”.

9.208 As mentioned above, the Savile investigation spoke to a witness who worked at the gate at Television Centre, who agreed that *Top of the Pops* nights were particularly difficult and challenging. The witness told us that “*girls used to try and creep in in vans*”.

### **Conclusion about Top of the Pops**

9.209 My conclusion is that, at least during the 1960s, 1970s and 1980s (and possibly after that period), young people attending *Top of the Pops* were at risk of moral danger. Even after the entrance age was raised to 16 in 1971, there remained intrinsic problems relating to the protection of young people. The format of the show brought young people into unsupervised contact with older men in circumstances where it was easy for them to make arrangements which could lead to inappropriate sexual contact. The atmosphere on the show was exciting and ‘testosterone-laden’. I have no doubt that some of the young audience were impressionable and over-excited. I also have no doubt that some of the men (perhaps not many but some) took advantage of their position to have sexual contact and to make assignations with some young members of the audience.

Some of the young people may have seen *Top of the Pops* as a way of advancing a career in show business and have thought that associating with the men involved would help. I am sure many of them were willing to do what they did. But that is not the point. The BBC should not have been allowing this to happen. It knew of the risks and it did not take them sufficiently seriously. In fact, I think it may be that the only solution to this problem was to change the format of the programme completely so that there was not a young studio audience. That was never considered as an option, I think because the priority was to continue to run a successful show.

***Knowledge about Savile in Relation to Top of the Pops***

- 9.210 What about Savile in the midst of all this? I collected as much evidence as I could from witnesses who had had dealings with Savile on *Top of the Pops*.
- 9.211 Francesca Bergman attended *Top of the Pops* six weeks running in 1969/1970 when she was aged 17/18. Her brother-in-law (who is dead) worked with the BBC as a freelance director. When he heard that she was going to *Top of the Pops*, he told her not to go near Savile, because he liked young girls. Pieter Morpurgo, a floor manager between June 1971 and December 1972, heard rumours that Savile liked young girls; he thought this meant young girls of about 15 or 16. He would see Savile arrange for particular girls to be on the podium next to him and he would be very close to them. He heard rumours that Savile took girls to his camper-van. He saw that Savile's dressing room always seemed full of "kids".
- 9.212 Ann Mann, a production assistant on *Top of the Pops* between 1971 and 1974, said that there was gossip that Savile liked young girls (sexually) meaning underage girls but not children. On one occasion, she saw him in his dressing room with a



young girl (aged between 14 and 16, she thought) and he was not wearing trousers, only a track suit top and underpants. The girl was sitting down (possibly on a chair or on the couch or day bed) and was not distressed. Ms Mann did not tell anyone; she was very busy at the time. Afterwards she just thought that that was what Savile was like. She thinks that, if she had told anyone, they would have just thought it was funny.

- 9.213 Mr Hughes-Smith worked on *Top of the Pops* for two periods, one being in 1970, the other much later. He heard it said that Savile wore track suits so he could be 'quick on the draw'. He thought Savile was lascivious and disapproved of him.
- 9.214 David Hare held various positions at the BBC, including that of Lighting Director. He worked on some episodes of *Top of the Pops* throughout his 31-year BBC career. He heard rumours about Savile having "*hanky panky*" with young girls but he thought they were not children and would be old enough to consent. The rumours were treated in a jokey way but with some disapproval as well.
- 9.215 Beryl Hoda worked as a production assistant in the Light Entertainment Department in the 1970s. In about 1971, she was told that Savile liked young girls (sexually) but she did not think that this meant underage girls, just teenage girls much younger than him. She thinks this conversation took place in a small group. The attitude of the group was that the others had already heard these things before; it was something to snigger about. She thought Mr Cotton would have known about it as well; it was so widely talked about. She was not surprised when the scandal broke in 2012.
- 9.216 Phil Bishop was a director/producer in the late 1970s. He said that Savile always used to choose the girls and boys he wanted

close to him on the podium, instead of letting the director or floor manager choose them.

9.217 Mr Carr said that there was never any concern about Savile but, if there had been, it would have been handled quietly so as to prevent damage to the programme. The producer or perhaps the Head of Light Entertainment would have had a quiet word but the priority would have been to protect the programme. In any event, said Mr Carr, if people had known that Savile was consorting with girls of 16, no one would have thought anything of it. It would have been different if they were under 16 but they would not have been under 16 because of the age limit. He did not think anyone would have noticed if Savile had taken a young girl back to his dressing room after the show. There were so many people around. If someone had said to him that they had seen Savile with a girl in his dressing room, it would not have been of any real interest; it would have been up to them what they did. That was so, even if Savile had been in his fifties at the time. Only if Savile had been seen with a very young girl would there have been any concern.

9.218 I conclude that quite a number of staff members heard rumours about Savile having a sexual interest in young girls but I have not heard from any member of staff who claims or admits to having seen anything that was clearly sexual in nature.

9.219 I did, however, hear from Ian Hampton, who was not a member of staff but a musician who played bass guitar for a group called *Sparks* which had several hit singles in the mid-1970s. Mr Hampton estimated that he appeared on *Top of the Pops* about 15 or 16 times. On perhaps three occasions, Savile was the presenter. In addition, Mr Hampton recalls seeing Savile at the show on one occasion when he was not the presenter; he was just mingling with the audience.

9.220 On that occasion, Mr Hampton noticed that, at one stage, Savile left the studio with a young girl. Mr Hampton does not know where they went. Nor could he say how old the girl was. He could not say that she was underage, just that she looked young. Mr Hampton was surprised to see this and a little concerned. Mr Hampton told that night's presenter what he had seen. Mr Hampton recalls that the presenter's response was to tell him not to be silly. About 20 to 30 minutes later, Mr Hampton saw Savile and the girl return to the studio. At that stage, Mr Hampton was even more concerned because the girl appeared to be distressed and unhappy. Savile walked away from her in a dismissive way. One of the reasons why Mr Hampton was concerned was that he had heard rumours (in the music industry generally) that Savile had sex with underage teenage girls. He had also heard rumours that Savile had a set of minders, sometimes referred to as his mafia.

9.221 Mr Hampton also described another occasion when he saw Savile leaving the studio with a young teenage girl. On this occasion, Savile was the presenter and he left the studio for only a few minutes. Mr Hampton did not see the girl when Savile returned to the studio. On his return, Savile was his usual flamboyant self, went straight onto the podium and carried on with the programme. Mr Hampton said that he was unaware of any reaction from the BBC staff to Savile's disappearance. Mr Hampton said that the members of his band all noticed what had happened. Mr Hampton spoke to Robin Nash, who he thinks was the producer of the show that night. I am not sure whether in fact he would have been the producer or the director at that time. In any event, Mr Hampton spoke to Mr Nash, asking what Savile was up to. When Mr Nash asked him what he meant and he had explained what he had seen, Mr Hampton says that Mr Nash told him not to be ridiculous. Mr Hampton had the impression that what he had said had put Mr

Nash's hackles up. Mr Hampton himself thought that Savile had been up to "no good" with the girl. Mr Hampton told us that he discussed this incident with the other members of the band but they felt they were not in a position to do anything more. Mr Hampton said that they were only glad to be on the show and did not want to rock the boat. The show was important to them.

- 9.222 The Savile investigation has been unable to speak to Mr Nash, who died some time ago. We have spoken to the presenter to whom I refer above. He has no recollection of the incident. Following this discussion, our impression is that the presenter (whom I shall not name) would have thought that the suggestion that Savile was taking advantage of a young girl was preposterous.

*Matters of Concern Which Were Not Reported but Which Could Have Been Noticed*

- 9.223 In Chapter 5, I set out incidents which entailed some form of improper or illegal conduct by Savile while working on *Top of the Pops*. First, I am satisfied that he often had a small group of young girls with him in his dressing room: see the evidence of Val and Angie at paragraphs 5.10 to 5.29. These girls were, on their own account, 15 or over and some may well have looked 16; I do not know. These girls enjoyed being there; it was the basis of their social lives. They would not have dreamed of complaining to the BBC about Savile's requirement that they should go back with him to his caravan or flat for sex.
- 9.224 There is very little evidence about BBC staff noticing these young girls coming and going to and from Savile's dressing room and I can understand why. There were so many people around and BBC staff were busy doing their own jobs. It was nobody's specific responsibility to protect the moral welfare of young members of the audience. The floor manager was

responsible while the show was on but once the audience had left the studio and the studio supervisors had escorted out those who had not slipped away (of which I am satisfied there were quite a number not in any way connected with Savile), no one was responsible for them.

- 9.225 Apart from the regular members of Savile's Team, I know of at least five young people (C10, C12, C42, C9 and C46) who were invited back to Savile's dressing room, where he abused them sexually. They were not willing for this to happen but they did not complain and there is no evidence that anybody noticed. In the light of what I have said about the way in which the programme operated, that is not surprising. There may well have been others who suffered a similar experience but who have not come forward to this Review. But I have no evidence that any such person made a complaint to the BBC.

*Matters Which Were Reported to Staff*

- 9.226 In Chapter 5, I have recounted two serious indecent assaults which took place on Savile's podium during the recording of the show. Both of these resulted in an attempt to complain to a member of staff. One, C16, was assaulted by Savile when she had been asked to go onto the podium while Savile introduced an act. He put his hand under her open coat, unzipped her hot pants at the back and put his hand inside her knickers. She was upset and jumped off the podium. When she complained to a member of BBC staff, a man with a clipboard, probably the floor manager or his assistant, she was ejected from the building. I do not know the exact date of this incident in 1969 and have not been able to discover the identity of the floor manager on that occasion.
- 9.227 Several witnesses told me that an incident of that type should have been recorded in the daily log and should have been

investigated. So far as I am aware, this did not happen. Mr Dorfman was one of the tranche of producers responsible for *Top of the Pops* in 1969. He might have been that night's producer; I cannot say. Mr Hughes-Smith thought that if C16 had reported this incident to a stand-in, she would have been ignored but if to someone like him, the matter should and would have been reported to the floor manager who should have recorded it and reported it upwards. Mr Bishop said that the complaint should have been logged and should have been escalated to Mr Cotton. Ms Mann was shocked by the description of the C16 incident and said it should have been in the log. She thought that the man with the clipboard must have been the floor manager or his assistant. She thought that the incident might not have been handled as it should have been. She thought that *"there was certainly chauvinism in those days"*.

9.228 My impression is that the person to whom C16 complained regarded her as a nuisance and may well have thought the incident was funny. There is no evidence that he recorded it or reported it upwards and I think that it is very unlikely that he did so.

9.229 The second incident which resulted in an attempt to complain entailed B8 and took place on 24 November 1976. The producer was Mr Stewart (deceased) and the director on that occasion was Mr Bishop. The assault took place on a podium during a recording and its effect on B8 can be seen on camera. Although B8 does not show any visible sign of distress, it is clear that Savile is doing something to her and that he thinks it is funny. Her description of what he was doing (he had put his hand underneath her bottom and was keeping it there and *"fiddling about"*) is entirely consistent with what one can see. When the song was over and B8 was free to move about, she

spoke to a BBC man standing near a camera. She has a vague recollection that he was wearing a headset round his neck. When she told him what had happened, he told her not to worry, that it was just Jimmy fooling about. Mr Bishop, the director of the show on that occasion, told us that, at the time, he was not aware that anything untoward had occurred. What is particularly striking about this complaint is the reaction of the BBC man to whom B8 complained. He clearly believed B8 when she described what Savile had done; indeed, it does not appear to have come as any surprise. Given this, I do not think that he would have recorded the incident or reported it upwards.

9.230 It appears to me that neither of those two incidents became the subject of an effective complaint which would have alerted senior management to the existence of a problem with Savile.

9.231 Apart from the two studio incidents which I have just mentioned, some other incidents occurred in or around the studio. None of these incidents were reported by the victim concerned and there is no evidence that they were noticed by anyone else.

***Conclusion about the BBC's Awareness of Savile's Misconduct while on Top of the Pops***

9.232 I do not think that any member of senior management (see Conclusions paragraph 28) was ever made aware of Savile's abuse of young people while working on *Top of the Pops*. That was partly because no report was ever made direct to senior management by a victim and partly because staff members who did receive reports or complaints did not pass them on as they should have done. Any other staff members who might have had the opportunity to observe what was happening were busy doing their own jobs. Even after the Neill report, it does not appear to have been anybody's responsibility to look after

the welfare of the young members of the audience. Another reason may well have been that such things as were observed by staff were not regarded as seriously wrong – indeed they might well have been thought of as amusing – and were not reported upwards.

9.233 However, the most important and obvious reason why what Savile was doing was not recognised was because of the general environment of the programme, which I have described earlier in this chapter. In the testosterone-laden atmosphere, where everyone was, in theory at least, over the age of 16, child protection was simply not a live issue. But, as I have said earlier, if there had been a thorough investigation of what went on at *Top of the Pops* when concerns arose in 1971, much might have been discovered about the culture and atmosphere which, when brought to the attention of senior management, should have resulted in changes being made. For example, the right of visiting artists to invite young people to see the show and to entertain them in their dressing rooms might have been discontinued. Such changes might have put a stop to Savile's activities in relation to the show or at least would have curtailed them.





## CHAPTER 10 – AWARENESS OF SAVILE’S SEXUAL MISCONDUCT WITHIN THE *JIM’LL FIX IT* TEAM

### ***Introduction***

10.1 In this chapter, I shall examine the evidence which shows to what extent management and members of the teams who worked on *Jim’ll Fix It* were aware of Savile’s sexual habits and conduct. First, I will explain how *Jim’ll Fix It* was made.

### ***How Jim’ll Fix It Was Made***

10.2 Roger Ordish was the producer of *Jim’ll Fix It* throughout the whole of its 19-year run from 1975 to 1994. Before that, he produced *Clunk Click* (also presented by Savile) for two series in 1973 and 1974. He told the Savile investigation that it was Bill Cotton, Head of Light Entertainment, who had chosen Savile to present *Clunk Click*. Mr Cotton apparently admired Savile’s abilities and was impressed by the success he was having on BBC Radio 1. After two series, *Clunk Click* was discontinued; it had not been very successful and, in addition, Mr Cotton had become aware of ‘wish-fulfilment’ programmes broadcast in America. He thought that such an idea could be used successfully by the BBC. Savile became the presenter of a wish-fulfilment programme which was named *Jim’ll Fix It*. Mr Ordish told us that he expressed the opinion to Mr Cotton that Savile would not be ideal as the presenter. His reason was not on account of any views he held about Savile’s character; it was because he thought Savile was not very articulate. However, Mr Cotton thought that Savile was the right person to present the new show and that was his decision.

10.3 In the early years of *Jim’ll Fix It*, Mr Ordish reported directly to Mr Cotton, as Head of Light Entertainment. Later, Mr Ordish reported to Jim Moir, as Head of Variety, then as Head of Light Entertainment between 1987 and 1993.

- 10.4 Mr Ordish's production team varied in its constitution but was always small. Typically, it would comprise a director, two or three researchers, a production assistant and possibly a production secretary. Sometimes Mr Ordish directed the recordings himself but there might also be a separate director for location work. On location, there would be a small technical crew in addition to Mr Ordish, any other director and one or two researchers. In the studio, there would be the usual studio management team and technical crew.
- 10.5 The general approach was as follows. The production team operated throughout the year, receiving letters from the public asking for something to be 'fixed'. Ideas emerged from the letters for possible 'fixes', the team's shorthand term for something which would be fixed. A researcher from the production team would make contact with potential 'fixees', the shorthand term for a person who would be the subject of a 'fix'. If the fixee was a child, the researcher would speak to the child's family and would assess whether the proposed fix would work as part of a show. If something looked potentially workable, the arrangements would go ahead for the fix to be filmed. This would entail plans, scripts and filming on location. Much of this work would be done during the summer and a collection of fixes would have already been filmed before the series of programmes began in the winter. Savile would only very rarely be involved with either the ideas for fixes or the filming of them. Only very occasionally did he put forward an idea for a fix and even more rarely did he take part in filming – one notable exception according to Mr Ordish was when the Prime Minister, Margaret Thatcher, took part.
- 10.6 From evidence I received, it was clear, however, that this general approach was not always followed and there were occasions where a fix was set up without a request from a

fixee. These so-called “dubious fixes” appear to have fallen into two categories. The first category is where either an organisation or individual approached (or was approached by) the programme about a potential fix. The second, and much more questionable, category appears to have been where a fix was set up as a favour to a third party.

10.7 Mr Ordish gave me two examples of the first category. The first example involved Margaret Thatcher, when she was Leader of the Opposition. It appears that Savile, who knew Mrs Thatcher (as she then was), suggested to her that some fixees might meet her as Leader of the Opposition. According to Mr Ordish, this fix was set up and a school was visited where it was announced at assembly that a small number of pupils could go to the House of Commons and meet Mrs Thatcher. Lots of children wanted to go and three or four were chosen. On that occasion, no letters requesting a fix were prepared. The second example involved an offer to *Jim'll Fix It* by the Royal Air Force Coastal Command to use one of their Nimrod aerial reconnaissance aircraft. To facilitate this, the programme took a letter from a potential fixee asking for Savile's autograph and offered its author the chance to get the autograph if she was prepared to photograph Savile on the deck of a cross channel ferry from a Nimrod aerial reconnaissance plane. The fixee agreed, the fix took place and the letter was read out on the programme unaltered.

10.8 I heard about further examples. One came from the evidence of C56 (see paragraphs 3.88 and 5.230). C56's father wrote to *Jim'll Fix It* in 1984 suggesting a fix for his daughter. She was asked to write a letter of her own shortly before the show was filmed.

10.9 This category of 'dubious fixes' appears to me to have been entirely acceptable. No doubt excellent and entertaining

television followed and all fixees enjoyed themselves. However, the second category of 'dubious fixes' raises greater concern. I heard two examples of such fixes, albeit not from Mr Ordish, who told me that he had no knowledge of them.

- 10.10 The first dubious fix in this category was explained to me by Robin Smith, who worked on the production team on *Jim'll Fix It* between 1987 and 1989. He told me that the programme was having difficulties filming a (genuine) fix involving a child looking out from the clock-face of Big Ben. Mr Smith thought that there were some objections from the Palace of Westminster authorities. Savile was asked if he could help. He did so and, promptly, the problems were solved and the fix was arranged. However, this was followed by a fix involving a child meeting some penguins. Apparently the child's parent had assisted in resolving the Big Ben problem. The fix was arranged first and the letter followed. It looks as though this was a favour for the person who had helped to sort out the problem on the Big Ben fix.
- 10.11 The second dubious fix in this category took place in late 1980 when Keith Harding, an antiques expert, 'fixed' a broken jewellery box. This was the subject of some press coverage in November 2014.
- 10.12 I met A23, the fixee. She told me that, in 1980, when she was 13 years old, she owned a jewellery box. When the jewellery box was opened, a tune was played and a miniature ballerina danced in a circle. The box was in working order except that the arm of the ballerina was broken. A23 told me that, entirely 'out of the blue', she was asked by her uncle's girlfriend, who worked for the BBC as a researcher, if she would write a letter to *Jim'll Fix It* about her broken jewellery box. In particular, she was asked to say that the music did not play and the ballerina would not go round when the box was opened. She agreed to

do this because she was asked to and because the prospect of appearing on the programme was exciting. However, it was not true. The 'fix' of the jewellery box was filmed, but the fix was a con. In it, Mr Harding was shown apparently mending the mechanism and making it work. A23 was filmed telling Mr Harding that the box would not work and being grateful to him for mending it. She was shown apparently enjoying the fix. In fact, she told us at the time she was "*laughing*" because it was all made up.

10.13 The press have reported an additional element of this story. According to the press, Mr Harding was a convicted child sex offender and membership secretary of the Paedophile Information Exchange, a body which campaigned for the age of consent to be reduced. All I can say is that A23 told me that she (and her brother, who also appeared on the programme) were chaperoned throughout and enjoyed themselves. There is no question of any abuse taking place.

10.14 The Savile investigation wished to discover how Mr Harding had come to be involved in the programme and in particular whether Savile had been involved in making the arrangement. We asked Mr Ordish. He remembered the fix but said he was "*really shocked*" by what he had learned about how it was set up, describing it as "*awful*". He very much doubted that Savile would have been involved in making the arrangement and said he thought it was much more likely that it would have been set up through Peter Campbell, the show's director, as a means of giving some publicity to Mr Harding as an antiques expert. This happened; at the end of the film, there is a lingering shot of the nameplate which gives Mr Harding's name and his business address very clearly. No doubt Mr Harding was happy to get the publicity. We have been unable to trace the researcher who made the approach to A23. Whatever the story behind this

dubious fix, it was in my view ethically wrong to ask a young person to write a letter that was untrue, to take part in filming pretending that her musical box was broken and to appear on national television receiving a badge for a fix that was wholly false. As I say at paragraph 4.73, I do accept that some element of make-believe is inevitable in television. However, in my view, this make-believe was unethical and distasteful.

10.15 Returning to the making of the programme, the next stage in production was to devise a series of programmes, usually about 12 to 14 programmes per series which would usually run from December or January through until March or April. The last few series ran from the spring until the summer. Each programme would comprise three or possibly four filmed fixes linked together with studio 'chat' and some music. Arrangements would be made for the fixees and their families to come to London to take part. Mr Ordish would write the script to pull the whole programme together. Savile took no part.

10.16 Until some point in the mid-1980s, recording of the show generally took place at BBC Theatre at Shepherd's Bush; then it moved to Television Centre. This change is not without importance as the theatre was quite small and *Jim'll Fix It* would be the only programme which was being recorded on the premises that day. There were far fewer people about than there would be at Television Centre. The procedure for the day, however, remained the same. The fixees and their families would arrive in the late morning and the fixees would be filmed reading their letters. Savile would arrive after lunch and would go to his dressing room. Mr Ordish would tell Savile what the fixes were for the day and talk him through the script. Other members of the team did not have much contact with Savile until the rehearsal began, although they might have to go to his dressing room to take papers or messages. The

rehearsal would take place in the afternoon; then there would be a break for refreshment, when Savile would usually return to his dressing room. The recording would take place in the early evening, usually finishing at about 7pm. There would be a little party afterwards and Savile would sometimes come to the hospitality room where there would be an opportunity for the families to be photographed with him. Then everyone would go home.

10.17 Within quite a short time after it started in 1975, *Jim'll Fix It* became an extremely popular and successful show. At its height, it had 16.5 million viewers and held a prominent early evening slot on Saturdays during the winter season. Although the programme was not originally intended as a children's programme, it rapidly acquired a huge following among children and became the kind of family programme which parents and children would watch together.

10.18 The overwhelming impression that I have from the staff who worked on this programme was that they loved being involved. Mr Ordish was generally a popular producer and ran a happy ship. Staff were proud to be involved, as the show was very successful. I think it fair to say that very few of the staff positively enjoyed working with Savile. Most, but not all, of the women disliked him; most of the men were neutral about him. Many recognised that the show depended upon his name as a figurehead. In short, for many, Savile was something of a 'fly in the ointment'. But, as he was there so little, they were still very happy to be involved.

#### ***Child Protection on Jim'll Fix It***

10.19 I was told of 17 occasions of abuse by Savile in connection with *Jim'll Fix It*, of which nine were of children under the age of 16. While there was no formal child protection policy on the



programme or, indeed, in the BBC as a whole during the period of *Jim'll Fix It*, that does not mean that the staff were not concerned about the welfare of visiting children. They were. In my view, this concern and the approach of the programme staff to the welfare of the children must have had the effect of reducing the opportunities Savile had to abuse on *Jim'll Fix It*.

10.20 The general impression I have from witnesses who worked on *Jim'll Fix It* was that they put a great deal of effort into looking after the children who took part in the show and giving them a safe, happy and memorable day. When it became known that allegations were being made that Savile had abused children on the premises on *Jim'll Fix It* recording days, the staff and, in particular, the researchers who were largely responsible for them, thought this was impossible; they thought the children were so well looked after. For one thing, a child was always accompanied by a parent, chaperone or member of staff. For another, Savile's dressing room was usually so full of people that he would never be alone with a child. Savile's dressing room door was almost always open. I accept that those opinions are genuinely held although I do not accept that they represent the full story.

10.21 Several witnesses explained to me how children were looked after on *Jim'll Fix It*. This system was not thought of as a child protection policy; it was just the way children were looked after. In fact it was an informal child protection system. Patricia Houlihan, who worked on the programme at the outset, was tasked, by Mr Cotton, with finding out what, if any, regulations would apply to children who would take part in the show. She was also asked to find out how children should be cared for. A system was set up which was designed to ensure that the children were safe and happy during their visit.

10.22 First, any child or young person under the age of 18 who was invited to take part in the show as a fixee and who would be needed at the recording of the programme had to be accompanied by a chaperone. Usually, this would be one or both of the child's parents; sometimes it would be another relative, adult friend or youth club leader. I am satisfied that that rule was strictly followed. In addition to the presence of a chaperone, on the recording day, each child or young person would be the responsibility of a researcher. He or she would greet the child and the chaperone and settle them into a dressing room which would usually be shared by all the fixees for the day. The researcher would ensure that the fixees and chaperones were 'fed and watered'. If the fixee was needed for something connected with the programme, such as make up or dressing or recording the reading of the letter of request, he or she would be accompanied by a researcher or assistant floor manager until returned to the chaperone. The researcher was not usually expected to remain with the child the whole time; it was acceptable for the child to be left in the care of his or her chaperone. As I understand it, when the rehearsal was about to begin and the child was about to go onto the studio floor, the researcher would hand over responsibility for the child to an assistant floor manager.

10.23 On the set, the child would be in full view of several members of the team, including the floor manager and assistants and the technical teams. The parents or chaperones would generally be watching from the audience seats. When the rehearsal was finished, the children would be taken back to their dressing room or to a cafeteria for some refreshment. They would be in the care of their parents or chaperone during that time. When the recording was about to begin, the assistant floor manager would take the children back into the studio. When the recording was over, the children would be reunited with their

parents or chaperones and would attend a little party at which there would be drinks and snacks. Savile might come to thank everyone for taking part; if so, there would be a photo-opportunity with him. Sometimes, he would not come to the party but would receive groups of children in his dressing room where he would sign autographs for them, possibly on a photograph of himself which he would provide.

10.24 The fact that these arrangements were followed at the recording of the programme makes the treatment of C56 while out filming all the more surprising. As I explain at paragraph 3.88, C56's fix involved a three day trip abroad. C56 went with the (male) director and a female researcher but without a family member or anyone she knew well. C56 was eight years old. For the first time, she had to look after herself alone in a hotel room. She told me that having to shower and dress completely alone and having to go and find the director and researcher at breakfast "*when I was so young really ... stayed with me a little bit*". She told me she was "*quite sad*" and "*lonely and unsure*" and agreed that she was probably a little frightened, even though, as she told me, she was quite used to doing things alone. I should stress that C56 was treated kindly on the trip, but I do think that it was inappropriate and inadvisable for the BBC to permit an eight-year old girl to travel in this way, even though her parents must have agreed.

10.25 Different arrangements existed for children and young people who attended as part of the audience. Children had to attend with an adult. Quite often there were parties of young people, for example, groups of children from a school or youth club who would be accompanied and supervised by teachers or youth leaders. Some members of the audience were selected to sit on the beanbags on the stage, as a privileged subgroup of the audience. That would mean that some children might be

separated from their supervisors and from the rest of their group who would remain in the audience seats. Those young people would be reunited with their supervisors and groups at the end of the recording and, if they were not invited to the party, would go home. If they were connected with one of the fixes, the whole group might be invited to the party or to see Savile in his dressing room but they would be with their supervisors.

10.26 There were no special arrangements for young people who attended as Savile's personal guests. Savile quite often invited guests who were connected in some way with his charitable work but, sometimes, the guests were simply personal friends. Such people were not regarded as being the staff's responsibility; they had their own duties to attend to. Such guests would be allowed to sit either in the audience seating or sometimes on the beanbags. It appears that Savile would make the arrangements for their admittance to the building. He was free to invite them to his dressing room before the show, in the refreshment break before recording began and, if he wished, after the show was over.

10.27 On the face of it, those arrangements sound reasonable. But, in fact, they were not entirely satisfactory. If one recognised the possibility that Savile might be a sexual predator, one could see that there were potential loopholes which he could exploit to make opportunities to abuse a child or young person. Indeed, some of the BBC witnesses themselves accepted that, with the benefit of hindsight, they could see that there were potential loopholes in the arrangements. For example, a child might be left in his dressing room in the care of his parent. Savile could come in, have a chat, send the parent away to find a cup of tea and take the opportunity to abuse the child. That is what happened to C20 in 1976. Another possible loophole could

arise during the post-recording party. If Savile decided to take a member of a group away to his dressing room, the leader of the group might not accompany him or her. That is what happened to Kevin Cook and is also what C40 told the police had happened to him.

- 10.28 There was also the possibility that one of Savile's personal guests might be abused in the dressing room. The staff did not feel that they had any control over Savile's personal guests. C36 who was well over 16 at the time permitted sexual activity with Savile in the dressing room and C37 (a Duncroft pupil) reported general touching over the clothes in the dressing room after *Clunk Click*. I did not receive any evidence that an underage guest of Savile's was abused in his dressing room at *Jim'll Fix It*.

### ***Awareness of Savile's Sexual Deviancy***

#### *Overview*

- 10.29 There were many members of BBC staff working on *Jim'll Fix It* who neither heard nor saw anything of concern so far as Savile was concerned. In particular, these included the technical staff. It is easy to understand why they would not hear or know anything. They would not necessarily be regular members of the team; they might be assigned to the show on an occasional basis. Also, they would be fully occupied on the studio floor and would have no contact with Savile until he came onto the set.
- 10.30 There were, however, quite a number of *Jim'll Fix It* staff who were aware of rumours about Savile's sexual misconduct and some who observed inappropriate conduct themselves. A number of women staff had to put up with having their hands or arms kissed and licked and one or two had worse experiences than that.

- 10.31 In Chapter 5, I reported on a number of incidents of sexual misconduct which occurred in connection with the making of *Jim'll Fix It*. Where these concerned people who were not on the staff of the BBC, there was no report to anyone in the BBC. Also, so far as I can see, there was no reason why any member of the *Jim'll Fix It* staff would have been aware of what had happened. Where the incidents concerned members of the BBC staff (such as B9 and C3) the incidents were not reported to Mr Ordish or to anyone in a senior position on the *Jim'll Fix It* team.
- 10.32 Mr Ordish has stated publicly and in his evidence to the Savile investigation that he never had any cause to be concerned about Savile's conduct. He told us that he had heard rumours about Savile's sexual preference for young females, but not underage girls and he says that he was unaware of any actual misconduct. Therefore, he says, there was never any question of him reporting any concerns to senior management. He did say that, on occasions, he had heard Savile talk in "*blokey terms*" and make remarks such as that there had been "*someone in the flat last night*".
- 10.33 There is no clear evidence that Mr Ordish was aware of any sexual misconduct by Savile in connection with *Jim'll Fix It*. There is, however, some evidence from which it would be open to me to infer that Mr Ordish had concerns about Savile's conduct and realised that there was a need to take special care. Some of that evidence comes from members of his staff. I will set out that evidence before I state whether I draw the inference that Mr Ordish did in fact have concerns about Savile and did in fact realise that there was a need to take special care.

*Awareness among Staff of the Need to Take Special Care*

- 10.34 I shall summarise the evidence of BBC staff who worked on *Jim'll Fix It*. In addition to those members of staff who did have concerns, I shall mention the evidence of those who did not. I shall deal with this evidence so far as possible in chronological order, in an attempt to build up a picture of what was known within the team as the years went by and of what became known to Mr Ordish. The team changed over the years; people came and went; some stayed for years and some for only a few months. Only Mr Ordish remained throughout.
- 10.35 Gill Stribling-Wright worked as a researcher on *Clunk Click* from the beginning (1973), then moved on to *Jim'll Fix It* where she did three or four series ending in 1978. Ms Stribling-Wright said that she never had any concerns about Savile's conduct towards the young people on the show. She thinks that, if any of the team had had concerns, they would have talked about them and Mr Ordish would have been included in the conversation. She never saw Savile behave inappropriately towards a woman except that he kissed and licked her hand when they were introduced, which she found unpleasant. The only indication that she ever had that Savile had a sexual preference for very young women arose when she remarked in respect of a woman that they both knew that she was "*such a pretty girl*" and Savile responded that, in his opinion, this woman was "*a bit walnutish*" – in other words too old to be attractive. The woman concerned was in her mid-twenties. Ms Stribling-Wright, who was of a similar age, said "*Thanks a bunch*" and they both laughed. She never thought about whether Savile was interested in underage girls. She did not even think he had a strong sexual appetite. If anything, she thought he probably bragged a bit about his sex life to cover the

fact that he was not “pulling” women very much. She could not remember any examples of the way in which he bragged.

10.36 Ms Houlihan, mentioned earlier in this chapter, worked as a researcher on *Jim'll Fix It* in 1975. Before she started work on the show, she had read Savile's autobiography *As It Happens* and knew what he had said about his relationships with girls. She had been “absolutely amazed” by that. She said that, when she knew she was going to work on *Jim'll Fix It*, she had felt “a bit daunted” because of what she had read but, when she met Savile, “he didn't bother [her] at all”. She found him quite easy to work with. While working on the show, she never heard any rumours about Savile's sex life and had no concerns at all about him. She thought, however, that there were “hundreds of groupies around”, some of whom may have been underage. His dressing room was always full of people. He liked to hold court. Her recollection was that these people were usually middle-aged men rather than young girls. She said that there was only one unsettling thing about him. He showed her his rings and told her that they were made from the eyes of dead people from the mortuary at Leeds General Infirmary. Ms Houlihan believed him. She thought that he got a buzz out of frightening her. She thought that he liked going to the mortuary and he liked talking about Broadmoor.

10.37 Phil Bishop worked as a director on *Jim'll Fix It* between 1975 and 1979. He heard that Savile was a womaniser but never heard any rumours about him behaving inappropriately with young girls. He did remember one occasion when Savile had a very pretty young woman with him who seemed to be aged about 18 or 19. She was Savile's personal guest and he told Mr Bishop that she had won a beauty contest at Broadmoor (where she was a resident) and that part of her prize was to come to London and sit on the beanbags during *Jim'll Fix It*.



- 10.38 Mr Bishop thought that Mr Ordish was a “*very honest and honourable man, if gullible*”. He was sure that Mr Ordish was not “*aware of what was going on*”. He said that Mr Ordish was not what he would call “*a strong person*” and “*Savile did talk him into all sorts of things*”. If Savile did not like working with a particular member of the team, that person would be moved. Savile would have gone over Mr Ordish’s head to Mr Cotton if necessary to get his way.
- 10.39 Jill Henderson worked as an assistant floor manager for one series of *Jim’ll Fix It*, in 1976/1977. She knew that Savile had a reputation for liking young girls. She said that everyone knew it; it was “*kind of received wisdom. It was something we all knew...It was...in the zeitgeist and it was something you felt was true from having met him*”. She never dreamed that, by ‘young girls’, people meant very young girls or children. She thought they probably meant girls who were slightly underage but, as he was “*so deeply unattractive*”, she could not imagine him attracting such people.
- 10.40 Ms Henderson loved working on *Jim’ll Fix It* because the team tried to give the children a marvellous time. The only downside was working with Savile on the day of recording. She felt an instinctive dislike of him and wanted to keep him at arm’s length. She thought he was a “*dirty old man*” who “*lusted after young women*” but she did not think that he actually did anything about it. At the time, she felt uncomfortable that the show was helping Savile to support a positive public persona that was inaccurate.
- 10.41 She never had any concerns about the safety of the children who appeared on the show. First, they were usually much younger than the mid-teenagers that Savile appeared to be interested in. Second, the children and young people on the show were in a very “*regulated atmosphere*” or so it seemed to

her, always accompanied by either their parents or a researcher or else in full public view sitting on the beanbags. Third, she thought that, although Savile was lustful, he never did anything about it. She thought he was too old. He would have been about 50.

10.42 A sound engineer (whom I have called A6) told us that he worked on *Jim'll Fix It* on a few occasions in the 1970s. He had a trainee who was about 19 years old. On the first occasion they worked with Savile, A6 and his trainee went together to fit Savile's microphone. Savile liked to have the box fitted to the back of his trousers and had to lower his trousers a few inches to allow this. There was no problem. The following week, A6's trainee went to fit Savile's microphone in his dressing room. When he returned, after some delay, he was clearly upset. He said he was "*never going in there again*". It was time for the show to begin and there was no time then for A6 to find out what had happened. When the recording was over, A6 removed Savile's microphone himself and later took his trainee aside in an attempt to find out what the problem was. His trainee was tearful and told him that Savile had asked him to fit the microphone whilst they were both on the bed and had seemed to want to fondle him.

10.43 A6 reported this to his line manager, the Sound Supervisor. After a few weeks, when his trainee had gone off on a training course, he tried to find out what had happened about the report. He spoke to the Sound Manager (the next level up the management line), who said that he would find out what was happening. A6 heard nothing more. It is believed that the Sound Supervisor has died and we have been unable to trace the Sound Manager. It appears that A6 did not discuss this episode with anyone on the *Jim'll Fix It* production team. He

took his concern up his own, separate, management line but it appears to have fizzled out.

- 10.44 B9 worked as a production secretary on *Jim'll Fix It* in 1980/1981, when she was about 20. Soon after she started, she was warned to be careful when with Savile. Also, one of the researchers (she cannot now remember who) told her that Savile did not come out on location for filming the fixes because, in the past, there had been trouble with him and underage girls. She had the impression that everyone on the team was aware of this. I interpose to say that no one else told me that this was the reason Savile did not usually go out on location.
- 10.45 From time to time, B9 had to visit Savile's dressing room. She had to put up with wet kisses on the hand and arm and, on one occasion, Savile "*stuck his tongue straight down [her] throat*". There were some guests of Savile's in the room. She did not report this to Mr Ordish as she enjoyed her job and she said "*Well you think, ... it's Jimmy Savile; he's got such a fantastic reputation, sort of just keep quiet and get on with it*".
- 10.46 B9 said that Savile often invited guests onto the show and that sometimes these were quite young girls. They would go to his dressing room. She could not say how old they were but they seemed to be in their teens.
- 10.47 Camilla Griffith-Jones worked as a production assistant on *Jim'll Fix It* in 1982/1983. When Ms Griffith-Jones began, she was warned that Savile might "*grope her*". She said that he did "*slobber*" over her a bit. She also said that Savile sometimes had young girls in his dressing room. They could have been as young as 13/14 years old. People said that "*he liked young girls*" but she did not understand this to be anything "*sinister*". Ms Griffith-Jones thought Savile might be gay as he did not

have a girlfriend. She said that she felt that if anyone of her level of seniority had raised concerns, nothing would have been done and it “*would not have done any favours*” for the person who raised it.

- 10.48 Quentin Mann worked as a floor manager on *Jim'll Fix It* quite regularly from 1981 or 1982. He was aware that Savile was “*a ladies' man*” and would often make a remark if he saw an attractive woman or girl. He saw Savile kiss women's hands and arms – but only those he knew well and his impression was that they did not seem to mind. He said that Savile was always putting his arm around people and could be described as tactile but, he said, people were a little more familiar in those days. He said he was unaware of any feeling among the female members of the team that they did not like working with Savile and he never heard any suggestion that there was a need to take special care of children or young people so far as Savile was concerned. He said that Mr Ordish was quite firm with Savile about the way in which things were to be done.
- 10.49 Ian Smith worked as a cameraman on *Jim'll Fix It* in the 1980s. He heard from a fellow member of the technical crew that Savile was attracted to young boys and girls.
- 10.50 Terry Walsh worked as a researcher on *Jim'll Fix It* in the early 1980s. He heard from fellow researchers that Savile was ‘sleeping’ with underage girls.
- 10.51 John Ainsworth worked in set design. At some time in the 1980s, he was told by a set designer who worked on *Jim'll Fix It* that Savile was not to be left alone with children.
- 10.52 A production assistant who worked on *Jim'll Fix It* in the 1980s heard rumours from crew members connecting Savile with young boys and girls but, because Savile was about 40 (or so she thought; in fact he was in his mid/late fifties or early sixties),

she understood this to mean that the young people were in their late teens or early twenties.

- 10.53 Stuart Murdoch worked as a Visual Effects Designer at the BBC. In 1985, he worked on *Jim'll Fix It*. He told the Assistant Floor Manager on the show that he thought Savile was 'a bit of a cold fish'. The Assistant Floor Manager agreed and said "Just make sure that he [Savile] doesn't walk off with a member of the audience." We have not been able to identify the Assistant Floor Manager in question.
- 10.54 Anne Gilchrist worked as a researcher on *Jim'll Fix It* for one series in 1985. Later she had a successful career in the BBC and became Controller of the CBBC Channel and Creative Director in the Comedy Department.
- 10.55 When Ms Gilchrist met Savile for the first time, on *Jim'll Fix It*, having been introduced by another researcher, he kissed her hand and her arm all the way up to her shoulder. She was taken aback. She did not like this but she did not complain because he was the star of the show. After that incident, Ms Gilchrist did not want to be in Savile's company unless absolutely necessary and another (male) researcher used to take messages to Savile so that she would not need to speak to him. Ms Gilchrist did not hear rumours about Savile although she knew that people thought he was "weird".
- 10.56 As part of her job, Ms Gilchrist sometimes had to take children to meet Savile in his dressing room, usually to get his autograph. Sometimes the parents came too, sometimes not. She had what she described as a "general feeling" that children should not be left with Savile without a member of the production team present. She thought one of the team ought always to be with them. She said that she expressed this opinion to Mr Ordish. Other members of the team were present

in the office. She could not recall Mr Ordish's reply but felt that he was quite dismissive. There was no discussion of her suggestion; he did not ask why she had made it.

10.57 Ms Gilchrist does not think that any instruction was ever given to staff to be careful not to leave children alone with Savile. She herself did not give such an instruction; she would not have had the authority to do so. She said that one of her fellow researchers shared her concerns as did another floor manager whose name she cannot now recall. Unfortunately we have been unable to contact either the floor manager or the researcher concerned.

10.58 Ms Gilchrist agreed that Mr Ordish was very keen to keep Savile happy but she said that this was a common situation for producers "*with a star on their hands*". When Ms Gilchrist's six-month contract came to an end, she was not given a second contract. She received a letter which explained that Savile had not got on with her.

10.59 David Nicolson started to work for the BBC in 1982. He says that it was common knowledge in the music industry, not just at the BBC, that Savile had a liking for young girls. He began to work on *Jim'll Fix It* in 1988. He had the impression that Mr Ordish 'cow-towed' to Savile. He observed that Savile used to bring young girls into the studio with him; they looked as though they were in their teens, although not under 16. They were not at all glamorous and he thought that most of them looked "*troubled*". He – and he believes others on the team – assumed that Savile had sex with these girls and he thought that Mr Ordish assumed that as well.

10.60 On one occasion, Mr Nicolson had occasion to go to Savile's dressing room. He knocked on the door, waited a few moments and went in. He found Savile with a young girl, in her

teens. It appeared to Mr Nicolson that some form of sexual activity had been going on. Savile looked annoyed that Mr Nicolson had come in. The girl looked embarrassed; she was brushing down her clothes. Mr Nicolson quickly excused himself and left. He did not tell Mr Ordish about this incident. In his view, there was nothing particular to report. The girl did not look underage and had not seemed distressed in any way. Mr Nicolson thought that he had probably mentioned what he had seen to friends in a casual way, saying something to the effect of “*what’s the guy up to?*” I have also referred to this evidence in Chapter 8 because it was the subject of a report in *The Sun* newspaper in 2012, where it was claimed that Mr Nicolson had told “BBC bosses” that he had seen Savile having intercourse with a young girl in his dressing room. I am satisfied that Mr Nicolson did not tell Mr Ordish or indeed any “BBC boss” what he had seen.

- 10.61 Jeannette Pease worked as a researcher on *Jim’ll Fix It* for three series in 1986, 1987 and 1988. Ms Pease remembers being told either by Mr Ordish or another researcher that they were to be careful not to let Savile be alone with children in his dressing room, or indeed anywhere. This was a direction about how children were to be chaperoned during their day in the studios. She thought that, if it was another researcher who had told her this, it must have come from Mr Ordish as, at that time, she did not believe that her co-researcher “*would have been giving [her] a direction like that without it having come from whoever was producing the show*”. She had the impression that Mr Ordish and the researcher concerned were very close, having worked together on a previous series of the show. She thought that the background to this concern was something which had appeared in the press but she did not know what. I interpose to say that Ms Pease is the only person who made that suggestion but there is a real possibility that she is right

and the 'something in the press' was the series of articles which appeared in *The Sun* in April 1983 (see paragraphs 6.17-6.30).

- 10.62 Ms Pease did not question the instruction she had been given; she just adhered to it and was never aware of anything which went amiss. Savile used to say that he did not like "kids" and, from watching him working with children on the show, she thought it was apparent that he did not particularly like children or have any real interest in them.
- 10.63 Ms Pease hated the way Savile kissed her hand when they met, dragging his bottom lip across it. He used to brag about having female admirers and not being short of female company. He was always dropping names and saying that he had been to both Number 10 Downing Street and to Kensington Palace. He made it clear he was a well-connected and powerful man. He was always talking about his good works. Ms Pease does not remember him bringing young girls into the studio.
- 10.64 Ms Pease thought she was very lucky; apart from working with Savile, she thought she had the best job in television. She loved working with the children and making their day happy and memorable. Leaving aside the way he would generally greet women, she only witnessed Savile behave inappropriately on one occasion. A young couple took part in a fix for a young fixee. The studio was empty and Savile was taken to meet the young woman (in the couple) before the show began. She was seated in an empty row of seats and Savile stood on the same level facing her. The young woman was excited and clearly thrilled to be involved in the programme. Savile then said something like "*So I've done something nice for you today; I wonder if you'd like to do something nice for me*". From their relative positions, it appeared to Ms Pease that he was referring to oral sex.



- 10.65 Ms Pease said that she did not know exactly what Mr Ordish knew about Savile. In particular, she did not know whether Savile would talk to Mr Ordish in the way he talked to other people, boasting about his sex life.
- 10.66 Robin Smith worked on the *Jim'll Fix It* production team between 1987 and 1989. Save where I expressly say so, I accept his evidence as accurate.
- 10.67 Mr Smith observed that Savile was too tactile, sometimes to the point that it made Mr Smith cringe. He said that there were some people who openly called Savile "a *pervert*". Mr Smith himself never saw any inappropriate behaviour on the studio floor or in Savile's dressing room, although he only rarely had occasion to go in there. He was aware that the female researchers on the programme did not like working with Savile; they complained about the way in which he used to kiss their cheeks, with a wet kiss, dragging his bottom lip across their faces. The two he named in that context were Jeanette Pease and Jenny Ricotti. I think he is wrong about the complaint relating to their cheeks; their complaint was that he kissed and licked their hands and arms rather than their faces. But he is right about the fact that they did not like these wet kisses. Mr Smith said that Savile often brought guests with him to *Jim'll Fix It*. He never saw him with the same woman twice and thought that Savile never seemed to have a relationship with any particular woman.
- 10.68 Mr Smith said that, when he first started on *Jim'll Fix It*, Ms Pease told him to be careful about the families and the children who were in contact with Savile, especially any teenage girls. He said that all the staff were aware of the need to be careful not to allow young girls to go to Savile's dressing room. The biggest risk times were in the interval between the rehearsal and the recording and at the end of the recording. This

evidence is in conformity with that of Ms Pease: see above. It seems likely that she passed on to Mr Smith the warning she had received.

10.69 Mr Smith said that, at the beginning, he did not have any real understanding of the need for this warning but, in about 1988, he did an assignment with Mr Nicolson. He says that Mr Nicolson told him that he had surprised Savile having sex with a girl in his dressing room. As soon as he heard this account from Mr Nicolson, his understanding of the previous warnings about Savile "*clicked into place*". Mr Smith did not suggest to the Savile investigation that Mr Nicolson had told him that the girl had been distressed or that she looked under the age of consent. Nor did Mr Smith say that Mr Nicolson had expressed any sense of horror or moral outrage. Mr Nicolson had been surprised that Savile would take the risk of doing such a thing in an unlocked dressing room. In his first interview with us, Mr Smith said that Mr Nicolson had told him that he had reported this incident to Mr Ordish. However, in his second interview, when he had been told that Mr Nicolson did not accept that he had told Mr Ordish what he had seen, Mr Smith appeared less certain about this aspect of his evidence but said that he had had the impression that Mr Ordish had been aware of it. If he did have that impression, I am satisfied it was wrong.

10.70 Mr Smith said that he had recently seen press reports about what Mr Nicolson had seen in Savile's dressing room. He was told that Mr Nicolson had told us that he had not seen Savile actually having intercourse but that he had seen him in circumstances from which he had inferred that that is what he had been doing. He was asked whether he thought that that was what Mr Nicolson might have told him at the time. Mr Smith said that it was all a long time ago but his memory was that Mr Nicolson had told him that he had caught Savile having

intercourse. I asked him whether it was possible that his recollection of what Mr Nicolson had told him in 1988 has been confused with or coloured by what he had read recently in the press. He said that that was a possibility but he still thought that Mr Nicolson had told him that he had caught Savile *in flagrante*. He added that Mr Nicolson was “quite a good orator... very personable ...very energetic... very enthusiastic...lived the life well...quite flamboyant in how he was...I remember him telling me in a very – not quite sensationalist way, but not far short of [it], really.”

10.71 From this, I infer that Mr Nicolson could be quite dramatic in the way he recounted events. I think it likely that this is the explanation for the difference between Mr Nicolson’s account to *The Sun* (see paragraphs 8.4 to 8.21) (and to Mr Smith) and his account to me. I think he may well have told *The Sun* and Mr Smith that he had seen or ‘caught’ Savile having intercourse with a girl in his dressing room. I am inclined to think that he did not actually see them having intercourse but he inferred that from what he saw and therefore he believed that was what had been happening. I think it likely that, instead of telling Mr Smith and *The Sun* that he had drawn an inference, he simply told them that he had seen them having intercourse. I also think that he probably did tell both *The Sun* and Mr Smith that he had reported the incident to a senior person at the BBC, although, in the case of *The Sun*, he corrected that in an email (see paragraph 8.11). In short, he gave a slightly dramatised account. I think this is a not uncommon failing in people who like to tell a good story.

10.72 I return to the rest of Mr Smith’s evidence as it bears on Mr Ordish’s knowledge about Savile. Mr Smith recounted three incidents related to Savile which he said took place in Mr Ordish’s presence.

- 10.73 The first two took place within a week or two of each other. Savile had an arrangement whereby Thomas Cook, the travel agents, were sponsoring him in a marathon. Savile asked Mr Ordish and Mr Smith to make a short film of this event. Mr Ordish and Mr Smith went to Peterborough with Savile to meet two men from Thomas Cook. That evening they all had dinner together at a restaurant in Stamford. Their waitress was young and pretty and Savile's behaviour towards her became an embarrassment for the others. He kept sending for her, requiring her to come to the table, putting his arm round her and touching her. From time to time, he went over to the serving table where she was working. He kept asking her personal questions and she became nervous and uncomfortable. Mr Smith thought that Mr Ordish was embarrassed too because, when the waitress came to the table with two plates of food, he took Savile's plate from her and put it in front of him so that she did not have to go round and stand near to him.
- 10.74 The second incident occurred either shortly before the visit to Stamford or soon afterwards. Savile asked Mr Ordish and Mr Smith to come to his flat in Park Crescent, near Regent's Park, for some reason connected with the making of the promotional film. Mr Smith could not remember how they gained access to the building, whether Savile let them in by a remote entry system or whether they had to speak to a doorman. In any event, it seems that Savile would have had a few moments advance warning of their arrival. As they approached the door of his flat, two young girls came out and left. Mr Smith thought that the girls could have been anything between 14 and 16 years of age. When Mr Smith and Mr Ordish went in, they found Savile slightly dishevelled. Mr Ordish made some 'jokey' reference to the girls and Savile gave a strange reply saying something like, "*Well you have to trick 'em don't you?*" When

Mr Ordish and Mr Smith left the flat, Mr Smith asked Mr Ordish if Savile really did have sex with girls like that. Mr Ordish said he did not know and nothing more was said.

10.75 The third matter which Mr Smith told us about was a story which he said Mr Ordish had recounted to him. Mr Ordish said that he and Savile were driving north on the motorway in Savile's Rolls Royce. They stopped at a service station and suddenly a young teenage girl appeared at the window and was talking to Savile. In a few moments, it had been arranged, with her parents' agreement, that the girl was to travel with Savile in the Rolls Royce. Mr Ordish went with the girl's family and the two cars travelled north for quite a way before they changed over at a service station. According to Mr Smith, Mr Ordish had been amazed that the parents permitted this to happen. He had said that he would not have allowed that to happen with his own children. When I suggested that the parents' reaction was not so very surprising, as the two cars were travelling in convoy and Savile was well-respected, Mr Smith said that his point was that Mr Ordish himself had been very surprised. What this added up to was that Mr Smith had the impression that Mr Ordish would not have trusted Savile with his own children.

10.76 I must mention at this stage that Mr Nicolson also told me that Mr Ordish had given him an account of the journey on the motorway with Savile. Mr Nicolson's account was rather more dramatic than Mr Smith's. He said that the Rolls Royce had stopped at a service station and a girl came to the window and said her parents had told her she could ask Savile for his autograph. According to this version of the story, Savile said *"Young lady, you can tell your mother that not only can you have my autograph, but also you can come to my flat in Leeds and have a look at it"*. According to the Mr Nicolson version, she went back to her parents' car briefly and then came back

and got in the Rolls Royce with Savile. In Mr Nicolson's account, we do not know what happened to the girl. When asked about this, Mr Nicolson speculated that maybe Savile had dropped Mr Ordish off at the railway station and had taken the girl to his flat. But he proffered no explanation of what had happened to the parents. I think Mr Nicolson's account is somewhat dramatised and that Mr Smith's recollection of Mr Ordish's account is likely to be more accurate. This tends to confirm my view of Mr Nicolson as an over-dramatic historian. But it also suggests to me that Mr Ordish was sufficiently interested in what had happened on the journey up the motorway that he had told two colleagues about it. I mention at this stage that Mr Ordish has no recollection of this incident at all and says that, if he had been involved, he would not have agreed to leave Savile's car, even if the girl's parents had given their consent to that course.

10.77 Mr Smith recalled an evening sometime after all these incidents when he and Mr Ordish were staying at a hotel near East Midlands Airport. After dinner (and a few drinks) they talked about Savile, the Rolls Royce incident and Mr Smith mentioned the time they had seen two girls leaving his flat. Mr Smith told me that he thought that Mr Ordish had concerns about Savile but that these were not so much about the need to protect children (which he said was not generally in the forefront of people's minds in those days) but more about the risk to the programme if Savile were to be exposed in the press as being promiscuous. Mr Ordish, he said, was very protective of *Jim'll Fix It*.

10.78 Mr Smith also said that he himself would not have said anything about any concerns he had about Savile having sex with young girls. He was trying to build a career in broadcasting and he feared that, if he had made a fuss, he would have been "eased

*out of the way*". He said that, in those days, people did not think about whether a girl was over the legal age of consent for sexual intercourse. He thought that the men working on *Jim'll Fix It* would not be concerned about whether the girl was legally underage, although the women on the team would have been. The men, however, would still have disapproved of Savile's conduct because of the very great age difference between him and the girls. He thought that the men would not have talked to the women about issues of that kind; it was a "very male environment".

10.79 Jenny Ricotti, mentioned earlier in this chapter, worked as a researcher on *Jim'll Fix It* for about four or five years from 1986. She did not like Savile and steered clear of him. However, that was not difficult as her responsibilities on recording days were mainly with the fixees. She does not remember that Savile gave her wet kisses on her cheek but he kissed her hand. He 'gave her the creeps' and she kept away from him. She never heard any rumours about Savile's sexuality and she thought he was asexual. He never boasted about his conquests in her earshot. She was not aware that staff were warned to keep Savile away from young people. Mr Nicolson did not tell her about finding Savile in a dressing room with a girl and she thinks it more likely he would have told another man and not her. She got on well with Mr Ordish at the time and has remained distantly friendly with him.

10.80 Stan Appel worked for the BBC for decades but only worked on *Jim'll Fix It* on the odd occasion in the 1970s and 1980s. He says that he never heard any rumours about Savile at all, although other witnesses have said that he spoke to them about such matters. Lynn Hunt worked on *Jim'll Fix It* as a production assistant in the 1980s and was friendly with Mr Appel. She remembers a conversation (to which Mr Appel was

privy) where she was told that she would be too old for Savile because Savile liked younger girls. She thought the rumours she had heard were generally known in the *Jim'll Fix It* production team. Also Mr Moir said that, on the train back to London after Savile's funeral in November 2011, Mr Appel asked rhetorically "*What about all the stories about the young girls?*" Mr Appel denies he ever said that. It is not a matter of great importance but I do think he must have heard rumours and has persuaded himself that he did not.

10.81 Helen Gartell worked as a freelance director (in the studio and on location) during the last four or five series of *Jim'll Fix It*, which would be from about 1989 to 1994. By this time, Savile was well into his sixties; he would have been 67 by the time the show finished in 1994. In her time, Savile never came out on location at all but she thought that this was because he was not interested, not because of any reason associated with his behaviour. During this period, the show was recorded at Television Centre apart from a group of about four or five shows which were recorded in Birmingham because of a lack of studio space in London.

10.82 Ms Gartell had been warned about Savile liking young girls when she was working on *Top of the Pops* a number of years before and, at some stage, she heard that he liked having sex with dead bodies. However, she did not hear any such things while working on *Jim'll Fix It*. Savile would arrive at about 1pm, usually with a "seedy" entourage. He used to kiss her hand but that was all. She did not like him; she thought him "smarmy" and disliked the way he was always talking about the Royal Family and Margaret Thatcher. She personally saw very little of him. Mainly Mr Ordish dealt with him. She thought that Mr Ordish was "protective" and "possessive" of Savile. She



thought that Savile wielded a lot of influence over Mr Ordish, with Savile generally getting his own way where they disagreed.

- 10.83 She said that *Jim'll Fix It* came to an end because it was losing ratings. It was becoming 'old hat'. One day, Savile said that he did not want to do another series and her impression was that the BBC seized the opportunity to end it. I can confirm that, having spoken to Alan Yentob, who became Controller of BBC One in 1993, Ms Gartell's recollection is accurate, at least in part. He told me that ratings were indeed declining but, in any event, he regarded *Jim'll Fix It* as outmoded. He had other ideas for the early Saturday evening slot and the change went through without any argument or even much discussion. He stressed that the show was not dropped on account of any concern about Savile.
- 10.84 C3 worked as an assistant floor manager on *Jim'll Fix It* in the early 1990s. She found Savile quite predatory; he used to suggest that she should come over and "*make an old man happy*". He used to put his arm round her and would touch her breast if he could. On one occasion, at an end of series dinner, he kissed her full on the lips. She did not report this. She also heard rumours that Savile liked young girls sexually but she did not think that this meant children.
- 10.85 Natasha Wood worked in the production office of *Jim'll Fix It* for the penultimate series in 1993. She had heard gossip that Savile was strange but she was excited at the thought of meeting him. When they were introduced, she put out her hand to shake hands; Savile took it, pushed her sleeve back from her wrist and licked her hand and forearm all the way up to the elbow. She was 22; he was 67. She thought it very weird. Savile was laughing and Mr Ordish smiled. She went straight away to wash her hand and arm.

- 10.86 By this time, the recording arrangements for *Jim'll Fix It* had been changed and three programmes were made on successive days. On the day after she first met Savile, two young boys were coming in as fixees and Mr Ordish told her that she was to chaperone them in the Green Room and that "*Sir James*" was not to be left alone with them. Why this should have been said, I do not know; most children were chaperoned by their parents. However, that was her evidence and I thought she was a good witness. So, she sat in the Green Room with the two boys until it was time for the floor assistant to take over, when she went up to the gallery. Nothing adverse happened. She told some of her friends outside the BBC about the instruction she had been given. At that time, however, she would not have said anything to people at the BBC which might have 'rocked the boat'. She was proud and excited to have got a job at the BBC.
- 10.87 Within a short time of her arrival at the BBC, she got to know people working in the office next door who worked on *Top of the Pops*. From them, she heard gossip about what an odd man Savile was.
- 10.88 Ms Wood thought Mr Ordish was a wonderful manager but when, in 2012, she heard him say on television that he had known nothing about Savile's sexual proclivities, she did not think that that was true and that he must have known *'that something was not quite right'*.
- 10.89 I summarise the evidence so far by saying that members of the production team working on the show in the 1970s were not concerned about Savile being left alone with young people. I exclude from this statement A6 (who had had cause for concern about his young trainee) who was not a member of the production team. However, by the mid-1980s, there appears to have been a significant degree of concern within the *Jim'll Fix It*

team that young people left alone with Savile would be at risk of some form of inappropriate conduct. I have not been able to pinpoint from where this concern originated but it seems fairly clear that the message was passed on to new members of the team.

*Evidence of Awareness Emanating from a Member of the Public*

10.90 So far, I have described the evidence of staff members as to their awareness of a potential problem in relation to Savile. Towards the end of our investigation, a witness came forward whose evidence was capable of throwing new light on what Mr Ordish knew about Savile and the need to protect young people from him. This woman, who for good reason asked to remain anonymous, has no connection with the BBC. I shall call her A4.

10.91 In early 1983, when A4 was 16, she was invited by a school friend (whom I shall call W) to go to the BBC to watch the making of a *Jim'll Fix It* programme at the BBC Theatre at Shepherd's Bush. On arrival, they were shown straight into the studio. Savile was already on the set, sitting on his chair. It was suggested that they should sit on the beanbags but they did not wish to. Savile seemed displeased by their reluctance and A4 formed an unfavourable impression of him at that stage. Eventually they sat in the audience.

10.92 When the show was over, A4 and W were taken upstairs to a hospitality room where they met the people who had taken part in the show. Savile was not there. When they were about to leave, the floor manager or assistant floor manager (in effect their hostess) said that they must not go without speaking to Savile; he was expecting them. They were taken downstairs to his dressing room. As they came down, they could see a group of young children coming out of the dressing room carrying

signed photographs. They were taken into the room and the floor manager left them there; the door was left open.

10.93 Savile was sitting back in his chair. A4 recalls aspects of the conversation but is not sure of the order in which they occurred. He asked the girls how old they were and seemed quite pleased when they said they were 16. At some stage, while both girls were in the room, Savile asked them whether they would like an autograph. W said yes and Savile wrote one for her. A4 said that she did not want one and Savile seemed quite annoyed. A4 then suggested she would take one for her brother. Savile quizzed her about whether it was really for her brother or whether it was actually for her boyfriend. Then a time came when Savile told W that she should go; he was rather rude and said something like *"I'm not interested in...you go"*. He showed her out of the room, closed the door behind her and clicked the 'snick' on the lock. He turned to A4 and started to ask her what she wanted. He could give her anything she liked. She said there was nothing she wanted and he said something like *"you must want something"*. A4 found this rather frightening and began to feel uncomfortable.

10.94 Suddenly there was a banging on the door and a man's voice said something like *"Why is the door locked? Open the door"*. Savile went to the door and opened it, saying in a jokey way that it had not been locked, only stuck. There was a man standing in the doorway. A4 described him as quite tall, she thought possibly six feet, with short dark hair. A4 immediately walked past the man out of the room into the corridor. The man seemed concerned. He asked her if she was *"OK"* and she said she was fine. W was outside the door and the two girls left. As they were leaving, A4 heard the tall, dark-haired man say to Savile, something like *"Why did you have the door*

*closed?” or “you shouldn’t have had the door closed”. The two girls then left.*

10.95 A4 was shown a photograph of the *Jim’ll Fix It* team taken in 1982. She immediately picked out Mr Ordish, who was squatting in the front row of the photograph. A4 did not say that she was certain that that was the man but she said *“that’s the short, dark hair. I mean, he looks like he’s tall”. “...That’s the kind of hair, it was short, dark”.*

10.96 When Mr Ordish was asked about this incident, he said he could not remember it, but said that this did not mean that it had not happened. On the basis of identification by photograph 30 years later, I could not be certain that the man who came to the dressing room door was Mr Ordish. However, it seems likely that it was. First, the description fits well; Mr Ordish is tall and, at the time, he plainly did have short dark hair. But as well as the identification, it seems likely that, if anyone was going to bang on Savile’s door and berate him, it would have been Mr Ordish. I cannot think that anyone else would have had either the authority or the courage.

10.97 There is no evidence from any member of staff that a rule had been laid down that Savile was not to have his door closed (or locked) while he had any young visitors with him. Viewed from 2015, such a rule seems something one would take for granted as good practice. Whether it was so in 1983, I do not know. However, it does appear that Savile understood that he was not supposed to have his door shut when there were any young guests with him. That may explain why so many of the staff had observed that Savile’s door always seemed to be open.

### *Discussion*

10.98 As I have already said, it appears that, in the 1980s, there grew up in the production team a degree of concern that young

people left alone with Savile would be at risk of some form of inappropriate conduct. I think that, by the early to mid-1980s, team members with responsibility for young guests were giving each other advice about keeping a special eye on Savile. There does not seem to have been any specific incident which triggered this. It is possible that the incident involving A4 (in early 1983) acted as a trigger. It is also possible that one contributory factor was *The Sun* articles in 1983 of which some members of the team may have been aware. Apart from those specific possibilities, there was Savile's habit of talking about sex. There was his odd and sexualised behaviour when meeting members of staff, such as kissing and licking their hands. There was his apparent interest in teenage girls and the awareness of some members of the team that he invited young female guests of his own onto the show and entertained them in his dressing room.

10.99 Accordingly, I conclude that, among the people who were responsible for the safety and welfare of the *Jim'll Fix It* guests, there grew up an appreciation that Savile presented a possible risk to young people and, consequentially, concern about this and a practice of trying to protect them from him. I do not think that this concern was recognised by everybody; nor was it ever formally articulated. There is some evidence which suggests that Mr Ordish was a party to this concern. First, he instructed Ms Wood to chaperone two young boys and not to allow 'Sir James' to be left alone with them. However, the instruction to chaperone the boys is entirely understandable. If, for some reason, the boys were not accompanied by their personal chaperone (usually a parent), it would be entirely proper for Mr Ordish to ensure that a member of staff should act as chaperone. Why he should have mentioned 'Sir James' specifically is less easy to understand. Second, Jeannette Pease remembers being told by Mr Ordish or another

researcher that they were to be careful not to let Savile be alone with children in his dressing room. She thought that, if she was told this by another researcher, it would have come from Mr Ordish. He may have said this but, as Ms Pease also told me that she did not know exactly what Mr Ordish knew about Savile and I have not been able to speak to the other researcher, I do not think that it can constitute evidence of knowledge of the concern on Mr Ordish's part.

- 10.100 Now that we know that Savile was a prolific sexual abuser of young people and we know that he would take whatever opportunity arose for sexual gratification, I feel I ought to observe that the precautions that were put in place on *Jim'll Fix It* were generally good and, by and large, appear to have worked. However, the system was not without loopholes which could be exploited by a cunning and determined sex offender such as Savile.

#### *Awareness of Roger Ordish*

- 10.101 Mr Ordish is now retired after a long career with the BBC. I realise that it must be profoundly distressing for him to face examination and possible criticism about his conduct while the producer of *Jim'll Fix It*. This section of the Report is directed to consideration of Mr Ordish's awareness of Savile's sexual activities and proclivities.
- 10.102 Mr Ordish worked with Savile for over 20 years. Despite the fact that others may have had the impression that the two were close friends, Mr Ordish said that they were not. Although he may have known Savile as well as anybody could, that was not particularly well. I accept Mr Ordish's evidence on this issue. I have been able to gather some impression of the kind of people who formed Savile's circle of friends and I do not think that Mr Ordish would have been one of them. I accept that their

relationship was entirely professional although that relationship did entail some social contact outside the BBC.

10.103 Mr Ordish said that he was aware that people used to talk about Savile's sexuality and, in particular, his sexual interest in teenage girls. Quite apart from what Mr Ordish heard as rumour, he himself heard Savile talk or brag about sexual matters, always in the context of heterosexual activity. He would sometimes make remarks such as that he had "*someone in the flat last night*" although he never provided any detail. Mr Ordish cited an extract from Savile's Book *As It Happens* as an example of the way in which Savile spoke about girls. In the book, Savile had described giving a girl a lift and had then said, in Mr Ordish's words, that "*she showed her gratitude*".<sup>85</sup> That, said Mr Ordish, was the sort of thing that Savile often said. Mr Ordish thought that Savile did not usually have a regular girlfriend and spoke disparagingly of marriage as being "*a trap*". There was, however, a short period when Savile appeared to have a girlfriend. She was in her twenties and came from quite a wealthy family. She came to the recordings of *Clunk Click* on a few occasions. He agreed that he was aware that Savile's sexual preference was for young women. Savile never seemed to be with a woman of his own age. However, he, Mr Ordish, did not see that as a dangerous state of affairs.

10.104 Mr Ordish said that he never knew whether or not Savile really did have sex with as many young women as he liked to suggest. Mr Ordish's view was that Savile was so clumsy in the way he dealt with women that he doubted if Savile had much sexual experience at all. He also thought it possible that the reason why Savile appeared to prefer teenage girls to grown women was that he wanted sexually inexperienced partners, rather than grown women who might find him an unsatisfactory

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<sup>85</sup> *As It Happens*, pp. 141-142.



lover. He said that he would have exchanged ideas of that kind with members of the team with whom he became friendly.

10.105 Mr Ordish described an incident which had stuck in his memory. He said that, for the first series of *Jim'll Fix It*, he had needed some film sequences to run as part of the introduction. They filmed Savile walking round Shepherd's Bush, with children flocking after him, rather like the Pied Piper. Suddenly a window opened above them and a woman and girl looked out. The woman said "*Oh, it's Jimmy Savile*" and Savile did his "*usual flannel*" in reply. Then Savile asked her "*Is this your sister?*" to which the reply was "*No, it's my daughter*". Savile asked the girl how old she was; she said she was 16. Savile turned to Mr Ordish and Peter Campbell, the studio director, and said "*Legal! Legal!*" Mr Ordish took this as a "*blokey joke*" but it had stuck in his mind and now, with hindsight, it "*takes on a terrible significance*". The Savile investigation could not speak to Mr Campbell, as he has died.

10.106 Mr Ordish agreed that he had visited Savile's flat at Park Crescent many times (he estimated about two or three times a year) but said that he could not remember any occasion on which he had seen two young girls coming out of the door as he arrived, as had been recounted by Mr Smith. I accept Mr Smith's account of this episode, set out at paragraph 10.74.

10.107 Mr Ordish said that he had no recollection of ever changing cars while driving up the motorway with Savile so as to allow a young girl to travel with him. He had often travelled with Savile but recalled no such incident. Nor did he recall discussing any such incident. I accept that Mr Ordish does not remember this but I accept Mr Smith's account of this episode as broadly accurate and also that the two men discussed the incident on a later occasion.

- 10.108 Mr Ordish was adamant that he never had any concerns at all about Savile's behaviour in his dressing room. He could not see how anyone would ever be alone with him. Production staff, make-up girls, dressers, journalists and all sorts of people would be dropping in on him and, although the door was lockable, he said it would only have been locked if Savile was using the lavatory. I should mention that the layout of the BBC Theatre at Shepherd's Bush was such that any unusual conduct by Savile in his dressing room would probably have been noticed. I have been to the theatre and have seen that the backstage area is very restricted and the door to the dressing room used by Savile is very close to the office where the security officer sat, near the stage door entrance. Of course, if Savile had suborned the security officer (which is not impossible), the proximity of the dressing room to the security desk would not provide protection.
- 10.109 Mr Ordish denied that Mr Nicolson or any member of his team had ever told him that he had caught Savile in a compromising situation with a young girl in his dressing room. As Mr Nicolson says that he did not tell Mr Ordish what he had seen, I have no difficulty in accepting Mr Ordish's assertion that he was not told about that.
- 10.110 As I have said, when asked about the occasion where a man looking like him is said to have banged on Savile's door and berated him for having the door shut (or locked) while there was a young girl inside, Mr Ordish said that he could not remember any such incident. He said, however, that this did not mean that it did not happen; he just did not remember it. The potential significance of this incident is that it gives rise to the possible inference that Mr Ordish had established a rule with Savile that he was not to close or lock his door with a young guest inside. If he had done so, one would have had to ask

what had prompted the imposition of such a rule. Mr Ordish said that there was no such rule.

- 10.111 Mr Ordish was asked for an explanation as to why he might have berated Savile for having his door shut with A4 inside. He suggested that someone might have seen A4's friend W standing outside the door and have asked her if she needed help. She might have explained that A4 was inside with Savile. I think he was suggesting that someone may have sent for him and he had knocked on the door to get the girl out. However, he was adamant that, if this had happened, it would simply have been part of the general practice of child protection on the show. There was no specific rule established with Savile.
- 10.112 I find it very difficult to decide exactly what happened in so brief an incident 30 years ago. I must do my best. I have had three long interviews with Mr Ordish and I think he is a decent man. As will appear, I shall not be able to accept all his evidence but I do not think he has been dishonest. On the other hand, A4 was an impressive witness and I am inclined to accept her recollection that the man who knocked on the door (who I conclude was probably Mr Ordish) was concerned for her welfare and challenged Savile for having closed the door.
- 10.113 I think Mr Ordish's suggestion about what had happened in the corridor is entirely plausible. I think it likely that someone in the team or possibly even the security man on the stage door entrance (which, as I have said, was close to the door of Savile's dressing room) must have seen A4's friend, W, waiting outside the room, asked her if she was all right and that she had explained that her friend A4 was inside the room with Savile. I think that that caused someone to send for Mr Ordish. I think it likely that Mr Ordish would have dealt with this situation as diplomatically as he could but would have ensured that A4

was all right. I am prepared to accept that Mr Ordish does not have a specific recollection of this incident.

10.114 Mr Ordish denied that he was ever made aware that any of his staff had any concerns about Savile's conduct. He said that he had some bright and observant people on his team and he is sure they would have noticed if there had been anything amiss; they would not have brushed it under the carpet. He said that, if anyone on the staff had had any concerns, he would have known about them as the production team shared a small office and would overhear each other's conversations. I entirely accept that there were no discussions as such in front of Mr Ordish. The nearest the evidence comes to that is that Ms Gilchrist suggested to him that children ought not to be left alone with Savile. I accept her evidence that she said that and that Mr Ordish did not ask her why she said that or discuss the matter further.

10.115 Mr Ordish was asked what he would have done if he had been aware of any concerns about the welfare of young people on the show. He said that it would have been his duty to raise the subject with his manager. Initially that would have been Mr Cotton and later Mr Moir. He was also asked what his reaction would have been if he had heard that Savile had been having intercourse with a young woman in his dressing room but that there had been no question of her being underage or not consenting. Would that have been a matter of concern? Initially he said *"No...You would hear dressing room stories about all sorts of actors and actresses and so forth"*. He agreed that the BBC's attitude was that a performer could do what he or she wished in a dressing room; rather like a hotel room. However, when he was asked what his attitude would have been if he had heard that Savile had been having intercourse in his dressing room with a girl of, say 17 or 18, he said that he

thought that would be something he ought to get involved in. He would have “*had a word*” with Savile in the first instance; he would not have mentioned it to Mr Cotton or Mr Moir. He would only have done that if it had happened again.

10.116 Mr Ordish was asked what he had thought about material in the public domain as described in Chapter 6. He agreed that he had read *As It Happens* when it first came out in 1974. He could not remember reading *God'll fix it* but thought that he must have done. Initially, he agreed that he must have seen *The Sun* articles of April 1983, because they would have been sent to him by the Press Office, as part of the cuttings service. These were the articles in which Savile was described as a ‘Godfather’ who made use of henchmen to commit acts of violence on his behalf and also described his promiscuous lifestyle: see paragraphs 6.17 to 6.30. Later, Mr Ordish told us that he remembered speaking to Ann Rosenberg, the publicity officer, about them. Mr Ordish’s attitude at the time was that he thought that Savile had been exaggerating when speaking to the journalists. He knew that Savile sometimes exaggerated when giving accounts. He also thought that *The Sun* might have embellished the stories. He had not thought it necessary to speak to Mr Moir about these articles because he thought they were largely bravado. Later, Mr Ordish wrote to the Savile investigation to say that, at the time the articles were published, he had spoken to Savile and had suggested that the articles and the book were “not good for the presenter of *Jim'll Fix It*”. Savile had replied to the effect that he had not achieved his present position by listening to people like Mr Ordish.

10.117 I must say that I feel some concern about Mr Ordish’s progressively more detailed recollection about these articles. Having initially said that he must have seen them because they would be among the press cuttings (which implied that he had

no actual recollection of seeing them), he then said that he recalled speaking to Ann Rosenberg about them. When asked, Ms Rosenberg said that she remembered seeing the articles and talking about them but did not say that she had had a conversation with Mr Ordish about them. However, the producer of a programme would normally be her first point of contact. Therefore, I do accept Mr Ordish's evidence that she and Mr Ordish discussed these articles and that their attitude was to discount them as exaggerated. However, for reasons which I will shortly explain, I am unable to accept Mr Ordish's even later recollection, which is that he actually spoke to Savile about them.

10.118 It was suggested to Mr Ordish that, even if the articles were exaggerations and untrue, they were deeply distasteful because they demonstrated that Savile appeared proud to be known as a sexually promiscuous man with a violent past. He agreed and accepted that such a person was not really suitable as the presenter of a family show. However, in interview in December 2013, he said that he had not thought of that at the time. He said that it was not his job to decide who should present a show; it was his job to produce the show with the presenter who had been chosen. Even if he had thought about Savile's unsuitability as the presenter, once Savile was in that position, it was Mr Ordish's job *"to get on with it"* and work with *"the person I've been given"*. He thought that, if he had raised concerns about Savile at this stage with Mr Cotton or Mr Moir, their attitude would have been that the show was very successful and it must go on. That was so, even though he said both of them were deeply moral men in their own private lives.

10.119 The whole gist of this answer is in conflict with Mr Ordish's later claim that he had spoken to Savile about the articles suggesting

they were not good for the presenter of *Jim'll Fix It*. It is because of that inconsistency that I feel unable to accept Mr Ordish's more recent claim that he spoke to Savile about the articles. In an even later email communication, after being told that I found it difficult to accept that he had spoken to Savile about *The Sun* articles, Mr Ordish said that he had definitely said to Savile that his suggestions of gangster connections and his sexual boasting were not good for the image of the presenter of *Jim'll Fix It* but he was not now sure whether his comments related to *The Sun* articles (in 1983) or the autobiography (which came out in 1974).

10.120 Mr Ordish is trying to remember events which occurred over 30 years ago. I repeat that I regard him as an honest man. However, I think that his memory is at fault. I think that his first reaction is likely to be correct; when it was suggested to him in interview that this kind of boasting showed that Savile was not a suitable presenter of *Jim'll Fix It*, his reaction was to say that that had not occurred to him at the time. I think that is quite inconsistent with his later assertions that he had spoken to Savile about his boasting, either in 1974 or 1983.

10.121 Mr Ordish agreed that Savile was very important to the success of *Jim'll Fix It* which, at the height of its popularity, had excellent ratings. He explained Savile's contribution by saying that:

*"This strange nature of the man who seemed almost unable to speak to people on air, which was an assumed role by him as [he] was a very bright, intelligent man ... [was] maybe ...part of the chemistry that made it so successful, because he was associated with goodness and charity and somehow a strange kind of saintly aura that he liked to cultivate and successfully did".*

He added that part of the programme's success was that *"The man who could make this wonderful thing happen at Stoke*

*Mandeville could also make some unimportant little event come true”.*

- 10.122 When asked whether he thought it possible that the programme’s dependence on Savile for its success might have led him to ‘look the other way’, Mr Ordish replied that he was not aware of having looked the other way. He made the point that, at one stage, he had invited Savile to spend the night at his house and had put him in the bedroom next to his 14-year old daughter. He suggested that that was not the action of a man who was turning a blind eye or looking the other way.
- 10.123 Mr Ordish was asked how Savile’s saintly aura tallied with his realisation that, in his late forties and early fifties, Savile had a sexual preference for young women. He answered that he thought it was “*all talk*”. At various stages in his evidence, he expressed the same view in slightly different ways. Once he said that “*I did, for a time, believe that he was all talk*”. He said that “*he was such a curious character you wondered if... it was just talk*”. Several times he stressed that he had never seen any evidence of actual misbehaviour. He added that he would not have expected to see it. Asked why he thought it might be ‘*all talk*’, he said that Savile’s dealing with adult women was so clumsy that he did not seem to have any idea of a normal relationship. It was suggested to him that, even though Savile might appear not to know how to deal with adult women, he might still be successful with young women because of his celebrity status. He agreed that celebrity could be ‘an aphrodisiac’ and that he had seen cases where star status had held magnetism for young women. But he said that it had not occurred to him that those forces might have been operating in respect of Savile during his years on *Jim’ll Fix It*.
- 10.124 Mr Ordish said he had been horrified when the allegations came out in 2012. He had been unaware of any problems until



then – so completely unaware that he had given a eulogy at the reception following Savile’s funeral in 2011.

10.125 I have no difficulty in accepting that Mr Ordish was not aware that Savile ever committed an unlawful or inappropriate sexual act on BBC premises. In my view, there is no evidence that he was aware of such conduct. I find it much more difficult to decide to what extent Mr Ordish was aware of Savile’s sexual deviancy and, on account of an awareness of that, to what extent he realised that there was a potential risk of harm to the young people appearing on *Jim’ll Fix It*.

10.126 I do accept that Mr Ordish regarded Savile as a boastful man with a tendency to exaggerate. There is an abundance of evidence that Mr Ordish’s impression of Savile was correct. It was therefore not unreasonable that Mr Ordish should regard his claims of sexual experience or prowess as exaggerated. This would include not only the things Savile said directly to Mr Ordish but also the things he had written or had allowed to be written about him. I accept too that Mr Ordish regarded Savile as being clumsy in his dealings with women. However, it is clear from his own evidence that Mr Ordish did not completely discount the possibility that Savile was sexually active with much younger women as he admitted that he had considered (and discussed with colleagues) the possibility that Savile preferred inexperienced sexual partners. That implies a degree of willingness to accept the possibility that Savile was sexually active with teenage girls.

10.127 As with any instance where I need to consider the awareness of any individual of what Savile did, it is very important for me to ignore hindsight when assessing the awareness of Mr Ordish. I must view every factor, incident and conversation in its moment and not consider how it might be viewed today in the light of what we now know about Savile.

- 10.128 Many of the factors, incidents and conversations involving Mr Ordish identified in this chapter have no relevance to his awareness of Savile's sexual deviancy. For example, the fact that Mr Ordish was aware of rumours about Savile and his sexual interest in "young girls" (though not, I think, of rumours that he had sex with girls under the age of 16), the fact that Savile made boastful remarks about sexual matters, the content of the book "*As It Happens*" and *The Sun* articles of 1983 and the fact that Mr Ordish knew that Savile had no regular sexual partner have no bearing on that question. Others such as the fact that Mr Ordish heard Savile shout "*Legal! Legal!*" when hearing that a young girl was aged 16 might, as Mr Ordish said, "*take on a terrible significance*" now in hindsight but, at the time, it was clearly understandable that Mr Ordish treated this as a "*blokey joke*".
- 10.129 There are, however, some incidents and conversations which, as I have said, might suggest that Mr Ordish did have knowledge about Savile's deviancy. First, there is the evidence of Ms Gilchrist that she suggested, in Mr Ordish's presence, that Savile should not be left alone with children. I do not know whether Mr Ordish heard that suggestion; he told me that he does not remember it. If he did hear it, he appears to have brushed it aside without giving it serious consideration. He did not ask Ms Gilchrist what she meant. She did not volunteer that she was talking about a sexual risk and, although nowadays, that remark would be readily interpreted as relating to a concern of a sexual nature, at that time, I do not consider it would necessarily have carried that implication.
- 10.130 Second, there is the evidence of Ms Pease who said that she was told (either by Mr Ordish or a researcher) that they were to be careful not to let Savile be alone with children in his dressing room, or indeed anywhere. However, Ms Pease also said that

she did not know exactly what Mr Ordish knew about Savile and she could not, in any event, remember who had given her that instruction.

10.131 I think Mr Ordish was probably involved in the incident with A4 in Savile's dressing room but that he has forgotten about it, possibly because nothing bad actually happened. In any event, as I explain in paragraph 10.113, I think his suggestion about what happened in the corridor is plausible. I also accept the evidence of Mr Smith that he and Mr Ordish saw two teenage girls come out of Savile's flat and that this was followed by a short conversation between them, prompted by Mr Smith, about whether Savile had sex with girls like that. However, it was Mr Smith who posed this question (and not Mr Ordish) and there is no reliable evidence as to the age of the girls concerned. I also accept Mr Smith's evidence that Mr Ordish seemed surprised that the parents of a young girl who travelled up the motorway in Savile's car should have trusted their daughter with him. Mr Ordish does not remember the incident. However, it seems to me that it is possible Mr Ordish was surprised that the parents would let their child go with anyone who they did not know personally. I also accept that Mr Ordish expressed concern to Mr Smith that Savile's exploits might come out in the press and derail *Jim'll Fix It*, although that is not evidence of concern about Savile and underage children.

10.132 There are, therefore, a small number of incidents and conversations which raise a question about Mr Ordish's awareness. However, those incidents and conversations did not occur as a cluster; they occurred over a period of time. It is also very important not to let hindsight influence how these incidents and conversations are viewed. Nowadays people might well view these incidents and conversations as showing the existence of a potentially serious problem of a sexual nature

which required some form of investigation or action. However, I think it is very important to view these incidents in their moments and, in so doing, I have come to the conclusion that Mr Ordish never did recognise the collective effect of those concerns or pointers and that he never thought that Savile was having sexual intercourse or sexual contact with girls under the age of 16, let alone boys or young men.

- 10.133 I must make it plain that, if Mr Ordish had received an explicit complaint about clearly unlawful sexual contact by Savile, I am quite satisfied that he would not have swept it under the carpet but would have handled it appropriately, at least according to the BBC standards of the time. I am sure he would have discussed it with Mr Moir and I am sure that some form of investigation would have taken place. Whether that would have comprised anything more than asking Savile whether the allegation was true, I cannot say. But that is hypothetical as no such complaint was ever made.

***Awareness of More Senior Staff about Problems Relating to Savile and Jim'll Fix It***

*Jim Moir*

- 10.134 From 1982 until 1993, Mr Moir was Mr Ordish's line manager with editorial responsibility for *Jim'll Fix It*. He confirmed Mr Ordish's impression that Mr Cotton had been the main influence on the choice of Savile as the presenter and anchor man for *Jim'll Fix It*.
- 10.135 Mr Moir said that he had never heard any rumours about Savile's sexual preference for young girls or young women. No one had ever reported any concern to him. He had never had any suspicions about his conduct. He had never read or even heard of Savile's autobiography *As It Happens*. Nor did he recall reading *The Sun* articles of 1983 although he agreed that

it is reasonable to assume that they would have been put before him as part of the press cutting service. He said that the first he had heard of rumours or concerns about Savile was when he was on the train returning to London after Savile's funeral. He was travelling with Mr Appel and Ms Gartell. He said that Mr Appel had asked "*what about all the stories about the young girls?*" Mr Moir said that he had asked what he meant, and Mr Appel had said "*Well you know, you know, young girls*" and he (Mr Appel) being "*a man of delicate taste...we didn't pursue the conversation much further. It was evident what he meant*". Mr Moir thought that Mr Appel and Ms Gartell had heard rumours about Savile while working with him.

10.136 Mr Moir said that, if Mr Ordish had had any concerns about Savile's conduct, it would have been his duty to bring the problem to Mr Moir. That would not have been difficult; he believed he was an approachable manager and in any event the two had been good friends since the 1960s when they had worked together on the Simon Dee show. He accepted that a producer who had a concern about someone within his team might be tempted to keep the problem to himself and not share it with his manager, particularly if the person concerned was an important artist. He could see that the producer might have loyalty to the artist concerned, loyalty to the show itself and also pride in it. He agreed that that producer would have a degree of self-interest in keeping his programme running smoothly. He accepted that a star presenter could become a very important part of a programme team because he or she might become "*enmeshed in the format*".

10.137 He thought the relationship between Mr Ordish and Savile was one of mutual usefulness. I think what he meant was that the reputation of both was dependent on their involvement with *Jim'll Fix It* and each would have recognised the contribution

the other made to the programme's success. Mr Moir thought that, to some extent, Mr Ordish would benefit from some reflected glory.

10.138 Asked what he thought about Savile at the time, Mr Moir said he was weird and appeared to be a 'created persona' but he was impressed with the way Savile ran marathons and worked at Leeds General Infirmary as a porter. He observed that Savile wore bling and that there was a "*great vulgarity about him*" but he could dress appropriately on occasions, for example if royalty were going to be present. He saw the reason for Savile's success as being in the "*right place at the right time*" by getting on to *Top of the Pops* when he did. He said "*he could get away with the gobbledygook*".

10.139 When asked to speculate about what he would have done if a serious concern with evidence had come to light about Savile's sexual conduct, Mr Moir said that, with a show like *Jim'll Fix It*, it would be difficult to deal with and the approach would depend on the time of year. If the problem emerged during the period of the year when the show was not actually on air, it would be relatively easy to deal with. A decision could be taken not to run another series. It would be easy to explain that decision to the public without reference to the underlying problem. If the problem emerged in the middle of a series, it would be much more difficult. He said that it would always be his policy to grasp the nettle; it would not be sufficient just to have a quiet word with the offending presenter and keep the problem under wraps. He said he had always been guided by the military principle that "*Cover from view is not cover from fire*".

10.140 He gave as an example of grasping the nettle the decision to pull the rest of the series after the tragic death of Michael Lush, who was killed while bungee-jumping for a programme called *The Late Late Breakfast Show*. He agreed, however, that that

tragedy created a very different problem for the BBC from the kind of problem we were envisaging. The death of Mr Lush was known to the public; a decision had to be taken whether to continue with the series and the BBC decided not to. It seems to me that a decision about a hidden problem is much more difficult to handle. I had the impression from my interview with him that Mr Moir did not know exactly what he would have done if a serious concern about Savile (with evidence) had arisen during the series and the information was not in the public domain. Later, he wrote to the Savile investigation asserting that if he had learned of any evidence of sexual misconduct by Savile, he would have referred it upwards and he believes that the show would have been discontinued.

10.141 Mr Moir said that he was glad that he had not heard about Savile's misconduct while he was in post because, if he had, he would have been faced with the duty to do something about it. I think that, if Mr Moir had received information about Savile's misconduct, he would have referred it upwards and that it is likely that advice would have been sought from the Legal Department. What advice would have been given I cannot say. It may well be that that advice would have been that Savile should be interviewed and told of the allegation and that, if he denied it, there would be nothing more to be done. That is what had happened when an allegation of sexual misconduct was made in 1971 against a celebrity as I have recounted at 9.61 (although I should note, as I say at paragraph 9.57, that I have not attempted to make any judgment about the allegation involving A7 and Claire McAlpine). But that is hypothetical as no such concern ever arose about Savile. I cannot, however, share Mr Moir's confidence that the show would have been discontinued.

10.142 Later, Mr Moir was asked what he would have done if rumours had come to his attention as opposed to hard evidence. He said he would have “*prayed*” that that would have happened in May and not during the series run. He would have talked to Mr Ordish and, if he had said that the rumours were not true, he (Mr Moir) would not have known what to do. He would have spoken to Savile. But he said that would not have been much use as Savile was as:-

*“artful as a barrow load of monkeys and with a pattern of speech that would oblige you to concentrate heavily on what he was saying to you...or in the main not saying...I think a confrontation with him wouldn’t have taken me very far”.*

Savile would have just denied the rumours. When asked what he would have done then, he explained that he would have referred the problem upwards, possibly to Michael Grade (as he was then known), possibly to Bill Cotton. He would have explained to them that he was concerned about the BBC’s reputation and the safety of the children on the show. He would have asked them to interview Savile and then the matter would have passed out of his authority.

10.143 Mr Moir said that, if the rumours concerned sexual activity with young children, he would have taken the view that Savile would have to go. He was asked what his reaction would have been if the rumours were that Savile was misbehaving with teenage girls. Would he have felt it right or necessary to get rid of Savile for that? He said that the thought of Savile at his advanced years misbehaving with teenage girls was “*stomach churning*”. He would have been deeply disturbed at the thought of a man of 45 to 50 having sex with a 15-year old girl. He thought that that would have also been the view within the set he knew at the BBC. An age gap of say 30 years “*would not play well*”. He acknowledged that many people now say that attitudes were



different in the 1970s and 1980s and are prepared to excuse or forgive conduct of that kind on the ground that customs were different. He said that it was possible that he would have been affected by those kinds of thoughts if confronted with the problem of dealing with such rumours.

- 10.144 Although his earlier evidence seemed to suggest that he thought Savile might have been taken off air simply on the basis of rumour, Mr Moir later explained that, if he had become aware of rumours about Savile and young children, the correct course would have been to carry out an in-depth investigation. He hoped he would have had the moral courage to confront the situation and see it through. It would have entailed asking staff on the team what they knew. He did not know whether he would have had the skill to carry out such an investigation. He hoped that he would have had help and support. The decision would not have been for him alone. Senior managers would have been involved.
- 10.145 It was pointed out to him that Derek Chinnery, who was Head of Radio 1 at the time, was in precisely that situation in 1973 (when asked by Douglas Muggerridge to speak to Savile about rumours of sexual misconduct: see Chapter 11). All he had done was to ask Savile whether the rumours were true. Mr Moir appeared surprised that that was all that had been done and added that the concerns in Radio should have been fed across to Television but he did not think they had been.
- 10.146 Mr Moir's uncertainties about how a hypothetical problem arising from evidence or rumours about Savile's sexual misconduct would have been handled may be a reflection of the fact that child protection was very low on the BBC's radar in those days (as indeed it was for many organisations). No clear policies or procedures existed and I doubt that such matters were discussed. Sometime after his interview, Mr Moir wrote to

the Savile investigation saying that he would not have been uncertain as to how a real problem would have been handled, his uncertainty arose from the hypothetical nature of our discussion. I accept that. I also accept that Mr Moir's reaction would have been to refer the problem upwards. However, I remain uncertain as to the thoroughness of any possible investigation and as to the corporate priority of the BBC when faced with a concern about child protection. If such a concern had resulted in a difficult choice between axing a popular programme and damaging the BBC's reputation or keeping the matter under wraps, I am by no means certain that axing the programme and child protection would have prevailed.

- 10.147 We spoke to Mr Moir a second time, to ask further questions, particularly about the effect of the publication of *The Sun* articles in 1983. He reminded us that he could not recollect reading *The Sun* articles when they were published but said that, on reading them recently, he thought that they showed a side of Savile that was deeply unattractive. However, he had no recollection that, at the time of publication, they caused a stir in the BBC. No one rang him up in a panic (either from the Press Office or from more senior management) to ask him what was going on. He accepted that the articles would probably have come to him through the cutting service in the usual way and that he may have read them at the time. However, he had no recollection of anyone senior contacting him about them. He speculated that, perhaps because the matters written about related to Savile's private life rather than his professional life, "*a more lenient view was taken*". He pointed out that the articles appeared in April, when *Jim'll Fix It* would probably not have been running; the series usually ran from the winter through to spring. (In fact, records show that the last programme in the winter series was shown on 26 March 1983, although there was a Bank Holiday 'special' at the end of May.) Mr Moir said that

the effect of the articles would have been less injurious when the series was not actually running. However, he agreed that, if the articles showed Savile to be an unsavoury character in April, that would not have changed by the following winter. He agreed also that Savile was something of a role model on a programme which, by 1983, was very much a family show.

10.148 He was asked whether he would not have been concerned about the articles on account of his own responsibilities, regardless of the views taken by his seniors. He thought that the articles were largely (although not entirely) historical and did not say very much in the text; they now seemed to him to be exaggerated and “*braggadocio*”. He thought that would have been his reaction at the time, as well as now. He did not now see anything in the articles that would have provoked curiosity in him to look further into the story under the headline. Nor would he have thought it necessary to make any further enquiries about Savile’s character with a view to assessing whether or not he was the kind of person the BBC should be promoting as its front man on *Jim’ll Fix It*. At that time, he had no other evidence which would have made him want to look beyond the story itself.

10.149 He was then asked whether he now thought that the picture portrayed in the second article (which described Savile’s attitude towards sex which was that he liked casual sex, and lots of it, with girls or young women much younger than himself - although not underage - and was never going to have a long-term relationship) showed Savile to be unsuitable to be put forward as a good man who made peoples’ dreams come true. He said that he could not be sure but he thought that the articles were talking about the past and that the unattractive aspect of the man would have been balanced in his mind by his knowledge of all the good things that Savile did. He had to

accept, of course, that the second article was not about the past; it was written in the present tense. He accepted that the article made it plain that Savile (who was 56 at the time) was using his celebrity status to pick up girls for casual sex. He said that he would have thought then that that was all bragging, because he could not have seen how any female could be attracted to Savile, other than for his fame. I interpose to say that that is exactly the point; it was Savile's celebrity status that created his sexual power, not his personal attractiveness. Mr Moir repeated that, if he had seen the article at the time, it had not rung any alarm bells in his mind.

10.150 Mr Moir did not discuss the articles with Mr Ordish. Asked about what Mr Ordish, as producer of *Jim'll Fix It*, ought to have done when he read these articles, knowing as he did of Savile's autobiography, Mr Moir said first that he thought Mr Ordish should have come to discuss them with him, Mr Moir. Then, on reflection, he said that, as he was the senior man, he should have initiated a conversation with Mr Ordish. I understand that what he meant was that, if he had read the articles (which he cannot remember doing) he should have spoken to Mr Ordish. He said that, if such a conversation had taken place, the right thing for them to have done was to pass their concerns up the management line. He added that, if anybody had considered "firing" Savile, they would have had to have had very good "fireproof" reasons because he might have sued. It would have been "a very big thing to do" and the decision would have had to be taken at the very highest level, even though Savile's contracts with *Jim'll Fix It* only ran for one series at a time. He seemed to be suggesting that it would not be possible to bring Savile's association with *Jim'll Fix It* to an end unless the deeply unattractive things which had appeared in *The Sun* and in his autobiography could be proved to be true. He seemed to be saying that the arrangement could not have been discontinued

simply on the grounds that Savile appeared to have a character which made him unsuitable to present a family show. Finally, Mr Moir said that, if there had been a discussion about Savile's suitability to carry on with *Jim'll Fix It* as a result of *The Sun* articles, he did not know which way the decision would have gone. He thought that at least one of the articles might have been regarded as mainly historical and the other ones mere braggadocio. All the adverse material would have been balanced by his good works.

#### *Former Controllers of BBC One*

10.151 The Savile investigation interviewed four former Controllers of BBC One, all of whom were in post during Savile's time on *Jim'll Fix It*. None of them recalls being aware of *The Sun* articles or indeed of any of the other material about Savile which was then in the public domain. The main purpose of the questions was to discover what their reactions would have been if they had become aware of this material; in particular whether they would have thought that, whether true or not, the articles showed that Savile was not a suitable person to present a family show like *Jim'll Fix It*.

#### *Alan Hart*

10.152 Alan Hart was Controller of BBC One at the time of the publication of *The Sun* articles in 1983. He believes that he did not see the articles at the time of publication. Now that he has read them, he thinks that his reaction to them would have been that they were largely exaggeration and bragging. He noted that most of the material from the first article ("My Violent World, by Jim The Godfather") had already been published in *As It Happens* and that there was in any event no suggestion that Savile was a paedophile. He thought he might have spoken to the Head of Department but expected that he would

have been told that it was all “*Jimmy being Jimmy, way over the top, exaggerating like mad as usual*”. He would not have been concerned about the second article (“How I Pick Up Girls on the Marathon”) because it did not appear to be related to the BBC. Besides, he said, there were many stories of this kind at the time and this one would not have stood out.

- 10.153 However, when asked how a person who was proud to exaggerate about this kind of thing fitted with the ethos of a programme such as *Jim’ll Fix It*, he said that it did not “*fit very well at all*”. He had not thought of that at the time as he had not seen the material. If he had, he thinks he would probably have spoken to the Head of Department and told him to tell Savile to stop saying this kind of thing. He did not think that he would have considered taking Savile off the programme, which would have meant the end of *Jim’ll Fix It*. If that had been suggested, it would have been a major issue and the decision would have had to have been taken by the Managing Director of Television.

*Lord Michael Grade*

- 10.154 Lord Grade was Controller of BBC One from 1 September 1984 until 7 July 1986. He joined the BBC in 1984 so was not employed within the BBC when *The Sun* articles were published in April 1983. He was not aware of the articles until they were drawn to his attention by us.
- 10.155 Lord Grade told us that, when he was at the BBC, newspaper articles which were thought to be potentially problematical were brought to the attention of managers by the press office. When shown *The Sun* articles, however, he said that he suspected that people reading them at the time would have thought that that was just Savile “*sounding off*”. People would have thought that it was “*his fantasy*” and “*self-promotion*”. I had the impression that Lord Grade did not think that, even if true, this

kind of material would have been taken very seriously. He thought that the kind of “*groupie culture*” where there would be “*a string of girls, whatever age*” waiting outside a stage door or “*going into the dressing rooms and coming out*”, was just part of the scene in the 1960s and 1970s. Even in the 1980s, he said, it was very different from today.

10.156 He explained that, when material of the kind published in *The Sun* comes out, the BBC has to gauge whether or not the public wants to see that kind of person on their screens. He thought that, nowadays, if this kind of material came out about a big star, there would be huge pressure on the BBC to stop using him. This pressure would come from the press and the public. But in those days, the public reaction was different. When asked whether that implied that the BBC would react to public opinion rather than making its own mind up, he said that the BBC was “*a very reactive organisation*”.

10.157 He explained that what he called “*the default position*” was whether or not the published material was going to damage the BBC’s reputation. The BBC would only be concerned if there was going to be a major scandal. Even if people thought that the material was true, the BBC would not take action unless there was a scandal. He agreed that that attitude did not sit well with Reithian values. He did not accept that there was any such thing as BBC values, because, he said, different values pertained in different parts of the BBC. He cited as an example what he said was the strict code of conduct required by Bidy Baxter, the producer of *Blue Peter*. He said that she had dismissed a star presenter because she was pregnant and unmarried. In a way, this was not a good example because, as Ms Baxter told us, she did not dismiss the pregnant presenter; on the contrary, the presenter left the programme voluntarily and was invited back as a guest with her baby after its birth.

However, that does not invalidate Lord Grade's point because I accept that Ms Baxter was very conscious of the need to advance values which were appropriate for her young audience.

- 10.158 To sum up, Lord Grade's view was that, if the press did not make a big fuss about these articles by picking them up and running with them, there would be no pressure on the BBC to stop using Savile. He agreed, however, that the kind of image that the articles projected did not fit well with a programme like *Jim'll Fix It*. He thought that, even if the articles were not actually true, it was not acceptable for the BBC to have a person who bragged about that kind of thing fronting a show like *Jim'll Fix It*.

*Jonathan Powell*

- 10.159 Jonathan Powell joined the BBC in 1975 after several years with Granada Television. He produced several very successful drama series and serials for the BBC and became Head of Drama for a short time before becoming Controller of BBC One in 1987, a post which he held until 1993. In that capacity, he was responsible for commissioning several series of *Jim'll Fix It*. Decisions to commission another series were quite unaffected by any concerns about Savile personally as Mr Powell was unaware of any reason for concern. The programme was successful and, as I understand his view, provided an early evening bridge between the young peoples' audience and the adult audience of the later evening. In effect, the decision to commission a further series would go through 'on the nod'.
- 10.160 Until he was shown some of the material in the public domain to which I have referred in Chapter 6, in particular *The Sun* articles of April 1983, Mr Powell was unaware of them.



- 10.161 Mr Powell said that he thought that the BBC should not interest itself in the private behaviour of a celebrity unless the behaviour was illegal or unless it was inappropriate and became public and might compromise the BBC's reputation or the programme on which the celebrity worked. He thought that the nature of the BBC's interest and concern should depend to some extent on the programme. He thought that the BBC gave great thought to who was used as a presenter on children's programmes and whether he or she was a suitable role model for a young audience. He thought that the position was rather different for adult programmes and said that there was a live debate in the BBC as to how far the BBC should seek to lead opinion as opposed to reflecting the views of society. Mr Powell's personal knowledge of this debate was based mainly on his experience of producing drama. It was of great interest but not of direct relevance to the issue which the Savile investigation wished to approach which was whether, in the light of material in the public domain, Savile was a suitable role model for the young audience of *Jim'll Fix It*.
- 10.162 Mr Powell agreed that *Jim'll Fix It* was the kind of programme which, on account of its appeal to children, ought to be presented by someone who was a suitable role model. He thought that Savile created himself as a role model by creating the perception that he dedicated a good deal of his life to good works, raised money for charity and was on friendly terms with the great and the good. He thought that these things made him appear to be more friendly, approachable and warm than he naturally was.
- 10.163 When asked what (hypothetically) he would have thought if, as Controller of BBC One, he had been made aware of *The Sun* articles, his first reaction was to say that he probably would not have taken them very seriously. That said, he explained that

his reaction to the articles would have depended on the circumstances in which they came to his attention. If someone (such as the Head of Press) had drawn attention to them as giving rise to a problem, he would have focused his attention on them; on the other hand, if they were just lying in a pile of press cuttings, he might have passed over them.

10.164 In more detail, he said that he thinks that, if he had read the first of the three articles (“My Violent World, by Jim The Godfather”), he would not have taken it very seriously; it was talking about things that happened a long time ago and he would have thought that Savile was exaggerating the influence or power he had in the nightclubs around Leeds. He did not think he would have read the article carefully enough to have been struck by the claim that Savile could arrange for someone to be ‘done over’ in London while he was in Edinburgh so that it was ‘nothing to do with him’. He read it as “*part of slightly shady past, a slightly shady club-ridden show-biz past*”, and that Savile’s reputation had changed on account of his charity work so that he would not have thought that this article needed to be looked into. He said, however, that it was odd that Savile would wish to boast about these aspects of his behaviour.

10.165 He expressed greater concern about the second article (“How I Pick Up Girls on the Marathon”), particularly when read in conjunction with some of the passages in *As It Happens* to which the Savile investigation had referred him. He felt that this material contained some passages which he described as “*ambiguous*” by which I understand him to have meant that you could understand Savile to be telling you that he had sex with underage girls. He thought, however, that no one reading this material would read it carefully: he thought one would just skip through the pages and not notice the worrying or ambiguous passages. When asked whether he would have expected

someone in the BBC to have brought the second article to his attention, he said that he thought not because the article did not mention the BBC.

10.166 Mr Powell was asked whether he thought that the second article (whether containing the truth or exaggerations) showed that Savile was not a suitable role model to present *Jim'll Fix It*. He said *"Well he only becomes a bad role model when this kind of material becomes his identity. If somehow it rolls off him, then the public perception of him doesn't change."* He said that people sometimes did unfortunate things and somehow it did not affect their public persona. He thought that the question that should have been asked (within the BBC) was not so much whether Savile was a suitable person to present *Jim'll Fix It* but whether all the security arrangements for audiences and the arrangements made for looking after Savile were properly taken care of.

10.167 Finally, he was asked whether, if someone had suggested to him that, in the light of these articles, Savile ought not to be used on a programme like *Jim'll Fix It*, he would have suggested that the BBC should wait to see what the public reaction was. He replied:-

*"I don't know. I don't think I would have read it and jumped to the conclusion that he must be taken off the screen. I hope I would have read it and thought 'We need to have a conversation at a high level about what he's saying'"*.

*Alan Yentob*

10.168 Mr Yentob has been with the BBC since 1968 and, although coming from a background of extremely successful creative work (on which he is still working as a presenter and a series editor), has also held important administrative positions. In 1984, he became Head of Music and Arts; in 1988, Controller of

BBC Two and in 1993, Controller of BBC One. Thereafter he became Director of Television and, until the end of December 2015, he was Creative Director, a role in which he could combine high-level influence with the freedom to make programmes. When I interviewed Mr Yentob he was still the BBC's Creative Director. It was clear to me that Mr Yentob is very proud of the BBC and he described his career with the Corporation as a privilege. He found it difficult to discuss some of the issues we had to raise with him but his contribution was all the more valuable for that.

10.169 I am quite satisfied that his decision to discontinue *Jim'll Fix It* in 1994 was taken for artistic and programming reasons and was quite unrelated to any concerns about Savile. Mr Yentob explained, and I accept, that he had no concerns about Savile. He had not heard any rumours about his sexuality; nor was he, at that time, aware of any of the published material to which I have referred in Chapter 6. Indeed, that material was completely new to him when shown it by the Savile investigation.

10.170 He was asked, on a hypothetical basis, what he would have thought and done if he had been Controller of BBC One (and therefore ultimately responsible for *Jim'll Fix It*) in April 1983 when *The Sun* articles were published. He said that he would have had to discuss them with the people below him who knew Savile better than he did, such as the Head of Light Entertainment. He would have needed to know whether this kind of thing was thought to be true or whether it was thought to be just boasting. If the view was that this was not true but was just boasting, he might have advised that Savile should be warned not to talk like that as it might be misunderstood. When asked what he thought about someone who boasted about those kinds of things, he said "*I think a person who boasts like*

*this is pretty foul and unappealing*". When asked whether that person would be a good role model for young people, he said that he doubted that he was but said that he did not want to be *"judgmental"*. He agreed without hesitation that the BBC does have a responsibility as to the role models that it puts out. He added that he did not like what he had just been shown.

- 10.171 When asked whether he thought that members of the Talent should be given a degree of leeway in respect of their conduct, he expanded on what he had meant about being judgmental. The passage is important and I quote it in full. He said:

*"...for the BBC to be morally judgmental and to expect everyone to hold the same views that the person making those decisions are, is a tall order and not necessarily appropriate...it needs to be a broad church...of the people who appear on television. You don't necessarily know everything about them, nor do you have the right to know everything about them, but if you find out things about them which are...wrong, you have to point it out, you have to take some kind of action, obviously, and I don't believe that Talent has an excuse to behave badly, no. The question is...do you warn them, do you tell them...where do you draw the line? So I think that...it is important, and it doesn't go away. It's increasingly...the case, that in this world now, where everything is in the public domain...you are more and more alert and aware of these things, and the judgments are tough"*.

- 10.172 Mr Yentob also said that *The Sun* articles showed a potential for reputational damage to the BBC and expressed the view that perhaps the top end of the BBC had not paid sufficient attention to what was going on in the entertainment world. He said that today such articles would cause reputational damage. Today *"a mis-spoken word or sentence can get you into serious trouble"*. However, he thought the position might have been different at the time of these articles because:

*“some of the public probably would be forgiving about this at the time for some reason, because his reputation – because he was so loved and liked. I’d like to know how many letters were written to The Sun complaining about what he was talking about, how many people believed it, thought it was boasting. This is not to excuse the BBC but there is something about...those times, and that era, where somehow he seemed immune.”*

- 10.173 Asked whether that meant that it was all right for the BBC to react to public opinion rather than forming its own view, he said that the BBC did have to make its own judgments but he thought that public opinion was plainly relevant to them. He speculated that, if there had been more of a public reaction to *The Sun* articles, maybe people like him in the BBC would have been more aware of the problem than they were.
- 10.174 Mr Yentob then looked at other public domain material from Chapter 6 and reacted by saying *“How did he get away with all of this you ask yourself?”* He then volunteered that, if I was going to say that there was a responsibility on the BBC not to have missed this material, that would be a fair point for me to make.

### **Discussion**

- 10.175 I have already expressed the view that the staff on *Jim’ll Fix It* appreciated the need to take care of the children and young people involved in the show and wanted to ensure that they had an enjoyable and memorable day. I think that, by the 1980s, some members of the production team had become concerned about Savile and felt he could not be trusted with young people. I think there was no or very little discussion about these concerns. Instead, there was the tacit adoption of a *modus operandi* designed to protect children and young people without jeopardising the stability of the programme. To a large degree, those measures worked, although not completely.

- 10.176 I have also explained my views about Mr Ordish's state of mind. I think that he did not consciously recognise the pointers and danger signs in Savile's conduct which were there to be seen. Therefore it did not occur to him to discuss any child protection concerns about Savile with anyone senior to him in the BBC. Nor was he at all concerned about the content of *The Sun* articles. He thought they were greatly exaggerated and, in any event, they did not suggest sexual activity with underage children.
- 10.177 I have accepted that no one above producer level with any responsibility for deciding whether *Jim'll Fix It* should be on the air was consciously aware of any reason for concern about child protection in connection with the programme. Yet there remains for discussion the question whether (quite apart from child protection), when *The Sun* articles were published, the reaction of the BBC (prompted by Mr Ordish or anyone involved in monitoring press coverage) ought to have been to consider whether Savile was a suitable person to present this family programme. Even if it was thought that the content of the articles was exaggeration, it seems to me that there ought at least to have been a discussion about whether a person who seemed proud to boast about his associations with criminal characters (albeit long ago) and his prolific casual sex life with young women decades younger than himself was a suitable person to present this show. There should have been consideration of whether it was appropriate for the BBC, with its public interest values, to provide a platform on a 'family' programme such as *Jim'll Fix It* for a man whose personal moral standards would be unacceptable to many people. There was no such discussion.
- 10.178 *Jim'll Fix It* was not just a successful family entertainment programme. It was a platform for Savile. Both Savile himself

and the BBC made use of Savile's image as a good man who made peoples' dreams come true. This image was directly related to Savile's 'goodness' as a fundraiser and helper of the sick and disabled. Although there is now a suspicion that Savile's good works were a cover for his sexual deviancy (an issue on which I express no view), I entirely accept that, at the time, the BBC regarded Savile as a good man so far as his charitable work was concerned. *The Sun* articles presented reasons why, notwithstanding his good works, Savile was not an appropriate role model for young people. I will deal with what was known in BBC Radio 1 in Chapter 11. For the present, I will deal only with the position in Light Entertainment.

10.179 Mr Ordish knew (or would have recognised if he had applied his mind to it) that there was a falsity in Savile's position on *Jim'll Fix It*. This falsity went far beyond the artificiality to which I referred in Chapter 3, which arose because the programme gave the impression that Savile had personally arranged for the young person's dream to be realised. It clearly extended to the presentation of Savile as a good man, suitable to be regarded as a favourite uncle to the nation's children. He was not and Mr Ordish knew he was not. Even though I have accepted that Mr Ordish did not consciously realise that Savile was or might be an abuser of young people, he certainly knew that he had very questionable morals. He knew that Savile proclaimed his interest in casual sex without emotional commitment with women very much younger than himself. While I accept that some people may see nothing wrong with such sexual conduct between consenting adults, I do not think that many people would regard this kind of conduct as that which should be held up as an example to young people.

10.180 Mr Ordish also knew that Savile had claimed to have associated with criminal henchmen and to have had a



questionable relationship with the police. I accept that he could not have known whether or not those claims were true. I accept that he thought they were exaggerated. It seems to me that, whether they were true or not, the fact that Savile was content to put such material into the public domain shows that he was not a suitable role model for young people and not therefore a suitable person to front a programme like *Jim'll Fix It*. Mr Ordish now agrees that that is so.

10.181 Mr Moir accepts that it is reasonable to assume that *The Sun* articles of 1983 would have been put before him as part of the press cutting service, although he has no recollection of them. When he recently read them, he thought they were braggadocio and he thought this would also have been his view at the time. There again, that is not my point. Even if much of the material in those articles was exaggeration, Savile had not contradicted them and, indeed, appeared willing, even proud, to stand by them. As Mr Moir now accepts, that shows that he was not a suitable person to front a programme like *Jim'll Fix It*.

10.182 Among the former BBC One Controllers interviewed, there is a fair degree of unanimity that a person who is content to boast about such matters as those Savile boasted about in *The Sun* articles (and to a lesser degree in other public domain material) was not an appropriate person to present a family show like *Jim'll Fix It* which needed a suitable role model. Some also accepted that the use of Savile on such a show presented a risk of reputational damage to the BBC. Yet they never considered these issues at the time because the material was not specifically brought to their attention. It seems clear that the main reason why no one drew their attention to these articles is that the articles did not cause any public outcry.

10.183 I do not think that Mr Ordish gave any thought at all to the question whether, regardless of the truth or falsity of the content

of *The Sun* articles, Savile was a suitable person to present a family show like *Jim'll Fix It*. Nor did Mr Moir – if he read the articles. But, why did Mr Ordish not see the problems revealed by this material and speak to Mr Moir about it? I think there are several reasons. First, it seems clear that the priority of the Light Entertainment Department at that time was to keep a successful programme running and not to think about other issues unless a problem presented itself in an obvious form. Second, as I say above, only if there had been a press or public outcry arising from the 1983 material, on such a scale as to affect the BBC's reputation, would any thought have been given to Savile's suitability to front *Jim'll Fix It*. There was no such public outcry. From that one might infer that, at that time, people did not think that the kind of behaviour described in those articles was seriously reprehensible.

- 10.184 Had Mr Ordish spoken to Mr Moir or had the articles been brought to wider attention and had this led to a discussion about Savile's suitability, the issues for discussion should have included the nature of *Jim'll Fix it* and the extent to which the BBC had a responsibility to its family audiences to put forward a suitable role model as presenter. It should have been recognised that the programme gave Savile a platform as a 'good man' who made children's dreams come true and reinforced his good reputation as a fundraiser and helper of the sick and disabled. Savile's suitability for that position should have been considered in the light of everything that was known about his character including the fact that he appeared proud to boast about some very unsavoury aspects of his life. These matters should have been considered objectively, without regard to the fact that the public appeared to admire and even adore him. I consider that such a discussion should have concluded that the BBC ought not to put Savile forward as this 'good man'. The result would, I think, have been the removal of

Savile from *Jim'll Fix It* which would probably have meant the end of the programme.

- 10.185 One of the factors which troubles me is that, without a public outcry, there would not have been any thought of initiating that discussion about Savile's suitability. Two points must be made. First, if the BBC is anxious to maintain a good reputation (as it very properly was and is) the right way to safeguard a good reputation is to ensure that the BBC acts properly, proactively and of its own volition, rather than waiting for and reacting to a scandal and public outcry. Second, it does not seem to me that the public interest values, which the BBC claims to hold dear, had a very high priority when it came to possible interference with a popular and successful programme. Although I am of the view that Mr Ordish ought to have been concerned about *The Sun* articles, I do not criticise him personally. His conduct was a reflection of a corporate attitude.

## CHAPTER 11 – AWARENESS WITHIN BBC RADIO 1 AND THE BBC RADIO RELIGIOUS BROADCASTING DEPARTMENT

### *Introduction*

- 11.1 In this chapter, I shall examine the extent to which people who worked in BBC Radio 1 were aware of Savile's sexual conduct and proclivities.
- 11.2 Before I do so, however, it is convenient to refer, as background, to the awareness of the management of BBC Radio of the concerns which had arisen about the moral welfare of young audiences as a result of the *News of the World* series published in 1971 (see Chapter 9). These issues primarily affected *Top of the Pops* and the Light Entertainment Department in television. However, it was appreciated that similar problems could arise in connection with some radio shows. These potential problems were discussed at a meeting chaired by the Managing Director Radio (Ian Trethowan) on 6 April 1971. Mr Trethowan observed that the *News of the World* series of articles had finished but had been followed by the "unhappy episode" of the suicide of a 15-year old girl, (Claire McAlpine) due, it had been alleged, to her association with various celebrities whom she had met through *Top of the Pops*. The minute continued:

*"[Mr Trethowan] felt that, even though it had been television which was directly involved, this could lead to bad publicity for the BBC... and for Radio 1 in particular .... . He was concerned at the possibility of a similar scandal over "Radio 1 Club", or other audience shows of this kind, where the BBC might be accused of creating [an] atmosphere in which assignations between unbalanced [emphasis added] girls and disc jockeys might be made. C. R. 1&2 [Controller of Radio 1 and 2, Douglas Muggeridge] said that, while aware of the dangers, "Radio 1 Club" had in fact an innocent feel about it, though there had been some complaints from schools about*

their pupils attending and girls as young as 12 or 13 might well be among those present. He felt that if the minimum age for those attending the show were to be raised to 18 this, while satisfying the schools, would affect the whole character of the programme. In any case, "Radio 1 Club" was coming off in the Autumn. He believed that, on the whole Radio 1 in its record programmes succeeded in maintaining a middle path between being excessively 'square', of which it was often accused, and of being irresponsibly permissive. He believed that most producers behaved impeccably themselves and that even if audience shows were dropped, it would still be possible for disc jockeys to meet girls who had, for example, hung around waiting for them outside BBC premises...MDR [*Managing Director Radio*] said he felt it would be necessary to ask whether it was part of public service broadcasting to put on live audience pop programmes. Radio 1 could still function effectively without such shows, though undoubtedly the progress round the country of "Radio 1 Club" had a promotional value and kept the programme fresh and varied".

- 11.3 On 7 April 1971, Mr Muggeridge reported to Mr Trethowan on the issue of age limits for radio audiences. He said that the minimum of age for admission to all radio audience shows, except Radio 1 Club, was 10 but the age for admission to and membership of BBC Radio 1 Club was 12. He had just learned that the *Top of the Pops* age limit had been raised to 16. It seems that he had been asked whether it would be feasible to bring Radio 1 Club into line. He said that this would be problematical as about 250,000 membership cards had been issued on the basis of the current age limit. He also pointed out that it was a practical impossibility to enforce any age limit "because so many girls look older than they really are". He suggested that they could restrict all interviews on Radio 1 Club to people over the age of 16. He said:

“Thus, as far as public performance is concerned, we should be acting in concert with the new “Top of the Pops” limitation. And, equally, we should be seen to be tightening up on the one aspect of the show which brings D.J.s and Club members together formally”.

- 11.4 Before Mr Trethowan replied, the inquest into Claire McAlpine’s death took place and was attended by senior representatives of the BBC including the Legal Adviser, Mr Marshall, whose memorandum relating to the inquest is set out in paragraphs 9.100 to 9.103. It appears that his account of the inquest must have been communicated to Mr Trethowan. Mr Trethowan’s reply to Mr Muggeridge said that the Director-General had accepted it would not be practicable to raise the age limit for Radio 1 Club to 16 at the current time. He said that the Director-General had stressed the concern that the BBC “does not put itself into the position of appearing to condone permissiveness”. The letter continued:

“While it is now clear that the allegations about ‘Top of the Pops’ rest on a child’s fantasy rather than a fact, you are clearly right in what you said to me last week about the narrow path we tread in the whole pop area, and in these programmes in particular. The producers concerned should make sure that they put everyone involved in any Radio 1 programme on his guard, both while the programme is on the air and during the time before and after the programme when the audience is milling around the disc-jockeys. Of course, it is perfectly harmless for disc-jockeys to sign autographs, but the sad case of the fifteen-year-old girl is a reminder of the dangers of the fantasy world these children can create for themselves.”

- 11.5 The minutes of the Managing Director Radio’s Direction Meeting held on 20 April 1971 record that Mr Trethowan drew attention to a statement issued by the police after the inquest which revealed that in fact the unhappy suicide was due to domestic troubles and that the BBC was not involved in any

way. Mr Muggeridge said that he had nonetheless issued a reminder to all producers for the need for care in regard to Radio 1 Club and similar programmes and had also ruled that no one under the age of 16 was to be interviewed during the programme. Radio 1 disc jockeys too had been reminded of the need for care during autograph signing sessions. Mr Trethowan said he had discussed the whole subject with the Director-General who had agreed that the Radio 1 Club was in a different category from *Top of the Pops* and was satisfied with the precautions radio had taken.

11.6 I have mentioned these minutes and this correspondence because they demonstrate that the management of BBC Radio and Mr Muggeridge, the Controller of Radio 1 and 2, were aware that there were risks in bringing disc jockeys and young girls together. They demonstrate that radio management was aware of the difficulty of assessing the age of the young girls who attended Radio 1 shows and who flocked around disc jockeys. Although the minutes of the meeting on 6 April 1971 recognise the possibility that Radio 1 disc jockeys might abuse their position, they demonstrate what to my mind is a most unfortunate attitude towards the young girls; they appear to be regarded as a nuisance and are described in the minutes as 'unbalanced' rather than merely young and in need of protection. There is a suggestion in the minutes of the meeting on 20 April 1971 that Radio 1 disc jockeys should be reminded to 'take care' and that this would be a sufficient precaution, again implying that it is the girls who are the problem. They also demonstrate management's concern about the reputation of the BBC.

11.7 Against that background, I turn to consider Radio 1's concerns about Savile. Savile joined BBC Radio 1 as a disc jockey and presenter in 1968. He worked for that network until 1987. As I

have explained in Chapter 3, he worked on several programmes, including *Savile's Travels*, *Speakeasy* and *The Double Top Ten Show*.

***Investigations Instigated by Douglas Muggeridge, Controller of BBC Radio 1 and BBC Radio 2***

- 11.8 Largely through media reports, to which I refer below, the Savile investigation became aware that, at some stage, probably in 1973, Mr Muggeridge became concerned about rumours of sexual impropriety concerning Savile. It was not clear where those rumours came from. However, Mr Muggeridge must have been concerned and set in train two separate lines of enquiry. I shall describe them both but, before I do so, will set this early evidence in the context of the later media interest in these events which followed the revelations about Savile's sexual misconduct in October 2012.
- 11.9 In mid-October 2012, there were several media reports to the effect that Derek Chinnery, at some time in the period when he was Head of BBC Radio 1, had challenged Savile about rumours of sexual impropriety which had come to the BBC's attention. Savile had replied that such rumours were nonsense and that there was no truth in them. Mr Chinnery had accepted this denial and nothing further had happened. The media were critical that that denial had been accepted at face value. It was suggested that the BBC had known about Savile's misconduct decades earlier and had failed to act.
- 11.10 At about the same time in 2012, Rodney Collins, who worked for the BBC as a publicity officer in the 1970s, told the media that Douglas Muggeridge had asked him to "check whether the newspapers were planning to print allegations of Savile having inappropriate liaisons with underage girls". Mr Collins is reported to have said that Mr Muggeridge told him that there



were allegations about a specific BBC Radio 1 programme, *Savile's Travels*, in which Savile went around the country in a caravan. The substance of the allegations was that underage girls were involved in liaisons in that caravan. Mr Collins said that, after making enquiries, he had reported back to Mr Muggeridge that the newspapers had "heard these allegations" but were unwilling to print them "whether they were true or not" because Savile did a lot for charity and was "perceived as a very popular man".

11.11 The impression given by this coverage was that the BBC was aware of the rumours but was concerned more to find out whether they were about to be published in the press than to investigate whether or not Savile was in fact misbehaving with young girls. The BBC was criticised in the press for a failure to investigate the rumours thoroughly.

11.12 The Savile investigation has tried to find out as much as it can about these events. Unfortunately, it appears that no relevant documents still exist, if they ever did. Also, several of the people who would have been able to throw light on these events have died – in particular Mr Muggeridge. Of those who have given evidence, some have difficulty in remembering events, which is not surprising, given the passage of time.

11.13 I do not know which line of enquiry Mr Muggeridge set in train first or if he set them in train at the same time. I shall begin by describing the line of enquiry that involved Mr Chinnery.

#### *The Enquiries Made by Derek Chinnery*

11.14 Mr Chinnery spoke to us in January 2013. He died in March 2015. He told us that he joined the BBC in 1941 and eventually worked in what was then called the Gramophone Department. He joined BBC Radio 1 when it started in 1967. In 1972, he became Head of Radio 1. In 1978, he became Controller of

Radio 1. As Head of Radio 1, Mr Chinnery had day-to-day control of that network and reported directly to Mr Muggeridge. Below him there were three executive producers, one of whom was a woman, Doreen Davies.

11.15 Mr Chinnery told us that, when the Savile scandal broke in October 2012, he was very shocked. Within a short time, he had talked about Savile to his old friend and colleague, Ms Davies. She told him that, at some time in the early 1970s, he had interviewed Savile about rumours which had been going round to the effect that he was behaving inappropriately with young girls. He himself had no recollection of the rumours or the interview but he accepted the truth and accuracy of Ms Davies's recollection. She told him that, when interviewed, Savile had denied the truth of the rumours. It must have been on the basis of Ms Davies's account to him that he had spoken to the media; it is clear that parts of his account to the media in 2012 were based on supposition.

11.16 Mr Chinnery told me that he felt somewhat aggrieved that he had been criticised in the press because he had accepted Savile's denial when asked about the rumours. He explained that, in his view, it was not the job of the head of a department to investigate the private lives of the people working in the department. There was a limit to how far one should enquire into peoples' private lives.

11.17 He said that he now understood that the rumours were about Savile *"having sex with girls"*. He observed that anything that Savile *"got up to in a dressing room at TVC was a thousand miles away from what he did from Radio 1"*. In any case, he said, it would have been quite impossible for Savile to 'get up to anything' at Egton House where BBC Radio 1 had its offices or at Broadcasting House where BBC Radio 1 programmes were

recorded in the 1970s. There were no audiences in the buildings.

11.18 When he spoke to the Savile investigation, Mr Chinnery expressed his annoyance at the press coverage, in particular an article which had described him as “Savile’s boss” and as “the one person at the BBC who could have done something about Savile but did nothing”. He asserted that he had had no idea what was going on. If people at Television Centre knew and did nothing, he would be disgusted by that. But he thought it would have been very difficult to stop what went on in dressing rooms. After all, Savile would be given the key to his dressing room and could take whom he liked in there. What he got up to was difficult to pin down. The women were *“coming out of the woodwork complaining, whereas at the time they were thrilled to bits to be involved in television or to meet the great star”*. He suspected that most of what happened *“was done willingly”*.

11.19 With due respect to Mr Chinnery, his lack of memory meant that he was unable to assist us. Fortunately, Ms Davies had a good recollection of events.

11.20 Ms Davies said that she had never known Savile well; he was not one of the disc jockeys for whom she was responsible as executive producer. She did not want him to be, as she regarded him as ‘an oddball’. She felt that one could not have a conversation with him. If she met him in the corridor, he would genuflect and say “Another boss”. She thought he was sleazy; he often had an unlit cigar in his mouth and often looked bedraggled. She had nothing to do with him. When he came into Egton House, he would go straight into Ted Beston’s (his producer’s) office. Disc jockeys did not have offices of their own; they used their producer’s office when necessary.

- 11.21 Ms Davies never heard any gossip or rumours about Savile. She thought Savile was asexual and was not interested in sex at all.
- 11.22 She remembers the meeting between Savile and Mr Chinnery. She said that Mr Chinnery asked her to sit in as an observer. That was not unusual. She did not know what the meeting was going to be about. She did not take any note of the meeting; she was not asked to and it was not the practice to do so when attending meetings as an observer.
- 11.23 She recalls that Savile walked into the room and started joking about there being “two bosses”. Mr Chinnery asked him to sit down and said that he had things to say that were serious. Savile sat next to her on the opposite side of the desk to Mr Chinnery. He sat back and put one leg over the other. Mr Chinnery said words to the effect that there was “a bit of a press thing going on and I have been asked to ask you if you are going to embarrass us with anything in your private life”. Ms Davies thinks that, in some way, Mr Chinnery made it plain to Savile that the issue being raised by the press was whether Savile was sexually involved with young girls.
- 11.24 Savile’s response was to say that this kind of thing had been going on in the press for years and that no one ever got a story because there was no story. There were no secrets in his life. He had worked at the Mecca dance hall in Leeds, where there were lots of young girls and, when the evenings were over and he had seen girls leaving to go home, he had told the bouncers to give them money for taxis. He always protected girls and he had a good reputation as a result. The police knew him and everything about him; there were no secrets.
- 11.25 Mr Chinnery asked him if he was sure. Savile said that he was absolutely sure and that nothing would ever come out. Mr

Chinnery then told Savile that one thing being said was that Savile had young girls in his flat in London. Savile's reply was that sometimes girls came down from Leeds to London for *Top of the Pops*. He did allow them to use sleeping bags on his lounge floor. He slept in his bedroom. They would be offered tea in the morning and would go off to catch the train. So, to that extent, the story was true. He added that he stayed three times a week at Stoke Mandeville (where he had a flat) and spent time working at Leeds General Infirmary.

11.26 Ms Davies said that Savile's denial was categoric but not aggressive. He appeared confident, shocked, astonished and offended.

11.27 I interpose to note that Savile's response, as recounted by Ms Davies, was, in some respects, similar to his confident response when interviewed by officers of Surrey Constabulary in 2009 about allegations of indecent assault. To the police, he said that, in his business, he was accused of just about everything because people were looking for a 'bit of blackmail' or the papers were looking for a story but if one had a clear conscience, which he had, everything was OK. He also told the police that the allegations the police were discussing were fabrications and suggested that the accusations were being made because it was "coming up for Christmas and they're looking for a few quid off a newspaper". Savile also talked extensively about his good works. This was similar to the technique he adopted, with amazing chutzpah, when speaking to Mr Chinnery. He presented himself as the victim of press intrusion and as a protector of young girls. He had the confidence to lie about the facilities of his flat; it did not have a separate bedroom. And he irrelevantly reminded his listeners of his good works.

- 11.28 I return to Ms Davies's account. Mr Chinnery then said that, as long as Savile could assure him that everything was all right, he could go back and say so. Savile repeated that there was no truth in anything suggested. Mr Chinnery said that he accepted that. Savile then left the room and Mr Chinnery said words to the effect of "what can one do?" Mr Chinnery and Ms Davies both shrugged their shoulders. Ms Davies herself had believed what Savile had said. She thinks that Mr Chinnery also believed Savile.
- 11.29 When asked whether she knew anything of the background to the decision to interview Savile, Ms Davies said that she had not been told anything at the time but had thought about it a lot and was now convinced that the background was that the press had got hold of something; as she put it something had been 'bubbling' in the press. She did not discuss the matter again with Mr Chinnery. She assumes that he reported back to Mr Muggeridge and that Mr Muggeridge would have been relieved that nothing would come out in the press. She accepted that much of this was supposition and reconstruction.
- 11.30 Asked why she thought that the rumours had started in Fleet Street rather than in the BBC, she said that she did not think that Mr Chinnery would have bothered to have Savile into his room, as he did, if the rumours were merely 'in-house' BBC rumours. The inference to be drawn from that remark is that rumours in the press would have been regarded as more serious for the BBC than 'in-house' rumours. Ms Davies was almost sure that Mr Chinnery had told Savile that the press were "sniffing around" about his private life and about bad behaviour with young girls.
- 11.31 Ms Davies felt that Mr Chinnery had handled the interview satisfactorily. He was firm, cold and measured; it was not an avuncular chat. She thought that it had been sufficient to speak

to Savile in this formal way. At the time, it was not known that there was anything 'dodgy' about Savile. They were dealing with this without the knowledge we have today.

11.32 She was asked, hypothetically, what she thought would have been the situation if Savile (who was then aged 47) had admitted having sex with young girls but girls who were over the age of 16. She said that she thought that Mr Chinnery would have been shocked, disgusted and horrified, but there would probably have been nothing he could do if it was legal. She said that "one could not live the life of a DJ for a DJ".

11.33 Johnny Beerling, who knew Mr Chinnery well, as they worked closely together for some years, said that Mr Chinnery was a straightforward man and that, if Savile had assured him that there was no truth in the rumours, he would have accepted it.

#### *The Account Given by Rodney Collins*

11.34 I turn to Rodney Collins's account. In the early 1970s, Mr Collins worked as a BBC Radio publicity officer, answerable directly to Mr Muggeridge. He saw his role as a bridge between BBC Radio and Fleet Street, in particular with the objective of improving relations between the BBC and the tabloid press. He told me that, historically, the BBC had had quite good relations with the broadsheets but had had difficult relationships with the tabloids. He thought that there was a sense of animosity and distrust in the BBC towards the popular press (I am sure he is right about that) and reminded me that, in the early 1970s, the BBC had faced allegations in the *News of the World*, concerning the payola scandal and the death of Claire McAlpine: see paragraphs 9.66 and 9.81-9.85.

11.35 Mr Collins recalled that, sometime in 1973 (he thinks it was June), Mr Muggeridge called him in and asked him what he thought of Savile. In fact, at that time, Mr Collins was

concerned about the way in which *Savile's Travels* was being run. This had nothing to do with allegations of immorality. It was simply that Savile and Ted Beston, the producer, appeared to him to be running their own show, quite cut off from BBC management. Mr Collins found it impossible to contact either of them when they were out of London and could not get the information he needed to do his job as publicity officer. He had already written to Mr Muggeridge explaining these concerns. Mr Collins also found Savile quite difficult to deal with. He was reluctant to be interviewed by the press. Savile wanted to be in control of his own publicity.

11.36 Mr Collins explained this to Mr Muggeridge and said that he did not think Savile added much to the network. Mr Muggeridge agreed that Savile was different from all the other disc jockeys on the BBC's books. Then Mr Muggeridge said that he had heard rumours about Savile "*maybe not behaving the way he should*". Mr Collins understood the concern to be about sexual behaviour and had the impression that the rumours were in some way connected to *Savile's Travels*. He thought that Mr Muggeridge was not talking about improper behaviour on BBC premises. Mr Muggeridge did not say where he had heard these rumours.

11.37 Mr Muggeridge suggested that Mr Collins should make enquiries of three or four people he could trust among his contacts in Fleet Street. Mr Collins understood that he was to find out anything he could, not simply whether there was risk of a publication which might damage the BBC's reputation. Mr Collins told me that he then made such enquiries of four journalists. He says that all four gave a similar response. In summary, in Fleet Street, Savile was regarded as an odd character and the papers did not know a great deal about him. They had heard rumours, which may have been about young



girls and parties and such like, but nothing specific. Later, in his evidence to the Savile investigation, Mr Collins said that one of the journalists, Martin Jackson (now deceased), had said that, although he had heard rumours, his newspaper would not be publishing anything because Savile was respected for his good works and was very popular. Mr Collins said that he reported his findings back to Mr Muggeridge and added that none of his contacts was aware of any police interest in Savile. He says that Mr Muggeridge seemed disappointed and said “*Damn!*”. Mr Collins knew nothing more about any further action taken by Mr Muggeridge.

11.38 As Mr Collins had mentioned to us the name of Mr Muggeridge’s private secretary, Sheila Stringer and, as he had the impression that Ms Stringer was privy to Mr Muggeridge’s thoughts on this issue, the Savile investigation has tried to locate her. We have not succeeded and such information as we can find suggests that she died over 10 years ago.

11.39 In 2012, Mr Collins spoke to the press, as mentioned above. His story, as published, is consistent with what he told us. Mr Collins also told us that he had recently tried to contact the four journalists to whom he had spoken in 1973. One of them has died. One is now well in his 80s and does not remember a conversation relating to Savile. Mr Collins claimed that the other two contacts remember speaking to him about Savile. One is Mike Day, who worked for the Press Association. He has told us that he recalls talking to Mr Collins about Savile and a story relating to possible misbehaviour with children; there was reference to a caravan. He thought that the concern was that the *Daily Mail* might publish an exposé of Savile. He said that there was a lot of talk about Savile in press circles at that time but that no one had any actual evidence and no one was prepared to print a story without an affidavit. However, Mr

Day's recollection is that this conversation took place rather later than Mr Collins recalls and that Mr Collins was then working for Radio Luxembourg rather than the BBC. Mr Collins left the BBC in 1974. The other journalist was Aldo Nicolotti, who then worked for the *Evening News*. Mr Nicolotti has told the Review that he cannot remember any such conversation with Mr Collins.

- 11.40 In 2012, Mr Collins became aware, from media coverage, that Mr Muggeridge had, in the early 1970s, asked Mr Chinnery to speak to Savile about rumours of sexual misbehaviour. He had not been aware of that at the time.
- 11.41 Mr Collins told the Savile investigation that, shortly after Mr Muggeridge's enquiries into Savile, which had failed to disclose any evidence of misconduct, a decision was taken to axe *Savile's Travels*. Mr Collins was of the view that this decision was causally connected with Mr Muggeridge's lack of confidence in Savile. In fact, that programme continued until 1977 (as Mr Collins now accepts), which suggests that the decision to stop it was not related to any concerns Mr Muggeridge may have had about Savile's conduct. We have not come across any documentary record that explains why the programme was stopped.
- 11.42 It was suggested to me by Peter Rosier, a former BBC press officer that, it would have been naïve for a BBC press officer or a publicity officer to go stirring up interest in Fleet Street, particularly if the original rumours had started within the BBC. When Mr Collins was asked about this he said that Mr Muggeridge had asked him to approach journalists and he had been very careful to go to journalists whom he could trust where there was no danger of stirring up unwanted interest. I have no reason to doubt Mr Collins's assertion that he was asked to approach trustworthy journalists and did so. I can see

Mr Rosier's point and Mr Muggeridge's idea does seem to have been a high-risk strategy but it appears to have done no harm. No allegations appeared in the papers.

- 11.43 Mr Collins, who seems to have known Mr Muggeridge quite well, was asked what he thought Mr Muggeridge would have done if he had received information that Savile, a man in his mid-40s, was indulging in casual sex with young girls, not underage but in their teens, old enough to consent. He thought that Mr Muggeridge would have dropped *Savile's Travels* from the schedule if he had received information to that effect.

*Comment*

- 11.44 The significance of this evidence is that Mr Muggeridge was aware, from some source or other, that it was being said that Savile was behaving improperly in connection with *Savile's Travels* and also that he had young girls to stay in the flat in London. I think it highly likely that rumours of that kind were circulating both within and outside the BBC and it is possible that Mr Muggeridge was aware of either or both. Mr Muggeridge made two separate enquiries, one through Mr Chinnery and one through Mr Collins.
- 11.45 Mr Muggeridge was told by Mr Collins that the press were aware of rumours about Savile but were unable to substantiate them and were not going to 'go after' Savile. I shall assume that Mr Chinnery told Mr Muggeridge that Savile had said that the press were always 'sniffing around' but had never found anything because there was nothing to find. Both of those responses would tend to reassure Mr Muggeridge in respect of his probable concern about the risk of immediate publication and reputational damage to the BBC. It appears that Mr Muggeridge was satisfied with the result of his enquiries, as there is no evidence that he made any further enquiries or

discussed the matter with anyone else. It is possible, of course, that he did and that the Savile investigation has failed to find such evidence. But we have cast our net as widely as possible and nothing has emerged. In particular there is no reference to Mr Muggeridge's concerns in the minutes of the Board of Management.

11.46 I think it highly likely that Mr Muggeridge's main concern was the risk of reputational damage to the BBC rather than any concern on moral or ethical grounds that the BBC ought not to employ a man who might be involved in unattractive and possibly unlawful sexual conduct. In short, I do not think his primary interest was to investigate Savile's conduct, rather it was to find out if anything was likely to come out in the press. Having been reassured on that score, it appears that he did nothing further.

11.47 In so concluding about Mr Muggeridge's primary interest, I rely in part on the evidence of Ms Davies that Mr Chinnery was concerned (from his conversations with Mr Muggeridge) that Savile might embarrass the BBC if the press were to publish any story about him. She said that Mr Chinnery would only have "*danced about as he did*" in response to Mr Muggeridge's concerns because the rumours were circulating in the press. She thought that Mr Chinnery would not have interviewed Savile (as he had been asked to do by Mr Muggeridge) if the rumours had originated within the BBC. I infer from that, that Mr Muggeridge was concerned about press revelations. I also rely on the opinion of Mr Beerling. He said that, from his knowledge of Mr Muggeridge, he thought it more likely that the enquiries were instigated because he feared possible reputational damage rather than on moral grounds.

11.48 Because I have concluded that Mr Muggeridge's main concern was about the risk of reputational damage to the BBC, I find

myself puzzled by Mr Collins's evidence that Mr Muggeridge seemed disappointed and said "*damn*" when told that there was to be no exposé of Savile. Such a response is quite inconsistent with the reassurance he had just received. Mr Muggeridge's alleged disappointment would be consistent only with a desire on his part to get rid of Savile. There is no other evidence to suggest that he wished to do so. I conclude that Mr Muggeridge was more likely to have been relieved and reassured than disappointed by the results of his enquiries. However, Mr Collins has explained that Mr Muggeridge used to say 'damn' many times a day in the course of conversation. I can only conclude that his use of that expression on this occasion was not intended to convey disappointment but was merely a standard response.

*What Should Mr Muggeridge Have Done?*

11.49 Viewed from today, it seems reprehensible that Mr Muggeridge's main concern, on hearing the rumours, was that the BBC's reputation might be damaged and that he was less concerned about the welfare of any girls who might be sexually involved with Savile. That is particularly so when it is appreciated that Mr Muggeridge was aware of the concerns which had arisen in 1971 in connection with the *News of the World* and *Top of the Pops*. However, I do not find it so surprising when I approach the question as the BBC of 1973 would have approached it.

11.50 I have explained in Chapter 9 that it does not appear to me that, in 1971, the upper echelons of the BBC were anything like as concerned about the allegations of sexual immorality as they were about the allegations of corruption in the payola scandal. At that time, it appears to me that many people in our society generally (and therefore probably also within the BBC) did not regard the age of consent for sexual intercourse as an

important matter. I think there was a general perception in some parts of the BBC that many girls of 14 or 15 were ready and willing to have sex with their pop idols. They hung around waiting for them, behaving in an excited way and generally being rather a nuisance. I think that many people took the view that if these young girls wanted to have sex with celebrities and if their parents gave them the freedom to do it, it was a matter for them and no one else's business, even though the activity was unlawful. That would not mean that they personally approved of such behaviour, just that they believed that that was how the world was. Although I cannot ascertain what Mr Muggeridge's personal attitude was, I do think that the attitude I have described was common in the BBC in the early 1970s.

11.51 Of course, it would be strange for Mr Muggeridge to be worried about revelations of unlawful activity in the press as being damaging to the BBC's reputation and yet for him not to be worried about the girls themselves. If the activity was unlawful, it must be unlawful for a purpose and the purpose must be the protection of the girls concerned. But I do accept that many people did not see it in that way. I have written earlier about the view that the age of consent was too high and should be changed (see, in particular, paragraph 3.7). So, although I, today, do not approve of his attitude, it does not seem surprising to me that, at the time, Mr Muggeridge's primary concern would have been the danger of immediate reputational damage to the BBC through its association with Savile. It is also not surprising that the news he received from Mr Chinnery and Mr Collins would reassure him as to the immediate future.

11.52 It would, however, be surprising to me if Mr Muggeridge did not retain some lingering anxiety about Savile and the potential for damage to the BBC's reputation. Would he not have asked himself why such rumours existed, as had been confirmed by

Mr Collins's report? Could he sensibly accept Savile's denial at face value? After all, if the allegations were true, one would not expect Savile simply to admit them. If Mr Muggeridge was concerned about the risk to the BBC's reputation (as I am satisfied that he was), one might have expected him to be concerned about the long-term risk, even if he had been reassured as to the short term.

11.53 I have to ask myself whether it was reasonable for Mr Muggeridge to have put aside his concerns about Savile. I must try to strip out the benefit of hindsight. I must bear in mind that Savile had a good reputation in many respects. He was well-known for his charitable works for which he had been awarded the OBE in 1972. He was a successful broadcaster. He was well-loved by the public at large. He appeared to have friends in high places. Mr Muggeridge's concerns were based only on rumour about conduct which was distasteful but not necessarily illegal. There was certainly nothing which Mr Muggeridge could sensibly have reported to the police. Nor do I think it could be suggested that, on the basis of what was available to him in 1973, Mr Muggeridge should have considered dispensing with Savile's services. Nor do I think that Mr Muggeridge had any grounds to suspect that Savile was behaving improperly on BBC premises. The closest the rumours came to the BBC was the suggestion that he behaved improperly with girls in his camper-van when out on *Savile's Travels*. If true, those rumours might entail an element of unlawful conduct, in that some of the girls, although apparently willing to do whatever they were doing, might have been under the age of consent.

11.54 Viewed from the 21st century, one would say that Mr Muggeridge should have been concerned about that; indeed the safety and welfare of those girls should have been his

primary concern, rather than the reputation of the BBC. However, I must say that such matters do not appear to have been of much concern to many people at that time, whether inside or outside the BBC, apart of course from people who had a specific interest or concern in protecting children for whom they were personally responsible. Child protection responsibility, as we think of it today, was a concept virtually unheard of at the time, either inside or outside the BBC.

11.55 My conclusion in respect of Mr Muggeridge is that, given the ethos of the time, I do not think he should be personally criticised on the ground that he did not make further 'child protection' investigations into the rumours about Savile. I say that because child protection was not at the forefront of peoples' minds at that time (both within the BBC and generally) and Mr Muggeridge appears to have been aware only of general rumours of misconduct with girls who were not necessarily underage. However, Mr Muggeridge's main concern had been that there was a risk to the BBC's reputation. I find it surprising that he should have been satisfied, as he appears to have been, that there was no risk to the BBC's reputation from Savile in the longer term. Rationally, I think he should have retained some lingering anxieties about Savile and the risk to the reputation of the BBC arising from the rumours which he knew were current inside and outside the BBC.

11.56 I think, as a prudent manager, with the interests of the BBC at heart, he should have retained some concerns about Savile and should have shared them with senior colleagues in other parts of the BBC. I think he should also have kept a watching eye and a listening ear on Savile within BBC Radio. Of course, as Controller, he could not keep a watching eye personally, but he must have had staff below him, to whom he could have confided his concerns. They could have kept their eyes open



and could have made discreet enquiries. As I shall explain later in this chapter, if they had kept their eyes and ears open, I think it likely that information would have come to light which would have increased the level of concern to the point where the BBC would have had to consider dispensing with Savile's services. For one thing, in the following year, 1974, Savile's book *As It Happens* was published and would, if read against the background of a perceived risk of reputational damage, have increased the BBC's concern about Savile being a potential time bomb.

11.57 I have asked myself whether Mr Chinnery should share some responsibility for the decision to 'close the book'. He did not remember the events at all. It seems to me that what ought to have happened is that Mr Muggeridge and Mr Chinnery should have discussed matters and should have agreed on a way of keeping their eyes and ears open. But I do accept that the lead on this should have come from Mr Muggeridge and, if he was not concerned, there was no real reason for Mr Chinnery to be so. After all, Mr Chinnery's main job at that time was to get a schedule of programmes on air. It is true that Mr Chinnery became Controller of BBC Radio 1 in 1978 and could then have instigated an investigation. However, by that time, Savile's involvement in *Savile's Travels* and *Speakeasy* had come to an end; after that, his only involvement with BBC Radio 1 was as a disc jockey and even that was diminishing. Although I think that rumours about Savile continued to circulate and that Mr Chinnery was aware of them, I do not think that it would be right to criticise Mr Chinnery for not instigating an investigation when he became Controller.

11.58 I say that Mr Chinnery remained aware of the circulation of rumours about Savile in reliance on the evidence of David Treadway, who became Chief Assistant BBC Radio 2 in 1983.

He told the Savile investigation of an occasion, soon after his arrival, when he was having lunch with a group of BBC Radio executives, probably at The Salad Bar opposite Broadcasting House, and was told a story about Savile and sexual misconduct. Mr Treadway thought that the story was told by Mr Chinnery and that all the others present had heard the story before. Mr Treadway also had the impression that Mr Chinnery was not comfortable having Savile on the network and would have got rid of him if he had felt free to do so.

***What Was Known about Savile in BBC Radio 1 and What Would Have Been Discovered if Enquiries Had Been Made within BBC Radio 1?***

11.59 I turn now to consider what was known about Savile's sexual deviancy within BBC Radio 1 and what would probably have happened if Mr Muggeridge had appointed someone to make enquiries within that part of the BBC in, as would have seemed sensible, the period between 1973 and 1975. It seems to me that the natural course would have been for Mr Muggeridge to ask Mr Chinnery to cascade enquiries down through his staff in a discreet way.

11.60 Within BBC Radio 1, I envisage that Mr Chinnery would have spoken to his executive producers (particularly any with responsibility for Savile's programmes) and beyond that to those at producer level. There is no evidence to suggest that any executive producer, at that time, would have had any awareness of misconduct by Savile. Such evidence of awareness as exists comes from lower down the chain.

***BBC Radio 1 Producers – Ted Beston***

11.61 Mr Beston was Savile's BBC Radio 1 producer for 11 or 12 years from 1968 or 1969 until 1980. The Savile investigation has heard a good deal of evidence about Mr Beston but unfortunately has not had the benefit of hearing his own

account of events. At an early stage, in December 2012, Mr Beston wrote to Tim Davie, then the BBC's acting Director-General, in response to his appeal for assistance for the Review. In his letter, Mr Beston told Mr Davie that his health was not particularly good and said that he was not aware of any illegal activities relating to Savile. He told Mr Davie that, to the best of his knowledge, there were no complaints about Savile's radio programmes or about him personally, during his time as his BBC Radio 1 producer. He said that he was unaware of any illegal activities while working with Savile. Savile had kept his private life separate from his broadcasting life. He, Mr Beston, had been aware that Savile had "*various relationships with women who were of age*" but he was not aware of any activity with "*underage children*".

11.62 In May 2013, when the Savile investigation had received evidence about Mr Beston, he was asked to attend for interview. His solicitor said that he was not in good health and that he had been traumatised by his recent arrest and police interview. He would not be able to contribute to the Savile investigation. In January 2014, we sent Mr Beston a summary of the evidence we had received which included allegations that he was aware of some sexual misconduct by Savile. We asked him to reconsider his refusal to give evidence and offered to visit him at his home to take his evidence (as we had done with other witnesses who were unable to attend for health reasons). After some delay, Mr Beston's solicitor replied in March 2014 saying that Mr Beston was outraged by the allegations we had put to him; he wished to refute them and was prepared to respond. Thereafter there was correspondence in which the Review sought to arrange an interview and Mr Beston's solicitor sought further particulars of the evidence relating to his client. In particular the solicitor asked for sight of the transcripts of the evidence relating to Mr Beston but we were unable to provide

these for reasons of confidentiality. The solicitor also expressed the view, with which I do not agree, that an interview was an inappropriate format for the receipt of Mr Beston's evidence.

11.63 I do acknowledge the difficulty that Mr Beston may have had because the Savile investigation was not able to provide the names of the witnesses who have provided evidence about him or the full details of what those witnesses said. This is unfortunate but is an unavoidable consequence of holding a private as opposed to a public inquiry. On 15 April 2014, we sent Mr Beston's solicitor a chart containing as much information as we felt able to disclose. Mr Beston's solicitor asked for more detail but then, on 9 May 2014, Mr Beston provided a signed statement of evidence. However, this did not deal with many of the issues and, on 29 May 2014, we sent a further letter providing some additional information and asking Mr Beston to answer some specific questions. The contents of the reply received in July 2014 have been incorporated into this account.

11.64 I am therefore in the unfortunate position of having to decide about the probable truth of various allegations made about Mr Beston's awareness of Savile's sexual proclivities without having the benefit of hearing his oral evidence or of being able to probe his answers and assertions. As will become apparent, there will be occasions when I prefer the evidence of a witness whom I have seen (and have been able to test) to that of Mr Beston.

11.65 The first matter I must consider is the nature and extent of the friendship between Savile and Mr Beston. A number of witnesses said that Savile and Mr Beston appeared to be good friends. For example, B5, who worked as a studio manager, said that they seemed very "*chummy*" and that their

conversation was full of “*smutty overtones*”. A24, who worked as a production secretary in, among other places, Radio 1 and knew Mr Beston well, said that he “*did seem to have a very good relationship with Savile. They did seem to get along very well*”. As she put it “*they just seemed to mesh*”. Another witness, A10, who worked in studio management in radio, said that they appeared “*very close*” and she thought that Mr Beston admired Savile. They appeared to have known each other for years, although Mr Beston later told her that he had known Savile only since they had worked together on *Savile’s Travels*. Witnesses said that Mr Beston and Savile used to go on cruises together. A11, who worked as a production secretary on BBC Radio 1 between 1979 and 1985, said that it was “*common knowledge*” in BBC Radio 1 that Mr Beston went on cruises with Savile. She thought from her own observations that Mr Beston and Savile were “*best buddies*”.

11.66 In his response, Mr Beston said that he found Savile an easy person to like, partly because he was a fellow Yorkshireman. He agreed that he admired Savile for his charity work. He said that, although they had a close working relationship for 12 years, they only saw each other once a week, on a Friday, when Savile would come in to the studio to record links for his record programmes. He said it was rare for them to work together outside the studio. That was in contrast to evidence the Savile investigation had heard from other witnesses to the effect that Savile and Mr Beston used to travel about together making recordings for *Savile’s Travels*. Mr Beston also said that he and Savile did not socialise together and had only been out for dinner together once or twice during the 12-year period. He agreed that they went on cruises together (he thought two or three times in all) and said that these were authorised by his Controller for the purpose of obtaining material and interviews for *Savile’s Travels*. He says that he was responsible for

ensuring the technical quality of the recorded material. I am prepared to accept that Mr Beston's presence on cruises was authorised as being necessary and appropriate for the production of the programme but I find it hard to understand why it was not regarded as sensible (for similar reasons) for Mr Beston to accompany Savile while making recordings in the UK. In fact I think he sometimes did, although I accept that Savile often made recordings when Mr Beston was not present. I think that Mr Beston has sought, in his evidence to us, to minimise the amount of time he spent with Savile.

- 11.67 Chris Lycett, who worked in BBC Radio 1 for 15 years (including as a producer) and knew Mr Beston, said that he thought that Mr Beston's attitude to Savile having casual sex would have been "*Good on you*". He found that Mr Beston was "*slightly sleazy*" when talking about women.
- 11.68 Mr Beston said that he could not recall any smutty or sleazy conversations. He said that he found Savile to be a private man who was very guarded about his relations with women. While it may be that Savile did not speak about sex with any particular woman or girl, many witnesses said that he often talked about sex and in a boastful way. His published work, in particular *As It Happens*, does not reveal a man who was reticent about sexual matters.
- 11.69 B3, who worked in Egton House in the 1970s, told the Savile investigation that she had the distinct impression that Mr Beston shared Savile's lewd sense of humour. She recounted how Savile and Mr Beston crossed paths with her in the lobby of Egton House. Savile stood in her way and made a sexual movement with his lower body. When she moved out of his way so as to pass him, Savile blocked her path and repeated the movement. Mr Beston was grinning and appeared to find it amusing. In his statement Mr Beston said that he had no

recollection of this alleged incident but he thought it was something that must have happened hundreds of times because:

*“that was the nature of the man. He would always flirt with women, in ways which may now not be considered appropriate, for example putting his arms around women, hugging or squeezing them. It was like he was always performing or playing up to his reputation as a ladies’ man. Some people considered him a clown or buffoon but in my experience most people found him amusing and enthralling”.*

Mr Beston stressed that he was not saying that he found this conduct flirtatious or amusing, only that *“people generally did”*. However, having heard B3’s evidence, I am satisfied that Mr Beston was grinning and appeared, on that occasion, to find Savile’s conduct amusing.

11.70 C41, who, as a record promoter, used to visit Egton House to meet BBC Radio 1 producers described an occasion when she was waiting outside the open door of Mr Beston’s office. She could see Mr Beston and could hear the conversation going on within. Mr Beston was regaling two or three male record promoters with a story of what used to go on in Savile’s caravan during the making of *Savile’s Travels*. He was talking about the young girls that were in Savile’s caravan and she had the impression that Mr Beston meant that the girls were in the caravan for sexual purposes. At one stage, she heard Mr Beston say that one of the girls was only 14. In his response to the Savile investigation, Mr Beston said that he cannot remember this occasion but added:

*“Talking about young ladies following Savile or being around Savile would not have been unusual but certainly a girl of 14 is not something I would have found funny and absolutely not something I would have been gossiping about in the way alleged”.*

In another part of his response, Mr Beston has agreed that, on occasions, he did gossip about Savile and women although he says that this was only in the context of Savile being a ladies' man.

- 11.71 A26 worked as a record promoter for over 30 years. He came to know both Mr Beston and Savile in the early 1970s. He said that Mr Beston told him that he and Savile used to go on cruises together and that Mr Beston boasted about the number of women they slept with. A26 did not suggest that there was anything illegal about this. Mr Beston denies that he ever boasted about his or Savile's sexual exploits on cruises.
- 11.72 Tom Burtonshaw, who worked as a studio manager on *Savile's Travels*, said that Mr Beston told him that he had found Savile with a girl in his camper-van. Mr Beston told the Savile investigation that he did not recall this incident. Nor could Mr Beston recall the occasion described, for example at paragraph 7.37 when he had, allegedly, been driving Savile to a civic reception in the camper-van. According to the story, Savile had a young girl in bed with him in the back. As they approached the town, Mr Beston stopped the van and the girl got out. He and Savile drove on to be greeted by the Mayoress at a civic reception, where she "*thanked Savile for all the wonderful work you're doing for the children*". (See also Chapter 7 – Rumours, Stories and Jokes.) Mr Beston was told that the Savile investigation had heard a number of versions of this story. However, his response was simply to say that he had never driven any of Savile's vehicles.
- 11.73 Asked whether he could recall any incident resembling these accounts of Savile having sex in his camper-van, Mr Beston described an occasion when he went up to Scotland to meet Savile who was doing a long distance charity run. He said that he was with Savile for about an hour. During that time, a young



woman approached Savile. This was not unusual on this kind of excursion. Savile and the young woman went into his camper-van together. Mr Beston then said:

*"I have no idea what took place when they went into the van, for all I know she was getting an autograph, a photograph or they were chatting or he was doing an interview with her. I do not know if his team knew any more than I. She was only in the van for a short time. A short time later i.e. within the hour maximum that I was present, an old lady brought Savile a pot of marmalade and said that it was for the work that he did for young people".*

- 11.74 This account is similar to one of the stories which (with some slight variations) went around the BBC in the 1970s and which I have referred to in Chapter 7. As recounted, the story included the assertion that Savile was actually inside the van having intercourse with the female (described as a young girl) when the old lady arrived. This was sometimes said to be evident from the movement of the van. I ask myself who could have been the source of this story. I do appreciate that other members of Savile's team could have spread this story but I do not think that his support team on long distance runs would have been BBC staff. The fact that this story went around the BBC draws me to the conclusion that it probably originated from Mr Beston. I also accept that a story such as this could well have been embellished when it was repeated. However, the way in which Mr Beston has told the story to the Savile investigation would not have been worth telling. It seems to me quite likely that Mr Beston told people that Savile had been having intercourse inside the van when the old lady arrived. Whether that was true or embellishment I do not know. However, the point of all this is that it draws me to the conclusion that Mr Beston was aware that Savile had casual sex with young females when out on his runs and that Mr Beston thought that was funny and enjoyed gossiping about it.

- 11.75 In Chapter 5, I described the evidence of 'Val', a member of Savile's London Team, who said that she went out once in the camper-van with Savile, Savile's radio producer and another girl. In the radio producer's sight and hearing, Savile told Val to go with him to the back of the van (where there was a bed) and she did so. She was aged 16 at the time. At the time of her interview with us, Val did not name Mr Beston in this context. She was told by her lawyer that she could not do so, in light of the fact that, at that time, Mr Beston had been arrested. However, I am satisfied (from the description given by Val) that the radio producer to whom she was referring was Mr Beston.
- 11.76 Mr Beston told us that he cannot remember this incident and that he was never aware of Savile having sex with anyone in his caravan. He added that, because Savile was very guarded about his sexual relations with women, he would not have told him (Mr Beston) about anything like that. It has been pointed out to Mr Beston that it is not alleged that Savile told him about this incident but that he, Mr Beston, saw and heard Savile tell Val to go into the back of the camper-van with him. His response has been to say only that he has no recollection of this incident. I accept that Mr Beston does not remember this occasion but I have found Val to be a reliable witness and I accept that it happened. I infer that the incident did not give rise to any sense of shock in Mr Beston's mind and that he has forgotten it. I also infer that he was aware that Savile had intercourse with girls who were very much younger than himself. At the time of this incident, Savile would have been in his mid-forties.
- 11.77 When addressing the gossip about Savile which he would hear, Mr Beston wrote that:

*"People at the BBC and in the music industry talked about the number of young ladies who*

*were around Savile and I think some may have spoken about whether they were a bit young for a man of his age, but not that they were too young in terms of being underage”.*

I infer from this that Mr Beston himself did not think there was anything wrong or inappropriate for Savile to have lawful consensual sex with teenage girls.

11.78 A further witness, A10, whose evidence I shall describe in more detail below, said that when she worked as a studio manager on *Savile’s Travels* and *Speakeasy* in the early 1970s, she was surprised to find that Savile used to invite young girls to sit with him in the studio. She estimated that these girls were in the age range of 12 to 15. She said that Mr Beston was obviously aware of their presence; indeed she thought that he must have approved of it because the girls would usually have to be collected from Reception and that would be done on his authority. Mr Beston agreed that Savile did bring guests to the studio, mainly business and charity people but *“he did have a rock star status so girls as well”*. He added that Savile seemed to enjoy the right and authority he had to bring guests into the studio. He said that he assumed that the arrangements relating to Savile’s guests had already been made before he (Mr Beston) became the producer and, as a new young producer, he was not in a position to question them. In any event, the guests never interfered with the recording of the show. I do not criticise Mr Beston for allowing these young girls to come into the studio. The relevance of this evidence is that it shows that he knew that Savile willingly surrounded himself with young girls. This was not a case of a disc jockey who could not throw off his following.

11.79 A24, who worked as a production secretary in Radio 1 between 1973 and 1977, knew Mr Beston well. She told me that she asked Mr Beston how Savile was able to *“get away with this”*.

By “*this*”, she meant managing to be portrayed in the media “*as some sort of saint*” because of his work for charity and, at the same time, sleeping with a lot of women (although A24 did not by this mean underage girls). A24 told me that Mr Beston replied to her by saying words to the effect that:-

*“The media were never going to talk about that side of him because it could spoil his career and...all the good work that he was doing for charity could be affected”.*

11.80 A12, whose evidence I shall return to below, said that, in 1974, while working as a studio manager on *Savile’s Travels*, Mr Beston told her that Savile “*got off on dead bodies*”. Mr Beston told the Savile investigation that he knew that Savile worked in hospitals but was never aware of any ‘getting off’ on dead bodies. He heard of this rumour only “*after the TV exposure*”.

11.81 In Chapter 5, I summarised the evidence of C33. She learned that Mr Beston worked with Savile and believed that he idolised him. She described how, in 1978/1979, when she was 19, Mr Beston invited her to an event in Shepherd’s Bush (which does not appear to have been on BBC premises), ostensibly for the purpose of meeting Savile. But when she met him, it was clear that the purpose of the visit was for her to have sex with Savile. She is of the view that Mr Beston knowingly invited her there for that purpose. Mr Beston’s evidence is that he cannot remember this incident, although he does remember the young woman concerned. He recalls that she was a tough personality and would not take any nonsense from anyone. He also says that, if such an arrangement had been made for her to meet Savile, he (Savile) would have had to give his approval and she would have had to express an interest. That was indeed C33’s evidence; she had been asked whether she would like to meet Savile and she had said that she would. She had not understood that the meeting was for the purpose of having sex.

I found C33 to be a reliable witness and I accept her account of the incident. From what Mr Beston knew of Savile's sexual proclivities, I am driven to the conclusion that Mr Beston was aware that Savile would wish to have sex with C33 when they met and that Mr Beston was willing on this occasion to act as a provider to Savile. While Mr Beston would never have thought of reporting this incident because he had made the arrangement, this is precisely the sort of incident which Mr Beston, as a producer, should have reported promptly to his executive producer.

11.82 Kevin Howlett, who was a BBC Radio 1 producer, said that, in the mid-1980s, when he was editing an archive interview with Savile in the *Radio Radio* series, he was working next door to Mr Beston's office. It seems that Mr Beston heard Savile's voice on the tape talking to a girl and he came into the room and said something like "*The things that went on in that Savile's Travels caravan!*" Mr Beston was told of this evidence. His response was:

*"I do not recall these conversations. If I made these comments they refer to all the gossip that there was about Savile. He was a bit of an enigma, a bit apart from the Radio 1 family and quite private. People used to gossip about him all the time and people used to ask me about him all the time. I gossiped as much as anyone probably. I think people were interested in him precisely because he was private and kept himself to himself."*

Mr Beston has been asked what was the nature of the gossip that he himself was prepared to put about. He says that it was only to the effect that Savile was a ladies' man and that some people said that the young ladies who were "around Savile" were a bit young for a man of his age. Mr Beston has now confirmed in correspondence that what he meant by "around Savile" was 'having sexual relations' with Savile.

- 11.83 Nicky Campbell, a BBC Radio 1 disc jockey and television presenter, told the Savile investigation that, after Savile's death, he spoke to Mr Beston to see whether he would agree to give an interview about Savile for Matthew Bannister on BBC Radio 4. After some discussion, Mr Beston agreed to do so but said "*I'll never talk about what really happened back in the old days*". Mr Beston says that he cannot recall this conversation. He says that he was asked to take part in the programme and did so without placing any restriction on the questions asked.
- 11.84 Although much of the evidence suggests that Mr Beston knew about Savile's sexual interest in teenage girls, there is one piece of evidence which casts some doubt on that. Sue Davies, who worked as a researcher on *Speakeasy* in 1977, said that Mr Beston was very excited one day because he thought that he had caught Savile in the act of making an assignation with one of the girls standing outside Broadcasting House. He showed Ms Davies a piece of paper on which a telephone number had been written. Mr Beston seemed to think that this was evidence of an assignation. Ms Davies thought that Mr Beston seemed "*gleeful*" that he had got some evidence. Ms Davies was surprised that Mr Beston was surprised; she would have thought it was 'par for the course'. I find this piece of evidence puzzling. It seems to suggest that Mr Beston suspected, but did not know, that Savile was sexually interested in teenage girls (to the extent that he would make assignations with them) whereas other evidence suggests that he knew it and did not need proof. Mr Beston does not recall this incident and has not offered any comment up on it.
- 11.85 As I have said, I have to make a judgment without the benefit of the full evidence of the person who is open to potential criticism. With that *caveat*, my conclusions are first, that Savile

and Mr Beston were on very friendly terms even if they did not socialise together outside work. I am satisfied that Mr Beston admired Savile and that his admiration was not limited to Savile's good works. I think he admired Savile as an entertainer and as a celebrity and for his reputation 'as a ladies' man'. I think that, from their cruises together, Mr Beston must have been aware that Savile had a strong sexual appetite and liked casual sex. I think also that he must have been aware of Savile's sexual interest in and preference for teenage girls. I think that must have been evident to him during the time they spent together, as I am satisfied they did, at least on occasions, when travelling about in the camper-van collecting interviews for *Savile's Travels*. Savile appears to have acted as a magnet for teenage girls when out and about. In short, I am satisfied that Mr Beston knew that Savile would have casual sex with teenage girls (and other slightly older women) as and when he could get it.

- 11.86 I find it much more difficult to decide whether Mr Beston actually knew that some of the girls Savile had sex with were under the age of 16. He denies it. There is some evidence that he knew; C41 said that she heard Mr Beston regaling a group of record promoters with tales of Savile's exploits and mentioning that one of the girls was only 14. I found C41 a sensible and credible witness. Her account of listening to Mr Beston gossiping has a ring of truth about it; other witnesses speak about the way he gossiped and he himself admits that he did. On the other hand, this incident was very brief and took place a long time ago. It is possible that C41 is mistaken about the detail that Mr Beston said that one of the girls was only 14. I also bear in mind that many of the girls who flocked around Savile while travelling were clearly very young. I am also satisfied that girls whom Savile brought into the studio (and were seen by Mr Beston) were in the age range of 12 to 15.

Pulling all the evidence together, I cannot say that Mr Beston did know that some of the girls with whom Savile consorted sexually were underage: he might have known. But at the very least, he must have realised, from their appearance, that some of the girls might well be underage. Also, if they were in fact over 16, it would not in some cases be by a very wide margin.

11.87 In short, I am satisfied from the evidence I have received that Mr Beston was aware that Savile had a powerful sexual appetite in particular for teenage girls, at or around the age of consent. I do not think that Mr Beston disapproved of Savile in any way and therefore cannot have disapproved of him for that. The evidence that Mr Beston arranged for C33 to meet Savile for sex, which I accept, demonstrates his approval of Savile's conduct in relation to older teenage girls.

11.88 I do not think that it ever crossed Mr Beston's mind that he ought to discuss what he knew about Savile with his executive producer. If he had been asked what he thought about Savile by someone making enquiries on behalf of Mr Muggeridge or Mr Chinnery, I think he probably would have played down what he knew and would have said that he knew nothing of concern.

11.89 In my view, Mr Beston ought, of his own volition, to have told his executive producer what he knew of Savile's proclivities. Had he done so, it must at least be possible that steps would have been taken which would have led to Savile leaving the BBC.

#### *BBC Radio 1 Producers – Other Producers*

11.90 The evidence I have heard suggests that no other BBC Radio 1 producer would have known anything of significance about Savile other than rumour. Savile did not work regularly for any other producer besides Mr Beston and apparently did not socialise with other producers. I was told that, when he came



into Egton House, he went straight to Mr Beston's room. When he went to Broadcasting House to make recordings, he did not stay long and was not sociable. On occasions, he brought his own entourage with him.

11.91 Mr Beerling is a good example of a producer who hardly knew Savile and knew little about him. He joined BBC Radio 1 at the start in 1967 as a producer and eventually rose to be Controller of BBC Radio 1. He told the Savile investigation that he heard rumours about Savile "*liking*" young girls but did not hear that these girls were under the age of consent.

11.92 I conclude that enquiries of other BBC Radio 1 producers would not have taken the investigation any further.

*More Junior Members of Staff Including Studio Management*

11.93 There were some members of staff who, in my view, could, if asked, have given accounts of Savile's conduct which would have added to concerns rather than allaying them. In the main, these were members of the studio management staff. Studio managers were managed quite separately from programme makers. They provided a facility when a studio was booked.

11.94 A12 started work as a secretary in the Gramophone Department in Egton House in 1970. She hoped to progress into studio management and was delighted when, after meeting Savile on the staircase of Egton House one day, he invited her to come that evening to watch him record *Speakeasy* at the Paris Theatre in Lower Regent Street. On that first occasion, she sat with the audience but, after the recording, she was introduced to Mr Beston and, on subsequent visits, she was allowed to sit with him in the control cubicle and to watch the technical aspects of the show. Through these attendances she came to know Savile and Mr Beston. In all, she thinks she went

to *Speakeasy* about six times. Savile never made any inappropriate advances to her.

- 11.95 A12 had heard rumours within the BBC about Savile's sexual interest in underage girls and, on attending the *Speakeasy* recordings, she could see some evidence of this for herself. She says that Savile sometimes had young girls with him at the studio and they appeared to be in the age range of 13 to 16. She described them as "groupies". Savile invited some to the hospitality room after the show. She never saw any inappropriate conduct and she did not know where Savile went when he left or whether any of the girls went with him.
- 11.96 In short, by 1971, A12 had come to suspect that Savile liked to have sex with young girls, including girls under the age of consent. She did not tell anyone of those suspicions but I have no doubt that she would have shared them with a senior person if asked.
- 11.97 An engineer who worked on *Savile's Travels* in the 1970s heard that Savile took young girls from the show to his caravan for sexual 'play'.
- 11.98 A10 worked as a studio manager on *Savile's Travels* and *Speakeasy* in the early-mid 1970s. Savile used to come into the studio at Broadcasting House to record the introductions and links for *Savile's Travels*. As soon as she started, A10 noticed that Savile usually had young girls with him in the studio. Sometimes, they would sit behind him in the studio; sometimes they would be in the cubicle with the producer and technical people. Colleagues told her that these girls were part of Savile's entourage. She thought the girls were aged between about 12 and 15. Although there were never more than a couple there at any one time, there were more than that in the whole group. A10 would see the same girls several

times. She used to hear parts of the conversation between them. A10 got the impression, from what the girls said, that Savile and the girls went to Savile's camper-van for sex. She thought it was in Regent's Park.

11.99 She got to know one girl in particular who attended every two or three weeks. This girl took the same tube train as A10 and they fell into the habit of talking to each other on the way home. The girl looked about 14 or 15. A10 thinks that the girl had met Savile on *Top of the Pops* and that he had invited her to come to *Savile's Travels*. A10 had the clear impression that there was some sort of sexual relationship between them. At one stage, the girl became upset because it appears that Savile had "dumped" her. She came very close to crying when talking about this. She continued to come to the studio and A10 thought she was infatuated with Savile. A10 said that Savile's brother also used to attend recordings and, at the end, Savile would leave with his brother and the girls but A10 did not know where they went.

11.100 A10 never enjoyed working on *Savile's Travels* and after a time asked to be removed from the team. She explained to the senior studio manager in her group that she did not like working with Savile. She did not tell her manager what she knew about the girl she used to talk to on the train and the other girls because she was under the impression that everyone on her team had a good idea what was going on. She considered that everyone involved knew that Savile must have invited the girls to the studio and that the producer, Mr Beston, must have agreed to it; otherwise they could have not gained access. A10 thought that what was going on was known about generally "on the pop side" of radio.

11.101 During the same period, A10 also worked on *Speakeasy*; in fact the same technical team served both programmes. There was

a studio audience composed of teenagers. A10 does not remember Savile bringing guests to that show although she did see some of the same girls in the audience as she was used to seeing on *Savile's Travels*.

- 11.102 A10 did not volunteer this information to anyone at the time, but I am quite satisfied that, if asked about Savile by a responsible person, she would have been willing to disclose it and express the concerns she plainly felt about these young girls.
- 11.103 B5 worked as a studio manager for BBC Radio 1 from 1969. In the early 1970s, she worked on *Savile's Travels*. She would work in the control room and the studio with Mr Beston and Savile would be in the studio to record the links. She did not like working with Savile; she found him over-familiar and "creepy". Before she worked with him, she had been warned by colleagues in studio management "to just watch him" and a male senior studio manager promised not to leave her alone with him. One colleague advised her always to wear trousers if working with him. Her actual experience was that Savile would have what B5 called "a quick grope". She would be working at the back of the control room with both hands on the tape machine. Savile would come up behind her and fondle her bottom. This happened several times. She did not complain about this because she did not think it was sufficiently serious and anyway this kind of behaviour was not uncommon at that time. Savile was, however, the only person who did this kind of thing to her at work.
- 11.104 B5 also remembered that Savile sometimes brought young girls to the studio and, rather surprisingly, they were allowed to sit behind him in the studio itself. This was surprising because of the need to avoid extraneous noise while recording. It appeared that Mr Beston permitted it. She had the impression

that the guests would be in their teens but not necessarily under 16 and certainly not children.

11.105 As I have said, B5 did not report Savile's groping. However, I have no doubt that she would have recounted her story if asked.

11.106 I conclude that, if enquiries had been made of these members of staff (and possibly others who have not come to the Savile investigation), significant cause for concern would have arisen. How these causes for concern would have been handled, I cannot say. They never came to light.

***What Was Known within the Religious Broadcasting Department Radio?***

11.107 So far, I have considered only the evidence of those who worked with Savile on BBC Radio 1 music programmes. There was, however, another potential source of information about Savile if anyone had thought of tapping it. Savile was the presenter on *Speakeasy* throughout its run, from 1969 to 1977. The staff who made *Speakeasy* were drawn partly from BBC Radio 1 and partly from the BBC's Religious Broadcasting Department. The co-producer from the Religious Broadcasting Department was initially Reverend Roy Trevivian. Mr Beston was one of the co-producers responsible for the music content.

11.108 The Head of Religious Broadcasting for the BBC for much of the 1970s was the Reverend John Lang (who succeeded Penry Jones in that capacity in December 1971) and the Head of Religious Programmes, Radio was the Reverend Michael Mayne. Several producers were also ordained priests. Among them was Reverend Trevivian who was the first producer of *Speakeasy*. Canon Colin Semper (Reverend Colin Semper as he was then known) joined the department in 1969 and David Winter (who was later ordained) joined in 1971. Both produced

*Speakeasy* when Reverend Trevivian became unwell and eventually retired in December 1973. Reverend Trevivian appears likely to have known Savile well. He died many years ago. Canon Semper and Canon Winter both came to know Savile and have provided evidence to the Savile investigation.

- 11.109 Other members of the *Speakeasy* production team knew Savile to varying degrees. There were some who, if asked if they had any concerns about him, could and, I think, would have provided some potentially relevant information. There were also others working on the programme who had no concerns at all.
- 11.110 Helen Pennant-Rea worked on *Speakeasy* in the early days. She saw that Savile got on well with Reverend Trevivian and that they, in a professional capacity, had “*good laughs together*”. She thought Savile was an excellent presenter; he took the programme very seriously. He did not flirt with her and she was often alone with him. She thought he was asexual. He used to show off about what he was doing. She thought he was always on “*an ego trip*”. She never heard rumours about Savile’s sexual life and thinks that Reverend Trevivian would have been shocked and disbelieving if Savile had talked about having sex with teenage girls. She says that, if she had seen Savile admitting to having sex with even a 16-year old in his dressing room, she would have been very shocked, even though it would have been legal, and would have reported it right the way up to the Head of Religious Broadcasting. She would have resigned if she had been asked to work with Savile after that. However, she was not sure what Reverend Trevivian would have done about such knowledge as it might have affected his career if he had said he would not work with Savile any more.

- 11.111 B6 worked as production secretary on *Speakeasy* between 1975 and 1977. She met Savile soon after joining the department. He regularly kissed her hand and up her arm. She did not like it but felt unable to say anything. Savile telephoned her to ask her round to his flat. She never went. She was in her early twenties and newly married. Moreover, he seemed an old man (in fact he was 50) and she did not find him in the least attractive. She never heard any rumours about him having sexual relations with or a sexual predilection for young girls. She never talked to Canon Semper about Savile's behaviour.
- 11.112 Sue Davies (then known as Suzan Davies) worked as a researcher on *Speakeasy* for a few months in 1977. Ms Davies found that Savile and Mr Beston were "*an overwhelming team*". Savile used to make a fuss whenever she came into the room. He used to say "*Ah, oh, here she comes*" and things like that. Despite that, she enjoyed the work and invited the team to her flat for a party when the series finished. Savile appeared to be annoyed with her for reasons she did not understand. It seems that he thought she had "*messed [him] around*"; she believes that he was interested in her sexually but she was not interested in him.

#### *Canon Colin Semper*

- 11.113 Canon Semper joined the BBC in 1969 by which time he was already ordained in the Church of England. After leaving the BBC in 1982, he became the Dean of Coventry Cathedral, and later took a position at Westminster Abbey.
- 11.114 Six months after Canon Semper joined the BBC, he was transferred to the Religious Broadcasting Department. Among other things, he worked on *Speakeasy*, assisting Reverend Trevivian. Later, he produced the programme when Reverend

Trevivian was not available. Eventually he took over as the regular producer. In this way, he clearly came to know Savile quite well. In the early 1970s, he helped Savile to write *God'll fix it* which was not published until 1979. Canon Semper was later promoted within the Religious Broadcasting Department. He became Head of Religious Programmes Radio in 1979 but was not, at any point, a Head of Department.

11.115 Soon after meeting him, Canon Semper became aware that Savile had a following of young girls. He told us that, at the end of a recording of *Speakeasy*, he would always go down to the entrance hall of the studio with Savile to thank him and to say goodbye. There would always be a group of young girls, who he thought looked about 15, waiting for him. They would have been in the audience and would have gone down to the entrance hall ahead of him. Canon Semper would then say goodbye and leave Savile with the girls so he never saw what happened afterwards. He stressed that he never saw Savile take a girl off home with him; he always seemed to be with a 'gaggle' of girls.

11.116 He and Savile went abroad a number of times together and talked a good deal. During a visit to Majorca, when work had finished for the day and Canon Semper was about to return to his hotel, Savile would go off alone; he would say that he was going on to a cruise ship where he would "*have some fun*". Canon Semper did not know what Savile did when he went off alone. Canon Semper would sometimes ask him about his evenings, but Savile was very vague and would say only that he had "*had a good time*". He would sometimes say, "*Well, there were some very nice young ladies*". Canon Semper never really knew whether Savile was joking or half joking or was serious. He was aware of rumours that Savile 'had an eye for the ladies' but that was obvious to him anyway, regardless



of rumours. It was even obvious from the way in which Savile treated women. When introduced to a woman, Savile would kiss the woman's hand and often kiss up her arm. Sometimes, he would put his finger on the top of the woman's shoulder and run it right down to her hand. Then he would kiss it. He would do that to people he had never met before.

- 11.117 When asked what Savile's 'eye for the ladies' amounted to, Canon Semper replied that it was very difficult to say. However, he was aware that it extended to the young, teenage fans who surrounded him.
- 11.118 He explained about the help he had given to Savile in writing *God'll fix it*. He said that Savile had recorded a lot of material on tape and he, Canon Semper, had condensed Savile's words. This work had been done in the early 1970s when they were working together on *Speakeasy*. When asked about the paragraphs in which Savile speaks of his conversations with St. Peter (see paragraphs 6.13-6.14), Canon Semper said that what Savile was saying was that he had had sexual relations with a lot of young girls; that he could not stop himself and they could not stop themselves either. He said that Savile was making an excuse for his sexual behaviour. He was claiming that he was a victim of the machine of his body. He agreed that this amounted to a confession that he was having casual sex with young girls.
- 11.119 Canon Semper said that, quite apart from the material he had recorded for the preparation of the book, Savile would often talk about sex and girls. When asked whether he thought that what Savile said about sex was just talk or whether he really had sex, Canon Semper said he thought Savile really did. He thought that Savile got up to what he called "*hanky panky*", which meant sex. He realised that, when Savile said that he was going to spend the evening on a cruise ship to "*have fun*",

he meant that he was going to have sex. He realised that the sex could have been with a girl of 15, 16 or 17.

11.120 Canon Semper agreed with the suggestion that, although there was a lot of verbal flummery in Savile's conversation, and a lot of boasting, he understood that Savile had sex with a lot of people some of whom might be underage girls. Savile would often talk about sex, uninhibited by the fact that Canon Semper was a priest. Canon Semper thought that Savile talked in a similar way to other people in the BBC. For example, he was sure that he would have talked in that way to Reverend Trevivian but not, he thought, to Canon Winter who came from the evangelical wing of the Church. He thought that Savile would probably have sensed where he should not tread, *"whereas with Roy and me he could probably say more"*.

11.121 When asked whether his understanding that Savile was having sex with underage girls caused him concern, he reverted to saying that he had never known for certain that Savile did that. He said that he would occasionally *"think"* but did not *"for certain know"* what Savile was up to. He was then asked whether, on account of his 'uncertain concern' that Savile was having casual sex with girls of 15 or 16, he had ever thought of talking about it to anyone else at the BBC. Such conduct would have been illegal if the girl was 15 and Canon Semper agreed that it would not have been good even if the girl had been 16. He had not thought of doing so because it was only suspicion but added that, when Reverend Trevivian had been alive, the two of them had talked about it. But Reverend Trevivian was also uncertain as to whether their suspicions were true. Canon Semper was used to hearing a stream of talk from Savile about girls, all couched in Savile's kind of language (such as *"nice young ladies"* or having a *"nice time"*), by which he understood Savile to mean that he was having sex with these girls. He

thought that, if Reverend Trevivian had had any evidence that Savile was having sex with young girls, he would have been deeply disapproving and would have *“taken him on”*. He then said that, if anyone had presented him with any evidence of actual sexual misconduct with young girls, he, Canon Semper, would have taxed Savile with it. He would not have reported the problem to the Head of Religious Broadcasting. He would have handled it himself. He would have said something like *“Jimmy, we don’t do that sort of thing, not here, not in this place. Just stop it”*. He said that he would not have been more severe than that.

11.122 This part of Canon Semper’s evidence can be summarised as follows. He was used to hearing a ‘wall of words’ from Savile about what he was doing and with whom. As part of that wall of words, Savile was sometimes using words that could have meant that he was having casual sex with girls, including underage girls. It was extraordinarily difficult to discriminate between what was truth, half-truth or untruth. However, Canon Semper admitted that he had never really tried to do so.

11.123 He was asked whether, if there had been evidence of actual misconduct, he would have thought that the BBC should have ceased to use Savile. He appeared to find that a difficult question. He said that, at the time, he does not think that he would have thought that. He said that, *“in this very strange mixture,.... there were actually gifts, great gifts”*. He said that he thought the gifts would have made up for the flaws. Canon Semper appears to have rather liked Savile, to have found him amusing and also to have admired him for his charitable work.

11.124 I accept Canon Semper as an honest witness. I think he found his interview with the Savile investigation very uncomfortable. For the first time, he had to confront his own state of knowledge and belief about Savile and I think he accepted, for the first

time, that he had known enough to give rise to some responsibility. I think also he regretted his role in ghost-writing *God'll fix it*.

11.125 I accept that Canon Semper did not “know” that Savile had sex with underage girls in the sense of ever seeing it happen, but he clearly did “think” that Savile had casual sex with a lot of girls, some of whom might have been underage. I deal with the question whether Canon Semper should have taken his concerns upwards in the BBC at paragraphs 11.154 to 11.157. In any event, a number of points he made were surprising. First, it seems surprising that he should have felt the need to have actual proof before voicing his disapproval to Savile of such conduct; second, that he would only have admonished Savile in an anodyne way, which I am sure would have been quite without effect; and third that it did not occur to him to think that Savile’s conduct should be a matter of concern for the BBC. If an ordained priest was not sufficiently concerned about such conduct to think that some sort of action should be taken against Savile, it is hardly surprising that others did not. This tells us quite a lot about the culture of the 1970s.

11.126 Having said that, however, I think it likely that, if Canon Semper had been asked by someone from senior management whether he had any concerns about Savile, he would have said that he had. I believe him to be a completely honest man. He did indeed have concerns, although I think that these were overlain and suppressed by his admiration of Savile, his enjoyment of his company and his pride in his own involvement in a successful programme.

#### *Canon David Winter*

11.127 Canon Winter told me that he joined the BBC in 1971. He was not then ordained. He joined the Religious Broadcasting

Department, Radio. One of his assignments was on *Speakeasy*. On occasions, he co-produced the programme when Reverend Trevivian, the programme's main co-producer, was absent. He worked with Savile. In due course, Canon Winter became Head of Religious Broadcasting. He left the BBC in 1991 and was ordained into the Church of England.

- 11.128 Canon Winter told the Savile investigation that, before joining the BBC, he had had some experience of the popular music culture in the 1960s while working on a series for Tyne Tees Television. He saw at first-hand what he described as the "*hormonal hysteria*" of those days, by which he meant the way in which the crowds of screaming girls would mob and follow pop stars. He said that most of the pop stars would "*brush off*" these crowds of girls but some would take advantage of the opportunity offered and would invite girls back to their hotel. Canon Winter was aware that the result of girls crowding around a celebrity might lead to sexual contact between the celebrity and one or more of the girls.
- 11.129 When he met Savile, Canon Winter was impressed. He found that Savile was always sharp and witty and appeared professional. However, women working in the department did not like him; they found him creepy, unpleasant and unattractive. But he was a big celebrity and Canon Winter thought that he was a good performer. He understood that it had been Reverend Trevivian who had recruited him to present *Speakeasy*. He saw Savile as suitable because he was a star, was well-known for his Roman Catholic faith and because he could be relied on not to allow the discussion to become too serious.
- 11.130 Canon Winter told the Savile investigation that he heard rumours about Savile's sexual liking for teenage girls. He agreed that Savile was "*sleazy*". He was asked how a man

about whom such rumours circulated fitted into religious broadcasting. Canon Winter's first response was to say that Savile and Reverend Trevivian seemed to get on well. They had a similar social background and shared a sense of humour. But, he said, he personally felt uncomfortable about Savile's reputation. He did not like Savile's lifestyle. Savile lived a strange bachelor life. He never introduced a girlfriend or partner as most people from the pop world did. He turned up as though from nowhere and departed as though to nowhere. One never knew what he did in between. He did not seem to have any of the usual ties of relationship.

11.131 Canon Winter did not remember talking to Reverend Trevivian or Canon Semper about his sense of discomfort. It was put to him that, if he felt uncomfortable with Savile's role in religious broadcasting on account of his reputation, he could have suggested to his managers that Savile was unsuitable for *Speakeasy*. His response was that it was a successful programme and he did not make that suggestion because his concerns were only based on rumour. And, he added, everyone else right up the social scale regarded Savile as the "*bee's knees*".

11.132 Against that general background, I must discuss the content of an interview with Canon Winter, broadcast on *Channel 4 News* on 12 October 2012, which was also reported in the *Daily Mirror*. During the interview, certain comments made by a former BBC employee named Richard Pearson were put to Canon Winter. Mr Pearson was reported to have said that, as a young BBC employee (in the 1970s), he had attended a meeting with Savile and a "senior producer" at Broadcasting House. He said that Savile, "who was doing his comedy presenter routine" had boasted that he had just "had three 14 year old girls" in his trailer that morning. He had claimed that

this kept him young. According to Mr Pearson, it was clear that Savile meant that he had had sexual intercourse with them. The article did not identify the “senior producer”.

11.133 *Channel 4 News* (which is produced by ITN) picked up this material and filmed a report comprising three interviews, one of which was with Canon Winter. The report was introduced by Krishnan Guru-Murthy. I will set it out in full:

**Krishnan Guru-Murthy (“KG”)**: Well, among the questions that just won’t go away is how much did the BBC know about Jimmy Savile’s behaviour at the height of the abuse in the 70s and 80s. A former Radio 1 producer has told this programme that Savile openly boasted about having sex with three 14-year old girls, and says the boast was made in front of a senior member of staff. Paraic O’Brien has looked into the allegation and put the claims to the people in charge at the time.

**Paraic O’Brien (“PO”)**: “It’s Jimmy”. We’ve spoken to the BBC bosses who worked with Savile during the 70s when he was abusing young girls. Some just heard the rumours, others heard him admit to sex with 14-year olds. The reaction at the time? “That’s just Jimmy”. We’ve tried to cut through the corporate winks and whispers of the time, to look at an example where someone raised a flag over Savile’s behaviour and to try and trace that concern up the corporate food chain.

In the late 70s, a young producer at BBC Radio 1 was the first to play “Anarchy in the UK” on the Radio. Richard Pearson was a rising star and was invited to meet Savile with a senior producer of a young person’s discussion programme, called Speakeasy.

**Richard Pearson (“RP”)**: I went up to a meeting, which was held, it was an informal meeting, held in the restaurant at Broadcasting House, with Jimmy Savile and, er, a senior producer in the religious broadcasting department called David Winter. And, at that meeting, Jimmy Savile was doing, like, his comedy presenter routine, and, one of the things he said, not particularly quietly, was that he’d had three 14-year old girls in his trailer that morning.

And, when he said “had”, he didn’t mean that they had come to, you know, criticise his curtains. He meant...he’d had sex with them.

**PO:** He just openly said that, out in the restaurant?

**RP:** Yeah, he openly said that. He said it kept him young...and I was a...it was...I...I’d only, literally, just started there and I was pretty shocked by it. Well, I found it quite repulsive.

**PO:** And, how did the senior producer react?

**RP:** He looked embarrassed...and, obviously, after the meeting had ended...we went back to the office and I said: “How, you know, can he be like that? How can he, you know, talk, say things like that?” I asked him what he knew and he told me he knew quite a bit and that it was common knowledge around the BBC that, er, Savile had sex with underage girls. He said he’d spoken to him about it and, um, asked him how it sat with his professed Roman Catholic faith, and, um, Jimmy Savile, he said, told him, that he didn’t really understand, he, Savile, had a relationship with “the Man Upstairs”, er, who, basically, allowed him to do things like that, because of all the work he did for charity.

**PO (voiceover): [speaking about RP]** He refused to work with Savile. But, what of the senior producer at the BBC’s religious affairs department, David Winter? He went on to become head of the department, eventually trained as a priest, became a canon and regular contributor to Radio 4’s “Thought for the Day”.

**[Recording played of the start of Thought for the Day]:**

**Sarah Montague, Presenter on the Today programme:** It’s time for Thought for the Day, and the speaker in our Oxford studio this morning is Canon David Winter. Good morning.

**David Winter (“DW”):** Good morning.

**[Back to voiceover of PO]**

**PO:** He doesn’t remember the meeting with Pearson, says he never saw evidence of Savile’s



inappropriate behaviour. But went on to say, "everyone knew".

**[Interview with DW]**

**DW:** I wasn't arranging a programme in which girls were molested, but I did know that that, there was a danger that that was going on. The next level, corporately, was also, well, they knew a great deal more than I did. I only worked with him on one radio programme, you know, he was a television star.

**PO:** Did you say the next level up corporately knew more than you did? Who was that?

**DW:** Every...I....I assume, and I can only assume, that...erm, the heads of channels and the, erm...had some idea, that, erm, there were questions about Jimmy Savile's behaviour. I'm sure there were.

**PO:** Who do you think should have done what at the time?

**DW:** I'm not sure that that's an answerable question, because, er, that was 'then', and we are looking at it through the perspective of 'now'. But the responsibility for the, er, care of the youngsters, who came to see the programmes and so on, would have been, ultimately, the responsibility of the Controller of BBC One. I mean, they were coming in...

**PO:** Derek Chinnery?

**DW:** I, it was Derek Chinnery then, yes.

**PO (Voiceover):** Derek Chinnery was the King of BBC Radio 1 during the 70s, one of the old "Gentleman Broadcaster" generation and Jimmy Savile's boss. He told me he hadn't heard the rumours. So, I asked him another question....

**[Interview with Derek Chinnery]**

**PO:** Was safeguarding children on your radar, at that time, as controller of Radio 1?

**Derek Chinnery ("DC"):** Well, you've put me in an awkward position here. If I say "no" it will be understood that I didn't care, er, but it wasn't, there

was no reason why I should have... taken any special, or placed any special consideration, er, as far as protecting young children.

**PO:** Nowadays, that sounds quite hard to understand.

**DC:** Well, I find it hard to understand that you think it is hard to understand because, I, I, I mean, you run a radio station. You employ presenters. They come in, you see them, you talk to them, you discuss the way you want the programmes done and they do their job.

**PO (voiceover):** Chinnery was genuinely shocked by the Savile revelations and says he did not see or hear evidence of abuse. But, it happened. And, the culture at the time, 'let it'.

Everyone we've spoken to says of the time, "that's just the way it was". But "that's just the way it was" inside a small, media bubble. For the mothers and fathers of those abused, they didn't know that "that's just the way it was".

11.134 The *Channel 4 News* website article of this interview contains a further passage of conversation with Canon Winter. It is clear that the interviewer had just asked him what Savile had been like. It continued:

**DW:** "What was he like is impossible. Well, everybody knows what he was like. I mean, that was the Jimmy Savile, the performance, the big cigar, the, "how's that then", and so on. All the while.

**PO:** Although there was this other, dark side?

**DW:** Well, yes, I don't know that in the 70s and 80s people thought of it as all that dark. But it certainly was there, and, everybody was aware that Jimmy was always surrounded by well pubescent girls really. They followed him around, they hung around his caravan thing, they turned up at his shows, and he liked them.

**PO:** "Liked them" as in, molested them?

**DW:** Well, I don't know whether he molested anyone. You assume...what you didn't know. I mean, what did he do in his caravan, or, even, what did he do in his dressing room? I mean, that wasn't...everybody suspected, and it was such a culture in any case. The celebrity culture, the Top of the Pops culture, it was teenage girls. I mean, they were the audience, largely screaming, and, it was, you know, it wasn't regarded as quite as shocking...then as it...is now."

11.135 When we interviewed Mr Pearson, he explained that the incident he had described took place in the queue in the cafeteria while he, Savile and Canon Winter were waiting to be served at the self-service counter. It was not, as I had assumed from the news report, that the group of them were sitting down together at a table having a meeting. He thought that the purpose of the lunch was to discuss another series of *Speakeasy* or possibly to discuss the start of a new series involving Savile. He said that, as they were queuing, Canon Winter asked Savile what he had been doing that morning. Savile said that he had 'had' three 14-year old girls in his trailer or camper-van. He understood Savile to mean that he had had some sort of sexual liaison with them. Asked if it were possible that he had misunderstood the situation and that Savile had meant only that he had allowed three girls to sleep in his caravan because they had nowhere to go, he said that that was possible but, from the boastful way in which Savile had spoken, he thought it had not been meant like that. Mr Pearson also repeated his account of the conversation with Canon Winter after their return to the office after the meeting.

11.136 Canon Winter told us that he had no recollection of any such incident as had been described by Mr Pearson. He was puzzled by Mr Pearson's assertion that there was a meeting in the canteen; he said that he went to the canteen every day for lunch but planning meetings were always held in an office. He was also puzzled about Mr Pearson's reference to a discussion

about *Speakeasy* as Savile, was, by then, “*out of the equation*”. Canon Winter said that, in 1977, he was working on *Talkabout*, of which he was co-producer with Sue Davies. That, in itself, gave rise to further puzzlement because he does not recall that Savile was ever considered as a possible presenter of *Talkabout*. In short, although he does not wish to suggest that Mr Pearson’s recollection is wrong or even mistaken, it does not fit with the things which he can and does remember.

11.137 I must say that I have always been a little surprised at Mr Pearson’s assertion that the group were present in the canteen for the purpose of a planning meeting about a programme. I think it is likely that Canon Winter, Ms Davies and Mr Pearson, who had recently joined the BBC as a researcher, went to the canteen for lunch as a group. I think the encounter with Savile must have been by chance.

11.138 Canon Winter remains adamant that he never heard Savile say that he had ‘had’ three 14-year olds in his camper-van. He does, however, accept that he was used to hearing Savile talking about sexual matters. So was Canon Semper. Canon Winter also said that Savile used to speak in a strange disjointed way and was often quite difficult to understand. Many witnesses have said that that was so. It is worth mentioning one startling example of that. Lord Grade told the Savile investigation that, when he was Controller of BBC One, Savile came to see him in his office. Savile spoke for a few minutes but Lord Grade could not work out what he was saying. When Savile had left, it was explained to him that Savile had offered to arrange for Princess Diana to come to the BBC to sign the “Just Say No” petition that Esther Rantzen was organising.

11.139 I found Mr Pearson to be a reliable witness. I think his memory may be slightly at fault as to the circumstances of the meeting

with Savile but I do not doubt that Savile made a comment of the kind alleged while at the self-service counter in the canteen. It seems to me to have been just the kind of thing that he did say as part of his 'comedy presenter routine'. I think that Canon Winter may have been so used to hearing Savile talking about sex that he would hardly listen; it would make little impression on him and would soon be forgotten. Mr Pearson, who had newly arrived and did not know Savile, was shocked and it made a big impression on him. I think also that Canon Winter, who had experienced the groupie culture, may not then have been as disgusted by the idea of Savile having sex with teenage girls as he is today. He is not alone in that.

11.140 I think Mr Pearson's account of the conversation he had with Canon Winter when they returned to the office has the ring of truth about it. Canon Winter had indeed had a conversation with Savile on some earlier occasion about how his religious beliefs squared with his "immoral life" and Savile had said that he had an arrangement with "the Man Upstairs" so that, despite his immoral life, he would be let into Heaven on account of his charitable works. Canon Winter mentioned that conversation in his autobiography *Winter's Tale*<sup>86</sup> and a similar section appears in *God'll fix It* (see paragraphs 6.13-6.14).

11.141 My conclusion about this incident is that, although the *Daily Mirror* article and the *Channel 4 News* item are broadly accurate and I do not criticise either organisation, the impression which may have been created, namely that "a senior producer" heard this disgraceful statement and that, therefore, the "BBC knew" about Savile's unlawful activities is, in my view, an over-simplification; the situation was certainly not as clear cut as that.

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<sup>86</sup> D. Winter, *Winter's Tale*, Lion Publishing, 2001, p. 114.

- 11.142 Canon Winter agreed that, in the light of what was known about Savile, that he joked or boasted about having sex with young girls, those with responsibility for making appointments probably should have paused for thought. They should have asked themselves whether Savile was a suitable person to be on BBC Radio 1 and Religious Broadcasting to front a religious programme or (I would add) a programme which might influence the thinking of young people on all sorts of moral and ethical issues. Canon Winter told me that he had made a mental note that, if ever he were in a position to choose who was going to front his programmes, he would not choose Savile. But, by the time he was in that position, Savile was not working in the department so the question did not arise. In respect of the time when Savile was working on *Speakeasy*, it was successful and Savile was very talented and he thought that you could not investigate someone on the basis of rumours.
- 11.143 Canon Winter did not know what senior management in Religious Broadcasting thought about the rumours. He thought that they must have heard them, as they were well-known and it was known that girls flocked around Savile. I cannot find out as the people concerned have died.
- 11.144 Canon Winter said that some of the things Savile had said and written would “*not have made him terribly acceptable to Religious Broadcasting*”. He speculated that Savile’s sleazy attitude might have been the reason why *Speakeasy* was discontinued, although he did not know the actual reason. It could not have been publication of *God’ll fix it* which had caused the closure of *Speakeasy* because that did not occur until 1979. Nor does it seem that the earlier book, *As It Happens*, had had any adverse effect. That came out in 1974.

Canon Winter had not read either book at the time of publication.

- 11.145 Canon Winter was asked for his reaction to the passage in *God'll fix it* which I have quoted at paragraph 6.14. I will quote his words in full:

*"When they were read to me ....I was astonished and shocked. I mean I couldn't really believe that...he could have talked such nonsense to start off with or that ...he still after that had the reputation that he had, but presumably not many people read it. I can't think of any other explanation. How could you go on, how could Mary Whitehouse give him an award for wholesome programmes for young people? How could the Prime Minister have him as a Christmas guest? How did he get a knighthood? How did he get a papal knighthood if he wrote that rubbish and it is rubbish. It's sinister rubbish; it's sick, it's sick."*

- 11.146 Canon Winter was asked for his reaction to the passage from *As It Happens*, the substance of which I have set out at paragraphs 6.3 to 6.7. He said that if he had read that at the time, he would not have worked with Savile again. I accept that that was a genuine reaction when asked about this in 2013. I am less sure, however, that that would have been Canon Winter's reaction in the 1970s.

- 11.147 When asked what the attitude of people in the BBC in the 1970s would have been if they had known that Savile had intercourse with underage girls, he agreed it would have been regarded as utterly unacceptable. But when asked what their attitude would have been towards the knowledge that Savile (aged in his 40s) had been having casual sex with girls of about 16 and 17 who were consenting to it, he said it was "a very interesting question". He thought that people in the Religious Broadcasting Department would have said that it was appalling and that, if that conduct had been "proven", the BBC would

have stopped using him. But they would have needed evidence *“on the grounds that he was an extremely successful presenter”*.

11.148 Asked if he thought the situation was that no one in the Religious Broadcasting Department read this material which was in the public domain or whether he thought that people did know about it but thought it did not matter, he said that he did not think people in his department were aware of it.

11.149 Asked if he thought that it was acceptable for people to do nothing *“because it was only rumour”*, he said that he did not think so now. He said that, at the time, it seemed acceptable to assume that someone further up the hierarchy would be doing whatever needed to be done and, bearing in mind the BBC’s very hierarchical structure, if somebody *“up the payscale”* knew about the rumours, it was not for him to be worrying about things like Savile’s reputation. He was sure that the BBC would have reacted properly if they had received a complaint from someone who had been molested but he understood that no such complaint had been received. He agreed that young girls who had had an unfortunate sexual experience would be unlikely to complain because they would not have wished to tell their parents. He wondered why no one had come forward in the intervening years when the victims had become adults but he accepted that there were good reasons why they might not; for example the fear of not being believed and a sense of shame at what had happened. He said he could well understand why staff in some parts of the BBC might not want to report an unpleasant incident, for fear of damaging their careers, although he did not think that would apply in the Religious Broadcasting Department. By the time he was senior in the department, he said, he felt sufficiently *“edgy”* about Savile that he would not have wanted Savile to present one of



his programmes. But he admitted that, while he was producing Savile on *Speakeasy*, he was pleased to be doing so because he was caught up in the “*glamour/celebrity thing*”.

11.150 Finally, he agreed that, although he and others felt “*edgy*” about Savile, in the absence of any specific complaint, he did not think he could do anything. But when the story broke after Savile’s death, the uneasiness suddenly fitted into place. He said that, suddenly, he could see, from the rumours and the lifestyle, the whole pattern of a paedophile.

11.151 In the *Church Times* of 9 November 2012, Canon Winter wrote of his regret that he had not raised his concerns at the time. He said:

“I *am* my brother’s and sister’s keeper, and, like many others, I wish that I had been less trusting, more suspicious, more aware of the standard paedophile strategies. But this was more than 40 years ago, and I think we were all inclined to give people – especially ones with a distinguished record of good works – the benefit of the doubt. We were wrong, of course. It is a harsh lesson to learn, and one that is as relevant today for the Church as it is for the BBC.”

11.152 Although Canon Winter does not appear to have known Savile as well as Canon Semper did, and although he did not hear quite as much talk about sex and did not learn of as many of the disturbing aspects of the Savile theology, I do think that he realised that there were good reasons to be concerned about Savile. He plainly thought that it was not up to him to do anything about these concerns; they were a matter for his managers. He did not volunteer his concerns to his managers as he assumed that they were already aware of Savile’s reputation. However, if there had been an investigation and he had been asked a straight question by a senior person, I think he would have shared his concerns.

*Responsibility for Reporting Awareness of Savile's Character*

- 11.153 I turn to consider the more difficult question of whether either Canon Semper or Canon Winter ought to have raised their concerns of their own volition. From today's viewpoint, the answer seems obvious but the position is less clear when considered against the background of the 1970s. I must consider their positions separately. I realise the gravity of criticising men who at the material time held strong religious beliefs and who, later in their careers, held senior positions in the Church of England.
- 11.154 Canon Semper, with a degree of honesty for which I admire him, has accepted that, during the period in which he worked with Savile, he came occasionally to think (although he did not have proof) that Savile had casual sex with young girls, some of whom might be under the age where they could consent and some of whom would be over that age but not by very much. I do not think that, when he was working with Savile (or afterwards), he ever crystallised his thoughts in the way that he did when he gave evidence to the Savile investigation. If he had thought about the position carefully, he would have realised that Savile's conduct was deeply immoral and might actually also be illegal.
- 11.155 However, I can understand why Canon Semper did not crystallise his thoughts. Such thoughts would have been very unwelcome to him. I think that he liked and admired Savile and enjoyed working with him; so much so that eventually he undertook to ghost-write *God'll fix it*. He had a job at the BBC which he enjoyed and where he hoped his career would progress. While he was working with Savile, Canon Semper's wagon was, at least to some extent, hitched to Savile's star. He knew that other people admired Savile. He thought that other people were aware of Savile's bad reputation but that it

did not seem to matter to them. There was, I accept, within some parts of the BBC, a fairly relaxed attitude towards sexual relations with young girls. There was also a hierarchical culture within the BBC which made it easy for him to feel that it was not his job to raise the problem of Savile's conduct; it was the responsibility of someone higher up. After all, everyone seemed to know the rumours. After Canon Semper had been promoted, I do not think that it occurred to him to mention his concerns to anyone else. By that time, he was no longer working with Savile.

11.156 If Canon Semper had taken the view that the things Savile had said to him were in the nature of a confessional and should not be revealed, I could understand why he would not think of reporting his concerns to senior authority in the BBC. I could understand why he might have tried to deal with the problem himself. But he did not try to deal with the matter himself. And anyway it does not seem to me that he could have regarded his conversations with Savile as confidential or in the nature of a confessional; Savile's talk about sex was general and open and the discussions about theology came to be intended for publication.

11.157 I am surprised by Canon Semper's statement that, even with firm evidence about Savile's behaviour, it would not have been necessary to take the matter upwards in the BBC. I bear in mind that, in the 1970s when he was working with Savile, Canon Semper had not been with the BBC for very long. Even so, given the awareness that he had, I do think that that he ought to have volunteered his concerns to someone in a more senior position. He told me that he did not have confidence in his Head of Department. I do not quite understand why. Even accepting that he might not have had an easy relationship with his immediate manager, I do think that he should have found

someone in authority with whom to share his concerns. I think he should have seen how wrong Savile's conduct was and that it was wrong for the BBC to give a man of Savile's moral character the public platform which he was afforded. I think he agrees with me; that is why he found his interview so distressing.

11.158 Canon Winter's position is different. I do not think he came to know Savile as well as did Canon Semper. They did not travel abroad together or have the same opportunities for conversation. There were not the same discussions on religious topics as took place between Savile and Canon Semper. Nonetheless, he saw Savile quite regularly and was aware that Savile talked a lot about sex. He also heard rumours about his sexual interest in young girls. From his previous experience before joining the BBC, he knew of the risks to young girls from contact with pop stars and celebrities. I find it surprising that, as a man of strong Christian beliefs, he was not more concerned about Savile than he appears to have been.

11.159 In the 1970s, although a producer, Canon Winter had been with the BBC for only a relatively short time. I accept that he thought that such concerns as he had about Savile were well known to those senior to him. Accordingly, by a narrow margin, I refrain from criticising him for his failure to volunteer his concerns to someone senior in his department. I think it is a great pity that he did not do so and I am sure that he agrees with that.

11.160 Over the years, Canon Winter was promoted and eventually became Head of Religious Broadcasting. When working with Savile in the 1970s, he had said to himself that, if he were ever in a position to choose who would front his programmes, he would not choose Savile. But by the time he was in that

position, Savile was no longer working on religious programmes. I do not think it would have entered Canon Winter's head that he ought to speak to someone in another part of the BBC about the concerns he had had about Savile in the past. For that, in my view, he should not be criticised. He knew nothing definite; he had heard rumours and did not like the man's manner of talking or his lifestyle. That was all.

- 11.161 From this account, it is clear that nobody working on *Savile's Travels* or *Speakeasy* in the 1970s took the initiative to report to higher management any concern about Savile's behaviour. If enquiries had been undertaken, at the instigation of Douglas Muggerridge, I think that some material of concern would have been discovered. Indeed, I think enough would have been discovered (particularly from Canon Semper and Canon Winter) to cause BBC Radio to realise that Savile was not a suitable role model for young people. I consider that once that had been realised, it should have led to reconsideration of his continued use, particularly on *Speakeasy*, where he was in the position to influence the thinking of young people. The background to such reconsideration should then have been passed across to television where Savile was employed on *Top of the Pops* and *Clunk Click* and was soon to be employed on *Jim'll Fix It*. Whether, in fact, that lateral communication between BBC Radio and Television would actually have taken place, I cannot say.

***Further Awareness of Savile's Proclivities and Reputation Emerging in the 1980s***

- 11.162 Very little additional evidence emerged from the 1980s about what was known about Savile's conduct within BBC Radio 1. His career in BBC Radio was declining and, in 1987, he moved to World Service.

- 11.163 I have already mentioned David Treadway who, in 1983, moved from BBC Manchester to London to take up the post of Chief Assistant BBC Radio 2. However, he became friendly with the senior management team of BBC Radio 1 as well as BBC Radio 2. Mr Treadway became aware of Savile's reputation for being sexually attracted to young girls. The expression used was that he was "*into young girls*". He thought that this meant teenage girls and it did not occur to him that it might include girls under the age of 16. The gist of the gossip was that people thought that this was sleazy but not seriously wrong. Savile would by this time have been in his late fifties. He said that the BBC appeared to be unconcerned about the conduct of any of its disc jockeys. Mr Treadway's impression was that the senior management in BBC Radio 1 thought that what the disc jockeys did behind closed doors and off BBC premises was none of their business.
- 11.164 B13, who worked as a studio manager, described an occasion in the mid-1980s, when she was on duty and Savile came in to record a programme. He arrived with three or four middle-aged men. As soon as she greeted him, he walked up to her asked her whether she was "*the woman that I saw last night with the snake between her legs?*" She had never met him before. She was shocked by this and felt humiliated. She felt that he was showing off to his friends. Her recollection is that she carried on with her duties and, when Savile and his friends had gone, reported the incident to a manager. She gave her story and it was taken seriously but she did not hear any feedback afterwards. She did not expect to.
- 11.165 The gist of this story was confirmed to the Savile investigation by the other studio manager on duty that day. The details he recollected were a little different but I am satisfied that they both recalled the same event. His recollection is that he reported the

matter to his line manager. He then recalls that, a while later, he was summoned to see a woman in HR. He gave her his account of what had occurred. He then did not hear anything further and does not think that he expected to. The line manager is dead and we have been unable to find the woman from HR. I do not find it in the least surprising that the BBC did not take any action against Savile in respect of his insulting behaviour towards B13. First, this was probably an isolated complaint. Further, the nature of the culture then prevailing would have militated against action being taken. Such conduct as this, which amounted to sexual harassment, was not regarded as seriously then as it is today. Further, as the Talent was excused from all manner of misconduct, no one would have thought of taking Savile to task. Some years later, in the 1990s, when the other studio manager was working for World Service at Bush House, he became aware of rumours about Savile's sexual preference for young women, by which he understood that he liked to have sex with girls in their teens who might or might not be underage. He also understood it to have been the practice at Bush House not to allocate female studio managers to work with Savile.

- 11.166 It appears from this later evidence that Savile's reputation had not changed. However, staff did not become aware of anything new of great significance. I can well understand why, after Savile had been on the scene for so many years, no one thought that they should do anything about his position.

### ***Summary***

- 11.167 I have already expressed my view that Canon Semper ought to have taken his concerns about Savile to someone more senior. What the outcome would have been had he done so I cannot speculate. I have also expressed my views about the position of Mr Beston.

11.168 In addition, there was a moment in 1973 when Savile came briefly under scrutiny because Mr Muggeridge became aware of rumour or gossip about Savile's sexual interest in teenage girls. He made enquiries; Savile was questioned, denied not only any wrongdoing but also denied that there was any danger of anything coming out in the press. The latter point was confirmed by Mr Collins's enquiries of his journalist contacts. Mr Muggeridge, whose main concern was, I am satisfied, the risk of damage to the BBC's reputation rather than concern for the welfare of young girls, seems to have been either satisfied or at least reassured that there was no problem for the BBC and appears to have 'closed the book'. Bearing in mind the culture of the time and attitudes towards teenage sex in the BBC and in society at large, I do not criticise Mr Muggeridge personally for not probing further into what we would now call the child protection problem.

11.169 Nonetheless, I am surprised that Mr Muggeridge should have closed the book quite as completely as he appears to have done and that he did not, following the enquiries he instigated through Mr Chinnery and Mr Collins, retain some lingering concerns about the risk that Savile might damage the BBC. Indeed, if all the information (including that available to Canon Semper, and Canon Winter) had been collected and if that had been shared with television, I think there would have been enough material to give rise to real cause for anxiety that Savile might damage the BBC's reputation and that there was a child protection problem as well. Indeed, it seems likely that information would have come to light that would have taken the level of concern to a point where the BBC would have had to consider dispensing with Savile's services. However none of this investigation or sharing of concerns took place. I do not know why. Mr Muggeridge was aware that in 1971 there had been concern within television (in respect of *Top of the Pops*)



about inappropriate sexual behaviour between BBC staff and young girls. I accept, however, that, by 1973, that had died down. When Mr Muggeridge received his report from Mr Chinnery that Savile had denied any misconduct, he may have concluded that the rumours had been scurrilous nonsense and dismissed them. He may have thought, as did Derek Chinnery and Doreen Davies, that it was not for the BBC to probe into the private lives of their celebrities. Given the BBC's corporate approach to issues of child protection and the risk of moral danger as discussed in Chapter 9 and in the absence of any opportunity to speak to him, I do not criticise Mr Muggeridge personally for his approach.

- 11.170 I do however repeat my criticism of the BBC for its corporate attitude to the risks of moral danger to which young girls might be exposed when brought into unsupervised contact with older men, be they BBC staff, pop stars, or other celebrities. I have discussed these matters at some length in Chapter 9 and I shall not repeat my conclusions here. I do not think that it is an excuse for the BBC that its attitudes were largely in accordance with attitudes elsewhere in society. As a public service broadcaster, it should, in my view, have thought more carefully about the implications of ignoring the potential consequences to young girls of having casual sex with older men rather than regarding such girls as being 'unbalanced' and a nuisance. The BBC should also, in my view, have been more conscious of its responsibility to the general public and young audiences when it permitted a man who boasted about his sexual life, as Savile did, to be put forward as a good man and a role model for young people.

## **Appendices 1 – 6**



## Appendix 1

### Dramatis Personae

First Name	Surname	Description
Diane	Abbott MP	Labour MP for Hackney North and Stoke Newington since 1987. Appeared on an episode of <i>Have I Got News For You?</i> with Savile on 28 May 1999
Lucy	Adams	Joined the BBC in 2009 and held titles as Director of BBC People and Director of HR before leaving in 2014
John	Ainsworth	Worked for the BBC from 1983/1984 until 1992, mostly in the Design Department at Television Centre
Stanley ('Stan')	Appel	Worked at the BBC from 1953 until 1994. Production assistant then director on <i>Top of the Pops</i> in the 1970s and 1980s and later producer of that show (mainly in the 1980s and 1990s). Occasionally directed and produced <i>Jim'll Fix It</i> when Roger Ordish was unavailable
Lord Robert	Armstrong	Cabinet Secretary to Margaret Thatcher (1979-1987)
Baroness Joan	Bakewell DBE	Former television presenter and journalist at the BBC. Freelance broadcaster, writer and Labour Party Peer
Matthew	Bannister	Controller of BBC Radio 1 (1993-1998); Director for all BBC Radio stations (1996-1999); Chief Executive of BBC Production (1999-2000); Director of Marketing and Communication for the BBC (2000)
Lynn	Barber	Journalist. Interviewed Savile and wrote an article about him featured in <i>The Independent on Sunday</i> on 22 July 1990
Andrew	Bateson QC*	Former legal counsel for <i>News of the World</i>
Biddy	Baxter	Producer of <i>Blue Peter</i> (1962-1965); programme editor, <i>Blue Peter</i> (1965-1988)
Johnny	Beerling	Joined the BBC in 1957 as a technical operator; became a producer on the Light Programme and then Radio 1 in 1967; held various roles at Radio 1 including executive producer and Head of Radio 1 Programmes and later became Controller of Radio 1 (1985-1993)
Alan	Bell	Worked at the BBC from 1958 until 1988: production assistant, Light Entertainment (1968-1979); producer/director (1979-1988) (worked very occasionally on <i>Jim'll Fix It</i> (on location shooting) during this period); freelance (1988-2009)
Alison	Bellamy	A reporter for the Yorkshire Post who knew most of Savile's friends and wrote his authorised biography <i>How's about that then?</i> in 2012

\* deceased

First Name	Surname	Description
Don	Bennett	Transport manager at Broadmoor; often worked as Savile's driver
Jonathan	Bennett	Worked freelance at BBC Radio Leeds in 1981 in Technical Operations as well as doing some reporting and presenting
Francesca	Bergman	Attended recordings of <i>Top of the Pops</i> in 1969/1970
George Edward ('Ted')	Beston	Savile's BBC Radio 1 producer for 11 or 12 years from 1968 or 1969 until 1980. Produced <i>Speakeasy</i> , <i>The Double Top Ten</i> and <i>Savile's Travels</i>
Christopher	Biggins	Actor and television presenter
Arthur	Birks	Joined the BBC as a page boy in 1935, holding many roles before becoming Central Services Manager in 1965 and then Central Assistant, Central Services Group between 1973 and 1977
Lord John	Birt	Deputy Director-General of the BBC (1987-1992); Director-General of the BBC (1992-2000)
Phil	Bishop	Worked in the BBC Light Entertainment Group from 1969 until 1980. Director and occasional director/producer on <i>Top of the Pops</i> between 1976-1979 and director/producer on <i>Jim'll Fix It</i> between 1975-1979
Richard	Booker*	Detective Chief Superintendent in charge of the investigations into the payola allegations and Claire McAlpine's death
Frank	Bough	Broadcaster best known for presenting <i>Grandstand</i> (1968-1982), <i>Nationwide</i> and <i>Breakfast Time</i> (1983-1988)
Lord Melvyn	Bragg	Writer and broadcaster who began his career at the BBC after joining on a general traineeship in 1962
Russell	Brand	Comedian who hosted an eponymous Radio 2 show (2006-2008)
Lucy	Brett	Studio manager in the BBC Radio Music and Light Entertainment department (1969-1974). Occasionally worked on <i>Savile's Travels</i>
Asa	Briggs	Professor and BBC historian who has written a five-volume history of British broadcasting called <i>The History of Broadcasting in the United Kingdom</i> , published in 1995
Mike	Briton	"Mike Briton" was an assumed name. Worked as a stand-in on <i>Top of the Pops</i> until he was dismissed in September 1970 for taking part in a 'blue' film

\* deceased

First Name	Surname	Description
Richard	Broke*	Well-known television producer. Worked for the BBC between 1964 to 1996; joined as a floor assistant on shows including <i>Top of the Pops</i> (1964-1966)
Leisha	Brookes	Widely reported in the media that she was abused by Savile at BBC Television Centre in the mid-1970s. She was between 9 and 11 years old
Joanna	Buick	Worked in the Technical Operations department of the BBC as a sound engineer (1979-1986). Worked on <i>Top of the Pops</i> and <i>Jim'll Fix It</i>
Tom	Burtonshaw	Was a Radio 1 studio manager in the late 1970s and early 1980s; worked on <i>Savile's Travels</i>
Lord Robin	Butler	Cabinet Secretary (1988-1998)
Baroness Elizabeth	Butler-Sloss	Retired judge who was President of the Family Division of the High Court of Justice and the first female Lord Justice of Appeal. Chairman of the Cleveland Child Abuse Enquiry (1986-1987)
Nicky	Campbell	Radio and television presenter and journalist. Radio 1 disc jockey (1987-1997); presented <i>Top of the Pops</i> in the late 1980s until the early 1990s; has been a presenter on Radio 5 Live since 1997
Peter	Campbell*	A production assistant and later director on <i>Jim'll Fix It</i> (mid-1970s to mid-1980s)
Robin	Carr	Worked at the BBC from 1978 to 1987. Was a director on <i>Top of the Pops</i> over three summers circa 1984-1986
Dave	Cash	Former disc jockey for BBC Radio 1 and Radio 2 (1967-1970); presented <i>Top of the Pops</i> in the late 1960s. Rejoined the BBC in 1999 and presents local radio
Colin	Charman*	Producer of <i>Top of the Pops</i> in the late 1960s
Sir Michael	Checkland	Deputy Director-General of BBC (1985-1986); Chairman of BBC Enterprises (1986-1987); Director-General of BBC at the time of <i>Jim'll Fix It</i> , <i>Top of the Pops</i> , <i>Inside Broadmoor</i> and <i>Triple Top Ten</i> (1987-1992)
Derek	Chinnery*	Executive producer at BBC Radio 1 (1967-1972); Head of BBC Radio 1 (1972-1978); Controller of Radio 1 (1978-1985)
Dr Anthony	Clare*	An Irish psychiatrist who became well-known as a presenter of radio and TV programmes. Interviewed Savile in 1991 as part of his series <i>In the Psychiatrist's Chair</i> , published in 1992
Dr Stella	Clarke CBE	BBC Governor (1974-1981)

\* deceased

First Name	Surname	Description
Brian	Clifford	Worked for the BBC between 1969 and 1994; joined as a script writer, moved into the Information Division and ultimately became Head of Information Services in 1988; left the BBC in 1994 as Head of Corporate Promotion
Lord James	Clyde*	Scottish judge and author of the <i>Report of the Inquiry into the Removal of Children from Orkney in February 1991</i>
Rodney	Collins	Publicity officer for Radios 1 and 2 (1971-1974), reporting directly to Douglas Muggerridge
Kevin	Cook	Member of a cub scout group that appeared on <i>Jim'll Fix It</i> in 1977. Widely reported in the media that he was abused by Savile in a BBC dressing room
Roger	Cook	Investigative journalist and broadcaster; worked for the BBC between 1968 and 1985, initially as a reporter for <i>World at One</i> ; created and presented <i>Checkpoint</i> for Radio 4 (1971-1984)
Mark	Cooper	Executive producer of <i>Top of the Pops - The Final Countdown</i> in 2006 in which Savile featured
Janet	Cope	Was for many years a member of staff at Stoke Mandeville Hospital and Personal Assistant to Savile
Mel	Cornish*	Producer of <i>Top of the Pops</i> in the late 1960s and early 1970s
Sir Bill	Cotton*	BBC Producer (1956-1962); Assistant Head of Light Entertainment (Variety) (1962-1967); Head of Variety (1967-1970); BBC Head of Light Entertainment (1970-1977); BBC One Controller (1977-1981); Deputy Managing Director, Television (1981); Director of Programmes and Director of Development (1982); Managing Director, Direct Broadcasting by Satellite (1983); Managing Director, Television (1984-1988)
James	Crocker*	Solicitor who aided Sir Brian Neill in his investigation into the BBC and the payola allegations
Jack	Dabbs*	BBC radio producer subject to corruption charges in 1971 amidst the payola scandal; acquitted in 1974
Tim	Davie	Acting Director-General of the BBC (November 2012 - April 2013)
Doreen	Davies	Producer in Popular Music (Sound) before taking up positions as a senior producer, Popular Music (1968-1970); executive producer, Radio 1 (1970-1985) and Head of Radio 1 Programmes (1985-1987)

\* deceased

First Name	Surname	Description
Suzanne	Davies	Worked at the BBC between 1965 and 1994. Staff producer (1969-1992)
Sue (Suzan)	Davies	Researcher on <i>Speakeasy</i> in 1977. Also co-produced <i>Talkabout</i> in the same year
Les	Dawson*	Comedian and writer; his television career included <i>Sez Les</i> (1968-1976); <i>Opportunity Knocks</i> (1967 and 1990) and <i>Blankety Blank</i> (1984-1990); also had a long running sketch show on Radio 2 called <i>Listen to Les</i> which aired in the 1970s and 1980s
Mike	Day	Journalist at the Press Association (1968-1991). One of the journalists on Fleet Street contacted by Rodney Collins in 1973 in respect of rumours their newspapers had heard about Savile's sexual proclivities
L E	De Souza	House Services Manager at the BBC in the 1960s and 1970s
Wilfred	De'Ath	Began working freelance in radio at the BBC in 1961. Became staff producer in 1962, working in the Current Affairs Department. Devised and produced <i>Teen Scene</i> in about 1964
Angus	Deayton	Comedian and broadcaster; hosted the episode of <i>Have I Got News For You?</i> on which Savile appeared on 28 May 1999
George Gordon	Derrick*	Assistant Solicitor at the BBC in the early 1970s
Stanley	Dorfman	Joined the BBC as a Design Assistant in 1957. Directed and produced <i>Top of the Pops</i> (1964-1971) before leaving the BBC in 1974
Julia	Drum	Worked at the BBC between 1978 and 1996. Joined as a freelance researcher and director (assistant producer) for the School's Television and Further Education departments before being taken on to BBC staff as an assistant producer in the Continuing Education department in 1981. Left the BBC as a senior producer in 1996. Worked with Savile as the director of <i>Play It Safe</i> and <i>Mind How You Go</i>
Greg	Dyke	Director-General of the BBC (2000-2004)
Noel	Edmonds	Radio and television presenter. Began his career as a newsreader on Radio Luxembourg in 1968 shortly before moving to BBC Radio 1 on which he had his own show. Presented <i>Top of the Pops</i> between 1970 and 1978 as well as hosting numerous other television and radio programmes

\* deceased



First Name	Surname	Description
George	Entwistle	Joined the BBC in 1989 as a Broadcast Journalism trainee. Held numerous posts including Controller of Knowledge and Director of Vision before becoming Director-General of the BBC from September 2012 to November 2012
Janet	Fielding	Actress who starred as the Doctor's Assistant in <i>Doctor Who</i> (1981-1984). Also made a guest appearance on <i>Jim'll Fix It</i> in a <i>Doctor Who</i> -related sketch in 1985; appeared in the programme <i>Tales of Television Centre</i>
Janet	Figgins	Former housemistress at Duncroft Approved School for Girls (1968-1980)
Michael	Fogarty	Co-author of <i>Women in Top Jobs</i> , published in 1971
Eben	Foggitt	Worked at the BBC between 1987 and 1992 in the Copyright Department, as the Head of the Independents Planning Unit and as the Head of Business Affairs in the Drama Group. Prior to, and after, his employment with the BBC, he worked for independent production companies supplying programmes to the BBC
Sir Bruce	Forsyth	Television presenter and entertainer
Alan	Freeman*	Recruited to the BBC Light Programme as presenter of the <i>Records Around Five</i> show in 1960; presented <i>Pick of the Pops</i> (1961 and 1964-1972); one of the original presenters of <i>Top of the Pops</i> (1964-1969); presented <i>Saturday Rock Show</i> on Radio 1 (1973-1978); rejoined Radio 1 in 1989 until 1994 as presenter of <i>Pick of the Pops</i> and the <i>Saturday Rock Show</i>
Charles	Garland	Worked at the BBC between 1986 and 1998; floor manager on <i>Top of the Pops</i> (1986-1988)
Helen	Gartell	Worked in the Light Entertainment Department from 1969 to 1987. Freelance location and studio director for <i>Jim'll Fix It</i> (1989-1994)
Anne	Gilchrist	Controller of CBBC (2006-2009). Worked as a researcher on <i>Jim'll Fix It</i> for one series in 1985. Also became Creative Director in the Comedy department

\* deceased

First Name	Surname	Description
Grace Wyndham	Goldie*	Joined the BBC in 1944 as a talks producer for radio; she started Political and Current Affairs programmes on Television in 1948 after joining the Talks Group, Television; was appointed Assistant Head of Talks Group, Television in 1954; promoted to Head of Talks and Current Affairs in 1962; retired in 1965
Harry	Goodwin*	Resident stills photographer on <i>Top of the Pops</i> (1964-1973). Was the subject of a <i>News of the World</i> article published on 21 March 1971 which detailed hidden recordings taken of Mr Goodwin boasting about having taken pornographic pictures of young girls from <i>Top of the Pops</i> and showing blue movies in dressing rooms before recordings of the show
John	Goudie	Editor of the BBC Radio 4 arts magazine programme, <i>Front Row</i> , in July 2006 at the time it did a piece on the final <i>Top of the Pops</i>
Lord Michael	Grade	Controller of BBC One (1984-1986); Director of Programmes, Television (1986-1987); Chairman of the BBC Governors (2004-2006)
Larry	Grayson*	1970s television presenter best known for presenting <i>The Generation Game</i> after Bruce Forsyth
Hughie	Green*	Television presenter, best known as the presenter of <i>Double Your Money</i> and <i>Opportunity Knocks</i>
Camilla	Griffith-Jones	Production assistant on <i>Jim'll Fix It</i> in 1982/1983
Krishnan	Guru-Murthy	Television presenter and journalist. Presented an episode of <i>Open to Question</i> on which Savile featured on 29 September 1988
Ian	Hampton	Bass guitarist in the band <i>Sparks</i>
Keith	Harding*	Antiques expert who appeared on an episode of <i>Jim'll Fix It</i> in late 1980
David	Hardwick	Freelance journalist and casual contributor to the BBC in the 1970s
Alan	Hardwick	Former <i>Calendar News</i> presenter (ITV) and current Lincolnshire Police and Crime Commissioner. Has also worked for the BBC. Source of an article in <i>The Mirror</i> relating to Savile published on 26 October 2012
David	Hare	Began working for the BBC in the Technical Operations (engineering) department in 1958. Worked on <i>Top of the Pops</i> in a junior capacity in the 1960s. Left the BBC in 1989

\* deceased

First Name	Surname	Description
Alan	Hart	Joined the BBC in 1959 as an editorial assistant on <i>Sportsview</i> ; held various other roles including BBC One Controller (1981-1984) (re-commissioned <i>Jim'll Fix It</i> ), Special Assistant to the Director General (1985-1986) and Controller of International Relations (1986-1990)
Caroline	Haydon	Worked in BBC Current Affairs between 1979 and 1986. Subsequently became Deputy Commissioning Editor for News and Current Affairs at Channel 4. Currently an editorial adviser to the BBC Trust
John	Helm	Joined the BBC as sports editor for BBC Radio Leeds in 1970; network football producer, Radio (1976-1981); Head of Outside Broadcasts for Radio (1980-1981)
Jill	Henderson	Worked for the BBC between 1975 and 1985; started out as a secretary before taking positions as floor assistant, assistant floor manager and floor manager. Was an assistant floor manager for one series of <i>Jim'll Fix It</i> in 1976/1977
David	Hepworth	Journalist and music writer
Ian	Hislop	Journalist, satirist, writer, broadcaster and editor of <i>Private Eye</i> ; was on Savile's team in an episode of <i>Have I Got News For You?</i> broadcast on 28 May 1999
Beryl	Hoda	Worked at the BBC between 1966 and 1979. Was a production assistant in the Light Entertainment Department in the 1970s. Worked on <i>Top of the Pops</i> with Robin Nash and dealt with letters to <i>Jim'll Fix It</i> for two weeks
Patricia	Houlihan	Worked at the BBC between 1968 and 1991. May have worked on <i>Clunk Click</i> in around 1973 and was a researcher on <i>Jim'll Fix It</i> in 1975 as well as being involved in its initial setting-up
Ronald	Howard	Assisted Harry Goodwin in taking photographs at <i>Top of the Pops</i> . Goodwin allowed him to use his studio to develop photographs
Kevin	Howlett	Joined the BBC as a studio manager in 1978; producer for Radio 1 (1981-1995). Worked with Savile on a few occasions, predominantly for his documentary called <i>Radio Radio</i> in 1986
Arthur	Hughes	Head of the BBC Internal Investigation Team who investigated Harry Goodwin in the late 1960s to early 1970s
Paul	Hughes-Smith	Worked as an assistant floor manager on <i>Top of the Pops</i> between around 1969 to 1971
Charles	Hullighan*	Former Head Porter at Leeds General Infirmary

\* deceased

First Name	Surname	Description
John	Humphrys	Author, journalist and presenter on television and radio. Interviewed Wilfred De'Ath on the Radio 4 programme <i>Today</i> on 26 March 2013
Lynn	Hunt	Worked at the BBC between 1979 and 1997; was a production assistant on <i>Jim'll Fix It</i> for one series in the 1980s
Michael	Hurll*	Joined the BBC in 1956 as a floor assistant for the <i>Billy Cotton Band Show</i> before progressing to stage manager and then director of the programme; producer, Light Entertainment Group, Television (1964/1965-1972/1973); executive producer (1972/1973-1987/1988); producer of <i>Top of the Pops</i> (1980-1987)
Mike	Hurst	Musician and record producer; was a member of <i>The Springfields</i> ; presented <i>Teen Scene</i> . Co-compered an episode of <i>Teen Scene</i> with Savile in 1965
Sheila	Innes	Worked at the BBC between 1953 and 1987. Joined the BBC as a studio manager; producer, Education Department (1962-1973); executive producer, Further Education (1973-1977/1978); Head of Continuing Education (1977/1978-1983); Controller of Educational Broadcasting (1983-1987)
Anna	Instone*	Head of Gramophone Department at the BBC from the 1950s until the early 1970s
Martin	Jackson*	Joined the <i>Daily Express</i> as a showbiz reporter and later became a radio and television editor for both the <i>Daily Express</i> and the <i>Daily Mail</i> . Was one of the four journalists contacted by Rodney Collins in 1973 in respect of rumours their newspapers had heard about Savile's sexual proclivities
David	Jacobs*	Joined the BBC in 1945; one of the original <i>Top of the Pops</i> presenters between 1964 and 1966
Louise	Jameson	Actress who starred as the Doctor's Assistant in <i>Doctor Who</i> (1977-1978); appeared in the programme <i>Tales of Television Centre</i>
Meirion	Jones	Former BBC <i>Newsnight</i> journalist; producer of the Jimmy Savile <i>Newsnight</i> edition (2012)
Margaret	Jones	Former headmistress of Duncroft Approved School in the 1970s; aunt of Meirion Jones
Penry	Jones*	Head of BBC Religious Broadcasting between 1967 and 1971
Shy	Keenan	Author, sexual abuse survivor and founder of Phoenix Survivors, an advocacy group for victims of sexual abuse

\* deceased

First Name	Surname	Description
Sir Ian	Kennedy	Chairman of the public Inquiry into children's heart surgery at the Bristol Royal Infirmary (1984-1995) that published its report in 2001
Liz	Kershaw	Initially worked for the BBC as a presenter for BBC Radio Leeds in 1984; Radio 1 disc jockey (1987-1992); Radio 5 (1992-1994); Radio 5 Live (1994-1998); interviewed Savile in 1997
Andy	Kershaw	Joined the BBC in 1984 as a presenter for <i>The Old Grey Whistle Test</i> ; Radio 1 disc jockey (1985-2000); had a regular show on Radio 3 (2001-2007)
Cecil	Korer*	Joined the BBC as a scene-shifter in 1957; stage manager in Manchester (1959); floor manager on <i>Top of the Pops</i> in the 1960s; assistant producer on <i>Top of the Pops</i> (1964-1965)
Sima	Kotecha	BBC reporter who interviewed Derek Chinnery for BBC Radio 4's <i>Broadcasting House</i> show
The Very Reverend John	Lang*	Assistant Head of Religious Broadcasting (1964-1967); Head of Religious Programmes, Radio (1967-1971); Head of Religious Broadcasting Department (1971-1980)
Bob	Langley	Best known as a newsreader on <i>Nationwide</i> and <i>Pebble Mill at One</i> in the 1970s. Walked with Savile and a film crew for 24 hours in 1971 on a charity walk Savile was completing from John O'Groats to Land's End
Mark	Lawson	Novelist, playwright, journalist and arts broadcaster for BBC One, BBC Four and Radio 4. Presenter of the BBC Radio 4 arts magazine programme, <i>Front Row</i> , in July 2006 when it did a piece on the final <i>Top of the Pops</i>
Bunny	Lewis*	A London-based manager, record producer and composer. Sometimes acted nominally as an agent for Savile
Frances	Line	Joined the BBC as a radio producer in 1967; became a producer for Radio 2 in 1970, progressing to Chief Assistant, Radio 2 in 1980. Became Chief Assistant for Radio 4 in 1983; Head of Radio 2, Music Department (1985-1989); Controller of Radio 2 (1989-1995)
Richard	Littlejohn	<i>Daily Mail</i> journalist. Wrote an article about Savile and the BBC for the <i>Mail Online</i> on 12 September 2013
Michael	Lush*	Died whilst rehearsing a bungee jump for a BBC programme called <i>The Late Late Breakfast Show</i>

\* deceased

First Name	Surname	Description
Chris	Lycett	Worked at the BBC between 1966 and 2000, ultimately becoming Head of Production, Radio 1 in 1991. Worked with Savile as a programme operations assistant on <i>Savile's Travels</i> and <i>Speakeasy</i>
Ann	Mann	Worked in light entertainment at the BBC (1968/1969-1978); production assistant on <i>Top of the Pops</i> (1971-1974)
Quentin	Mann	Worked at the BBC between 1962 and 1996 and continued to work with the BBC on a freelance basis after that. Was a junior clerk (1962-1966); floor assistant and assistant floor manager (1966-1981/1982); floor manager (1982-1996). Worked on <i>Jim'll Fix It</i> and <i>Top of the Pops</i>
Katy	Manning	Actress who starred as the Doctor's Assistant in <i>Doctor Who</i> (1971-1973); appeared in the programme <i>Tales of Television Centre</i>
R J	Marshall*	BBC Solicitor in the early 1970s
The Very Reverend Michael	Mayne*	Head of Religious Programmes, Radio (1972-1979); Dean of Westminster (1986-1996)
David	McAlpine	Stepfather of Claire McAlpine, a dancer on <i>Top of the Pops</i> who committed suicide aged 15
Vera	McAlpine*	Adoptive mother of Claire McAlpine, a dancer on <i>Top of the Pops</i> who committed suicide aged 15
Claire	McAlpine*	<i>Top of the Pops</i> dancer who committed suicide aged 15 on 30 March 1971
Lord Robert Alistair	McAlpine*	Senior Conservative minister wrongly implicated in the North Wales child abuse scandal after a <i>Newsnight</i> programme was aired
Elizabeth	McDowell	Worked at the BBC (1967-1996) mainly in the Continuing Education department; joined as a producer's assistant
Ian	McGuinness	Was a staff relations officer at Thames Television in the 1970s. Described a short sketch made at Television Centre in which a man representing Savile was making salacious comments to another man who was dressed up as a little girl and sitting on his knee
Paul	Merton	Writer, actor, comedian, radio and television presenter; appeared on an episode of <i>Have I Got News For You?</i> with Savile on 28 May 1999

\* deceased

First Name	Surname	Description
James ('Jim')	Moir	Joined the BBC in 1963 as a production manager in Light Entertainment. Held several other production roles before becoming BBC Head of Television, Variety at the time of <i>Top of the Pops</i> , <i>Play It Safe</i> and <i>Jim'll Fix It</i> (1982–1987). BBC Head of Light Entertainment at the time of <i>Top of the Pops</i> , <i>Inside Broadmoor</i> and <i>Jim'll Fix It</i> (1987–1993). Retired from the BBC in 2003
Alan	Monahan	Worked at the BBC between 1972 and 1985; was a press officer and publicity officer for Radio in the 1970s and 1980s; eventually took positions as Chief Information Officer and Chief Publicity Officer for Radio
Bob	Monkhouse*	Comedian and television personality
Sarah	Montague	BBC presenter since 1997. Presenter on the <i>Today</i> programme, Radio 4, since 2002
Rex	Moorfoot*	Worked at the BBC between 1937 and 1977. Head of Presentation, Television (1960-1977)
Douglas	Moran	Chief Assistant in the Appointments Department. Author of the 1973 report <i>Limitations to the Recruitment and Advancement of Women in the BBC</i> which resulted from investigations into inequality launched by the BBC
Pieter	Morpurgo	Joined the BBC in 1966 as an assistant floor manager in studio management; floor manager on <i>Top of the Pops</i> between 1971 and 1972
David	Mortimer	Louis Theroux's Executive Producer until May 1999 but acted as a consultant on the documentary <i>When Louis Met...Jimmy</i> . Resumed duties as Louis Theroux's Executive Producer in November 2000 as part of his role as Deputy Controller & Head of Development, Documentaries & Investigations
Douglas	Muggeridge*	BBC Radios 1 and 2 Controller at the time of <i>Savile's Travels</i> , <i>Speakeasy</i> , <i>Double Top Ten</i> (1969-1975); went on to be Director of Programmes, Radio (1975-1978) and Deputy Managing Director, Radio (1978-1980). Became Managing Director, External Broadcasting in 1980
Stuart	Murdoch	Visual Effects Designer at the BBC (1979-1987). Worked twice with Savile on <i>Jim'll Fix It</i> in 1984 and 1985

\* deceased

First Name	Surname	Description
Pete	Murray	Co-hosted the first edition of <i>Top of the Pops</i> and presented it throughout the 1960s as well as presenting two one-off episodes in the 1980s. Became one of the original Radio 1 disc jockeys in 1967 before moving to Radio 2 (1969-1983)
Robin	Nash*	Joined the BBC in 1952. Producer of many light entertainment shows including <i>Top of the Pops</i> (1973-1981). Head of Variety, Television (1978-1981)
Andrew	Neil	Journalist and television presenter; interviewed Savile in 1995 for the Channel 4 series <i>Is This Your Life?</i>
Sir Brian	Neill	Former Lord Justice of Appeal. Appointed by the BBC to conduct an independent investigation into the allegations of corruption at the BBC that featured in a series of <i>News of the World</i> articles in 1971
Trevor	Neilsen	Studio supervisor (1970-1979); supervised audiences on <i>Top of the Pops</i>
Aldo	Nicolotti	Was a reporter for the <i>Evening News</i> in the 1970s and one of the journalists on Fleet Street contacted by Rodney Collins in 1973 in respect of rumours their newspapers had heard about Savile's sexual proclivities
David	Nicolson	Director and producer at the BBC in the 1980s; was a director on <i>Jim'll Fix It</i> and occasionally did work on <i>Top of the Pops</i>
Paraic	O'Brien	Reporter for Channel 4 News. Interviewed Richard Pearson in October 2012 about allegations that Savile had boasted about his sexual exploits with underage girls in a meeting at Broadcasting House in the 1970s
Roger	Ordish	Producer of <i>Clunk Click</i> (1973-1974), <i>Jim'll Fix It</i> (1975-1994), (2007) and <i>Top of the Pops</i> (1974)
Richard	Pearson	Freelance researcher in BBC Religious Programmes, Radio (1977-1980) before moving into Television (1980-1985). Gave an interview to Channel 4 News in October 2012 alleging that Savile had boasted about his sexual exploits with underage girls in a meeting at Broadcasting House in the 1970s
Jeanette	Pease	Worked as a researcher on three series of <i>Jim'll Fix It</i> in the 1980s
Helen	Pennant-Rea	Began working at the BBC in 1967/1968; researcher on <i>Speakeasy</i> (1971-1972)
(Unknown)	Phillips*	Step-father of Leisha Brookes

\* deceased



First Name	Surname	Description
Nick	Pollard	Former Head of Sky News. Appointed by the BBC in October 2012 to lead an independent Review to establish whether there were any failings in the BBC management of the <i>Newsnight</i> investigation relating to allegations of sexual abuse of children by Savile
Jonathan	Powell	Joined the BBC in 1975, having previously worked at Granada Television. Became a producer and then Head of Drama before taking up a role as Controller of BBC One in 1987. In this role, was responsible for commissioning several series of <i>Jim'll Fix It</i> . Left the BBC in 1993
Tony	Preston*	Assistant Head of Variety, Light Entertainment, Television in the early 1970s
Ronnie	Priest*	Light Entertainment Organiser (Variety) in the early 1970s
Dame Esther	Rantzen	Television producer, presenter and investigative journalist; initially joined BBC Radio as a studio manager in 1963 before moving into BBC Television in 1965 and taking up production roles; best known as presenter and producer of <i>That's Life</i> (1973-1994) and for founding ChildLine
Mike	Read	Radio 1 disc jockey (1978-1991); presented <i>Top of the Pops</i> (1978-1990) and appeared on the final episode of <i>Top of the Pops</i> in 2006
Lord John	Reith*	First manager of the BBC (1922), proposed the structure of the BBC and became its first Director-General in 1927
Jenny	Ricotti	A researcher at the BBC between 1986 and 1989/1990 and looked after children on <i>Jim'll Fix It</i>
Peter	Riding	Worked at the BBC between 1966 and 1993, eventually becoming Deputy Head of the Continuing Education Department, Television. Produced <i>Play it Safe</i> (1981-1982) and <i>Mind How You Go</i> (1983)
Peter	Rippon	Editor of BBC programme <i>Newsnight</i> (2008-2012)
Tina	Ritchie	Joined the BBC in 1986. Worked as a journalist and newsreader in radio; newsreader on Radio 1 in the early 1990s
Michael	Rix	BBC technical operator (1959-1965); cameraman (included attachments to different departments, including Personnel) (1964-1993); manager of safety services, News and Current Affairs Directorate (1993-1995). Worked on <i>Top of the Pops</i> and <i>Jim'll Fix It</i> as a cameraman

\* deceased

First Name	Surname	Description
Gay	Robertson	Worked at the BBC for a year in the 1960s and between 1970-1993. Was a publicity officer, Light Entertainment (1970-1982)
Most Reverend Arthur	Roche	Bishop of Leeds when a celebrant at Savile's funeral; has since been elevated to Archbishop and is now serving as the Secretary of the Congregation for Divine Worship and the Discipline of the Sacraments
Jean	Rook*	Journalist best known for her regular column of nearly 20 years in the <i>Daily Express</i>
Ann	Rosenberg	Publicity officer for Light Entertainment shows at BBC Television in the 1970s
Peter	Rosier	Joined the BBC as a press and publicity officer (General) in 1968; publicity officer (Current Affairs and Religious Programmes) (1970); publicity officer (Current Affairs) (1971); publicity officer (News and Current Affairs) (1976); chief publicity officer (1980/1981); Assistant Head of Information Division (1982); Head of Information Division (1984); Head of Corporate Affairs and Media Relations (1989). Retired from the BBC in 1993
Jonathan	Ross	Television and radio presenter. Left the BBC after 13 years in 2010
Robin	Scott*	Controller of the Light Programme (1967); Controller, BBC Radio 1 and Radio 2 (1967-1969) (during the time of <i>Savile's Travels</i> ); BBC Two Controller (1969-1974)
Dr Peter	Scott-Morgan	Management consultant engaged by the BBC in 2003 to conduct an investigation into the systems driving BBC culture as part of the initiative <i>Make It Happen</i> instigated by the then Director-General, Greg Dyke
Canon Colin	Semper	Producer, Religious Broadcasting, Radio (1969-1975) (producer of <i>Speakeasy</i> during this period); Overseas Religious Broadcasting Organiser, Radio (1975-1979); Head of Religious Programmes, Radio (1979-1982). Ghost-writer of <i>God'll Fix It</i>
Nina	Shields	Worked at the BBC between 1979 and 1984 as a personnel officer, Television Studios
Douglas	Sillitoe*	A BBC scene painter who abused and took indecent photographs of Leisha Brookes
David	Simmons	Worked as a staff producer with BBC Radio London (1970-1976) and presented the Saturday afternoon R&B show on Radio 1 (1972-1975). Continued to work freelance for the BBC until 1979

\* deceased

First Name	Surname	Description
Jeff	Simpson	BBC Radio 1 press officer (1986-1993) and a producer on <i>Top of the Pops</i> (1999-2003, 2006). Has interviewed Savile on a number of occasions
John	Simpson	Has worked for the BBC since 1966 in many roles including foreign correspondent, diplomatic editor, political editor and presenter of the <i>Nine O'Clock News</i> and <i>Newsnight</i> . He has been World Affairs editor of BBC News since 1988
Monica	Sims	Former BBC employee who wrote the report <i>Women in BBC Management</i> , which investigated why there was a shortage of women applicants for top jobs in the BBC, published in 1985; had been Head of Children's Programmes, Television and Controller of BBC Radio 4
Dan	Slater	Reporter who wrote three articles for <i>The Sun</i> in April 1983 that appear to be based on an interview between Slater and Savile
Ian	Smith	Worked on <i>Jim'll Fix It</i> as a cameraman in the mid-1980s; also worked on <i>Top of the Pops</i> between 1984 and 1994
Robin	Smith	Worked as an assistant floor manager and researcher on <i>Jim'll Fix It</i> between 1987 and 1989
Sir Cyril	Smith*	Liberal and then Labour MP for Rochdale (1972-1992)
Gillian	Spiller	Worked at the BBC between 1960 and 1999 (with a short break in the 1970s). One of her roles was audience coordinator (1986/1987-1999) on various shows including <i>Top of the Pops</i>
Peter	Spindler	Former Commander of Metropolitan Police, Scotland Yard, who initially headed Operation Yewtree
Ed	Stewart*	Was one of the original Radio 1 presenters and fronted <i>Junior Choice</i> (1968-1980); presented shows for Radio 2 (1980-1983); returned to Radio 2 to present regular shows (1991-2006). On television, he presented <i>Crackerjack</i> and <i>Top of the Pops</i> (late 1960s to late 1970s)
Johnnie	Stewart*	Joined the BBC Sound Effects department in 1937; rejoined the BBC after the war as a radio producer; moved to BBC Television in 1958 to produce <i>Juke Box Jury</i> ; created <i>Top of the Pops</i> which he produced between 1964 and 1974
Gillian ('Gill')	Stribling-Wright	Worked at the BBC between 1966 and 1983. Researcher on <i>Clunk Click</i> (1973-1974) and <i>Jim'll Fix It</i> (1975-1978); producer's assistant on <i>Top of the Pops</i> (1968-1971)

\* deceased

First Name	Surname	Description
Sheila	Stringer*	Former private secretary of Douglas Muggerridge
Auguste Amboise	Tardieu*	French forensic medical scientist who wrote at length about child sexual abuse in the 1850s and 1860s
David	Tate	Worked at the BBC between 1964 and 2004. Worked as a producer with Savile at Radio 1 and BBC World Service in the 1980s
Helena	Taylor	Worked as a production secretary on <i>Speakeasy</i> in the mid-1970s
Lesley	Taylor	Worked at the BBC between 1974 and 2010; was a secretary and then a production coordinator. Worked on <i>Speakeasy</i> and <i>Jim'll Fix It</i>
Baroness Margaret	Thatcher*	Former Prime Minister of the United Kingdom (1979-1990)
Louis	Theroux	Broadcaster and documentary film-maker. Interviewed Savile in 2000 for a BBC Two programme <i>When Louis Met...Jimmy</i>
Mark	Thompson	First joined the BBC in 1979 as a production trainee. Director-General of the BBC from 2004 to 2012
Sue	Thompson	Worked at BBC Leeds from about 1976 to 1978, mainly in the newsroom but assisted with the recording of <i>Yorkshire Speakeasy</i> on one occasion
David	Treadway	In 1983, joined the BBC in London having worked for BBC Manchester. Chief Assistant, Radio 2 (1983-1989) and a senior Light Entertainment producer, Popular Music in Glasgow and senior producer, Popular Music in Manchester
Sir Ian	Trethowan*	Joined the BBC in 1963 as a parliamentary commentator; was the first Managing Director of Radio in the new era of Radios 1-4 in 1967; Director-General of the BBC (1977-1982)
Reverend Roy	Trevivian*	Producer in the Religious Broadcasting department (1965-1973); co-produced <i>Speakeasy</i> (early 1970s)
Nick	Vaughan-Barratt	Executive producer and Head of Events before leaving the BBC in 2011; was based at BBC TV Leeds (1971-1980); worked as a researcher for <i>Savile's Yorkshire Travels</i> and as a studio director for <i>Yorkshire Speakeasy</i> ; advised against preparing an advance obituary for Savile in 2010
Sophie	Waite	Assistant producer of <i>Top of the Pops - The Final Countdown</i> in 2006 on which Savile featured

\* deceased

First Name	Surname	Description
Terry	Walsh	Worked on attachment as a researcher in the BBC's Light Entertainment Department (1980-1981); worked on <i>Jim'll Fix It</i> and <i>Top of the Pops</i> , amongst other shows
John	Walters*	Worked for the BBC between 1967 and 1991; produced <i>Savile's Travels</i>
Karin	Ward	Former Duncroft pupil who, aged 14, claims to have been abused by Savile and to have witnessed abuse on BBC premises by another man in Savile's presence
M J ('Teddy')	Warrick*	Executive producer, Radio 1 (1970-1978); Chief Assistant, Radio 1 (1978-1982)
Gordon	Watts	Devised <i>Teen Scene</i> with Wilfred De'Ath and presented the show
Sir Huw	Wheldon*	Managing Director of BBC Television (1968-1975)
Mary	Whitehouse CBE*	Founder and President of the National Viewers' and Listeners' Association (1965-1994); campaigned against content that she saw as encouraging an increasingly permissive society
Brian	Whitehouse*	Producer and Director on <i>Top of the Pops</i> in the 1960s and 1970s
S.G.	Williams	Controller, Television Administration at the BBC in the 1960s and early 1970s
Grenville	Williams	Worked in the BBC's internal Management Consultancy Department (1972-1986); eventually became Head of the Radio Unit, Management Services Group (1980-1986)
Mark	Williams-Thomas	Former Detective with the Surrey Constabulary involved in both the dropped BBC <i>Newsnight</i> programme and the ITV <i>Exposure</i> programme concerning sexual abuse by Savile
Richard	Wilson	Joined the BBC as a trainee comedy producer for Radio in 1991; left as a senior producer on Radio 5 Live in 1996; became a freelance television producer and is now Head of Comedy Entertainment at Hat Trick Productions
Canon David	Winter	Joined the Religious Broadcasting Department, Radio in 1971 as a producer. Was a co-producer on <i>Speakeasy</i> in the 1970s before becoming Head of BBC Religious Broadcasting (1982-1989). Left the BBC in 1991 and was ordained into the Church of England
Derek	Wiseman	Worked at the BBC between 1969 and 1994 in the Studio Planning Department. Joined as a junior engineer and progressed to project manager

\* deceased

First Name	Surname	Description
Sir Terry	Wogan *	Television and radio broadcaster who worked for the BBC from 1967
Natasha	Wood	Worked as a production assistant on the penultimate series of <i>Jim'll Fix It</i> in 1993
Sally	Wood	Producer of <i>Top of the Pops - The Final Countdown</i> in 2006 on which Savile featured
Nick	Wright	Worked as a floor assistant at the BBC between 1964 and 1966. Mostly involved with pop shows including a number of <i>Top of the Pops</i> episodes
Will	Wyatt	Joined the BBC in 1965. Occupied a number of senior positions, including Assistant Managing Director, Television (1988); Managing Director, Television (1991); Chief Executive, Broadcasting (1996); Retired in 1999. Author of <i>The Fun Factory, A life at the BBC</i> published in 2003
Alan	Yentob	Joined the BBC in 1968. Past roles include Head of Music and Arts from 1984, Controller of BBC Two from 1988, Controller of BBC One from 1993, Director of Television and Creative Director for the BBC (1994-2015)
Earl of Crawford*		Chaired the government-appointed committee (appointed in July 1925) advising on future management and control of broadcasting
A1		Worked for a company that provided chauffeur-driven cars to the BBC
A2		Appeared on <i>Top of the Pops</i> about three times in late 1970 and early 1971 at the age of 13
A3		Attended <i>Top of the Pops</i> with C35 on several occasions in 1971
A4		Attended a recording of <i>Jim'll Fix It</i> with a friend in early 1983
A5		Relative of Savile
A6		BBC television sound engineer during the mid-1970s
A7		A celebrity who was the subject of a complaint from Vera McAlpine that he had seduced her daughter, Claire McAlpine, after a recording of <i>Top of the Pops</i>
A8		Female BBC camera operator who was subjected to a campaign of sexual harassment by a colleague
A9		Worked with Savile whilst at the BBC in Leeds in the 1970s
A10		Worked as a studio manager on <i>Speakeasy</i> and <i>Savile's Travels</i> between 1973-1975
A11		Production secretary on BBC Radio 1 (1979-1985)

\* deceased

First Name	Surname	Description
A12		Whilst working as a secretary in the Gramophone Department at Egton House (began in 1970), A12 attended several recordings of <i>Speakeasy</i> at Savile's invitation. Later worked as a studio manager on <i>Savile's Travels</i>
A15		Production Assistant at BBC World Service in the early 1980s
A16		Member of the Secretarial Reserve since 1989
A17		Worked at the BBC for 15 years from the late 1970s
A18		Worked for the BBC for 30 years from the 1970s
A19		Freelance presenter who regularly worked for the BBC during the 1980s
A22		A former Duncroft pupil
A23		Appeared on <i>Jim'll Fix It</i> as a "fixee" in 1980
A24		Worked for the BBC between 1971 and 1977, including on Radio 1
A25		Joined the BBC in 1986. Has worked in both radio and television
A26		Record promoter (1971-2001)
B1		Joined the BBC in 1972; worked in television
B2		Was working for BBC Radio in about 1970 when she attended a recording of <i>Speakeasy</i> in Manchester
B3		Worked at the BBC in Egton House during the 1970s
B4		Worked at the BBC during the early 1970s
B5		Studio manager on Radios 1 and 2 from 1969. Worked on <i>Savile's Travels</i> in the early 1970s
B6		Worked with Savile on <i>Speakeasy</i> in 1974/1975
B7		In 1975, B7 was introduced to Savile through a friend of her mother and went to Broadcasting House to watch him record links for a radio programme
B8		Was sitting on a podium with Savile during a recording of <i>Top of the Pops</i> in November 1976
B9		Production secretary on <i>Jim'll Fix It</i> in 1980/1981
B10		Barman in the BBC Club at Television Centre in 1987
B11		Attended <i>Jim'll Fix It</i> with a group of classmates in 1988/1989
B12		Secretary at the BBC from 1978
B13		Studio manager who recorded a programme with Savile in the mid-1980s
B14		Worked at BBC Radio 1 in the early 1980s and had to take a script to Savile in a room at The Langham Hotel

\* deceased

First Name	Surname	Description
C1		Met Savile at Broadcasting House while on work experience in 1985/1986
C2		Telephone operator at BBC Manchester in the late 1960s
C3		Assistant floor manager on <i>Jim'll Fix It</i> in the early 1990s
C4		Met Savile after going to a recording at Radio Luxembourg in 1964
C5		Worked at the BBC in Leeds. Met Savile after a recording of <i>Speakeasy</i> in 1970
C6		A record plugger who visited Egton House in the mid-1970s
C7		Attended a recording of <i>Jim'll Fix It</i> in the 1980s
C8		Used to attend Television Centre where his grandfather worked
C9		Attended a recording of <i>Top of the Pops</i> in December 1973
C10		Met Savile at a recording of <i>Top of the Pops</i> in December 1973
C11		C11's brother was a "fixee" on <i>Jim'll Fix It</i> and she attended the show with family members in 1988
C12		Attended recordings of <i>Top of the Pops</i> fairly regularly in 1969
C13		A studio manager at the BBC from the late 1960s to early 1980s
C14		Was invited by Savile to a recording at Broadcasting House in about March 1978
C15		Part of the participating audience on <i>Top of the Pops</i> in 1975/1976
C16		Appeared on <i>Top of the Pops</i> in 1969 dancing on a podium
C17		Worked in the bar of the BBC Club and met Savile in a corridor at Television Centre in 1978
C18		Went with a friend to Savile's flat in Park Crescent in 1981/1982
C19		Chaperoned her sister on <i>Jim'll Fix It</i> in 1978
C20		Appeared on an episode of <i>Jim'll Fix It</i> in late 1976
C21		Appeared with a friend on <i>Jim'll Fix It</i> in 1988
C22		Chaperoned her daughter (C21) at a <i>Jim'll Fix It</i> recording in 1988
C23		In 2006, was working on <i>Front Row</i> , a BBC Radio 4 programme, in which Savile and others were interviewed about the last episode of <i>Top of the Pops</i>
C24		A technical runner on <i>The Sunday Show</i> in 1997/1998 on which Savile appeared as a guest

\* deceased



First Name	Surname	Description
C25		Was working at BBC Television Centre in 1972 where she met Savile
C26		A former receptionist at the BBC's Lime Grove studios
C27 ('Angie')		Member of Savile's 'London Team' who would attend recordings of <i>Top of the Pops</i> whenever he was presenting
C28 ('Val')		Member of Savile's 'London Team' who would attend recordings of <i>Top of the Pops</i> whenever he was presenting
C29		A former secretary at the BBC
C30		A former Duncroft resident during the early 1970s
C31		Appeared on <i>Jim'll Fix It</i> in 1986
C32		Was invited into the BBC's Lime Grove studios by a man who said he worked for Radio Luxembourg in 1959
C33		Knew Ted Beston through her job. Beston invited her to an event in 1978/1979 for the purpose of meeting Savile
C35		Went to watch recordings of <i>Top of the Pops</i> in the early 1970s, initially with A3 and then later with other friends
C36		Met Savile at Stoke Mandeville. He invited her to recordings of <i>Jim'll Fix It</i> in 1990
C37		Met Savile at Duncroft in 1973/1974 and went to the BBC on a few occasions to watch <i>Clunk Click</i>
C38		Was turned away at the door of Dickenson Road Studios before a recording of <i>Top of the Pops</i> in 1964/1965
C39		Attended two recordings of <i>Top of the Pops</i> in Manchester in 1964
C40		Went to Savile's dressing room after a recording of <i>Jim'll Fix It</i> in 1976
C41		Was a record promoter when she met Savile on the stairs in Egton House in 1968/1969
C42		Went to a recording of <i>Top of the Pops</i> with a friend in 1970
C43		In the late 1980s, worked as a production assistant on <i>Open to Question</i> on which Savile was a guest
C44		Attended a recording of <i>Speakeasy</i> in 1973
C45		Used to go to work with her relative who was a security officer at BBC Television Centre
C46		Attended a recording of <i>Top of the Pops</i> in December 1973
C47		Performer on a programme on which Savile was a celebrity guest in 1976

\* deceased

First Name	Surname	Description
C48		Former BBC presenter
C49		Was invited to attend a recording of <i>Jim'll Fix It</i> in late 1975
C51		A junior employee at the BBC during the late 1980s
C52		Attended recordings of <i>Top of the Pops</i> between 1972 and 1975
C54		Former altar boy at a church that Savile visited during the 1970s after a Radio 1 Roadshow
C55		Former Duncroft resident who went to watch a recording of <i>Clunk Click</i> in early 1974
C56		Appeared on <i>Jim'll Fix It</i> as a "fixee" in 1984
C57		Attended a recording of <i>Top of the Pops</i> with friends in 1972

**Note:**

A1 to A26 - witnesses who were not victims of Savile but who have requested anonymity.

B1 to B14 - complainants about Savile's behaviour who have been anonymised by the Review.

C1 to C57 - complainants about Savile's behaviour who wished to remain anonymous have been given a code number.

\* deceased



## Appendix 2

### Chronology

Date	Event
31 October 1926	Savile born.
1940	Savile left school at the age of 14 and went on to do various jobs, including as an office boy.
1944	Savile conscripted as a Bevin Boy to work in the coal mines at the age of 18.
1950s	Savile started working with Mecca, initially at the Mecca Locarno Ballroom in Leeds.
1958	Savile joined Radio Luxembourg and presented <i>The Teen and Twenty Disc Club</i> .
17 October 1959	Savile first appeared as a guest on <i>Juke Box Jury</i> at Lime Grove Studios.
1959	Savile raped C32 at Lime Grove Studios when she was 13.
1960	Savile presented <i>Young at Heart</i> on Tyne Tees Television.
1962	Savile had a regular column in <i>The Sunday People</i> .
1 January 1964	<i>Top of the Pops</i> launched on BBC One, broadcast live from Manchester. Savile presented the first programme and appeared regularly thereafter.
1964	Savile sexually assaulted C4 when she was 17. It is likely that this took place at the Adrian Hotel in Hunter Street, Bloomsbury.
1964	Savile raped C39 at his flat in Salford after she met him at Dickenson Road Studios following a recording of <i>Top of the Pops</i> . She was 16.
1964/1965	C38 was indecently assaulted by Savile in a men's lavatory at the BBC's studios in Manchester when he was 15.
Mid-1960s	Richard Broke witnessed Savile in his dressing room with two young girls of about 12. The girls accompanied Savile in a taxi to Lime Grove Studios where Savile was filming an insert for a programme and then returned with him to his dressing room back at Television Centre.
February 1966	<i>Top of the Pops</i> moved to London, sometimes broadcast from Lime Grove Studios, sometimes from Television Centre.
1967	Savile left Radio Luxembourg.
1968	Savile joined BBC Radio 1, presenting <i>Savile's Travels</i> .
1968	Savile first met 'Angie' (C27). He raped her a few weeks after their first meeting. She was 15.
Late 1960s	Savile kissed C2 full on the lips when she bent down to give him a peck on the cheek in the canteen at BBC Manchester. She told her supervisor.
Late 1968/early 1969	Savile sexually assaulted C41 on the staircase in Egton House. She was a record promoter and was 17 at the time.

Date	Event
1968/1969	Savile invited Dave Cash, a disc jockey, to his camper-van while they were working at Battersea Fun Park. There were two young girls there aged about 15.
March 1969	Harry Goodwin first came to the attention of the BBC for making pornographic material in his dressing room after <i>Top of the Pops</i> . An internal investigation took place.
1969	Savile presented <i>Speakeasy</i> on BBC Radio 1.
1969	<i>Top of the Pops</i> moved definitively to Television Centre.
1969	Savile first met and indecently assaulted 'Val' (C28) when she was 15. He later raped her.
1969	Savile first met and indecently assaulted C12 in his dressing room at <i>Top of the Pops</i> when she was 14 or 15.
1969	Savile indecently assaulted C13 during a voice test for a charity appeal he was recording at BBC Radio when she was 22. She told her immediate managers.
September 1969	Savile indecently assaulted C16 on a podium during a recording of <i>Top of the Pops</i> when she was 15. She complained to a member of BBC floor staff.
June 1970	Savile indecently assaulted C42 in his dressing room at <i>Top of the Pops</i> in London when she was 15.
1970	Savile sexually assaulted and attempted to rape C5 in his camper-van after a recording of <i>Speakeasy</i> at the Paris Theatre. She was 19.
1970	Savile got into bed uninvited with B2 in the spare room of his flat in Manchester. They worked together on <i>Speakeasy</i> . He refused to leave so she got out and slept on the couch.
Early 1970s	Savile sexually assaulted C26 in his camper-van while parked in the BBC car park at Lime Grove Studios.
1970/1971	Savile made a sexual movement with his lower body at B3 in the reception area of Egton House.
Early 1970s	Savile put his hand under B4's armpit and said " <i>Tickle you under there</i> " in the BBC Club at The Langham.
Early 1970s	Savile came up behind B5 and stroked her bottom on two or three occasions while she was working as a studio manager on BBC Radios 1 and 2.
Early 1970s	Savile presented <i>Savile's Yorkshire Travels</i> for the BBC in Leeds.
Early 1970s	Derek Chinnery, then Head of Radio 1, interviewed Savile about rumours circulating to the effect that he was behaving inappropriately with young girls. Savile denied the truth of such rumours.
1970s	A9, who worked with Savile on <i>Savile's Yorkshire Travels</i> and <i>Savile's Yorkshire Speakeasy</i> , used to see young girls who looked about 17 or 18 at Savile's flat when he had the occasion to go there.

Date	Event
1970s	When working as a production assistant on <i>Top of the Pops</i> , Ann Mann saw Savile in his dressing room with a young girl aged between 14 and 16. Savile came to the door wearing only a track suit top and his underpants.
26 December 1970	Savile presented <i>The Jimmy Savile Show</i> .
Early 1971	Complaint made to the BBC by Vera McAlpine, the mother of Claire McAlpine, that a celebrity had invited her daughter back to his flat after a recording of <i>Top of the Pops</i> and had seduced her.
14 February 1971	Between 14 February and 14 March 1971, the <i>News of the World</i> published a series of articles alleging corruption in the BBC in both radio and television, known as the “payola allegations”.
19 February 1971	Brian Neill QC instructed by the BBC to conduct a private inquiry into the specific charges of bribery and corruption (and other instances of partiality) in the BBC which were alleged in the <i>News of the World</i> issue dated 14 February 1971 (and any subsequent issues).
17 March 1971	Whilst accompanying Savile on a charity walk, Bob Langley saw Savile come out of his camper-van with two young girls of about 14. He made a crude gesture which Mr Langley took to mean that he had either just had sex with them or that he fancied them. Later that day, Mr Langley also witnessed another young girl of about 14 come out of Savile’s camper-van while he was talking to him. She walked away without even looking at Savile and Savile made the same crude gesture as before.
30 March 1971	Death of Claire McAlpine, a 15-year old who had attended <i>Top of the Pops</i> on several occasions.
March/April 1971	The <i>News of the World</i> ran articles suggesting that young girls attending <i>Top of the Pops</i> were in moral danger as the result of unsupervised contact with older men. These referred to Mr Goodwin, Mrs McAlpine and an allegation made by Mike Briton regarding BBC staff picking up young members of the audience on <i>Top of the Pops</i> .
April 1971	Inquest into death of Claire McAlpine.
April 1971	Commencement of police investigation into payola allegations at the BBC covering, amongst other things, concerns relating to <i>Top of the Pops</i> and possibly the background into Claire McAlpine’s death. This led to the publication of a three-part report by the Metropolitan Police.
1971	BBC attempted to tighten ticket arrangements and security at <i>Top of the Pops</i> . Age limit increased to 16.
1971	Savile had sexual intercourse with C35 in his camper-van while parked in the car park at Television Centre after <i>Top of the Pops</i> . This occurred either shortly before or just after her 16 <sup>th</sup> birthday.

Date	Event
1971	Savile appointed OBE.
26 December 1971	Savile presented <i>The Jimmy Savile Show</i> .
Early 1970s	Savile indecently assaulted C45 on two occasions in his dressing room at <i>Top of the Pops</i> when she was about 12.
1972	Savile tried to sexually assault C25, an employee at Television Centre, in his camper-van while parked in the Broadcasting House car park.
1972	Savile indecently assaulted C57 while he was standing around him in a group of young people on the set of <i>Top of the Pops</i> . He was 12 at the time.
1972	Savile indecently assaulted C8 at Television Centre on four occasions when he was about 10. C8 told his grandfather, who worked at Television Centre.
22 May 1972	Interim report of the inquiry by Mr Neill QC delivered to the BBC (the Neill Report).
26 October 1972	Metropolitan Police published third and final part of their report into the payola allegations. This part included allegations and concerns arising from <i>Top of the Pops</i> .
1972-1975	C52 abused by Savile on BBC premises, which started when she was 14 or 15 years old.
1973	Savile kissed and put his tongue in the mouth of C44 after a recording of <i>Speakeasy</i> at the Paris Theatre when she was 17.
1973	Savile allegedly indecently assaulted a girl during the making of a <i>Top of the Pops</i> programme when she was 15. She reported this to the Metropolitan Police in 2003 but her complaint did not proceed further.
1973	Savile presented <i>The Double Top Ten Show</i> on BBC Radio 1.
5 May 1973	<i>Clunk Click</i> launched on BBC One with Savile as its presenter.
June 1973	Douglas Muggeridge spoke to Rodney Collins, a BBC Radio publicity officer, about whether he had heard any rumours of sexual impropriety concerning Savile and suggested that he make some enquiries amongst his trusted journalist contacts in Fleet Street. Mr Collins reported back that there were rumours about Savile but that they were unsubstantiated.
December 1973	Savile indecently assaulted C10 in his dressing room after a recording of <i>Top of the Pops</i> when she was 15.
December 1973	Savile raped C9 and indecently assaulted C46 in his dressing room after a recording of <i>Top of the Pops</i> at Television Centre. C9 was 10 and C46 was 12.
1973/1974	C37 indecently assaulted by Savile in his dressing room at the BBC when she was 15.

Date	Event
1973/1974	Savile indecently assaulted Karin Ward in a dressing room/hospitality room at the BBC Theatre when she was 15 or 16.
Early 1974	Savile rubbed C55's breast at a recording of <i>Clunk Click</i> under the guise of making sure that a sticker was stuck firmly to her. She was 15.
20 April 1974	<i>Clunk Click</i> discontinued after two series.
1974	Savile's autobiography <i>As It Happens</i> published.
1974	Savile asked B1 to go back to his flat with him after a recording at Broadcasting House. She refused.
1974	Savile indecently assaulted C29 at the side of the studio where rehearsals for <i>Top of the Pops</i> were taking place and invited her to his dressing room. She declined the invitation.
1974/1975	Savile would often telephone B6 at work to ask her to come round to his flat; she always refused. Whenever she met him at work, he would kiss her hand and continue up her arm.
1975	<i>Jim'll Fix It</i> launched with Savile as its presenter.
Mid-1970s	Savile made sexual advances towards A6's trainee television sound engineer when he went to fit Savile's personal microphone for <i>Jim'll Fix It</i> in his dressing room. A6 made a formal report at the time.
1975	Savile indecently assaulted B7 in his flat following a tour of the BBC studios to which he had invited her. She was 14.
Mid-1970s	Savile sexually assaulted C6, a 'plugger', in Ted Beston's office at Egton House.
Mid-1970s	Ian Hampton, from the band <i>Sparks</i> , made two informal reports within the BBC after seeing Savile on two separate occasions leave the studio with a young girl during recordings of <i>Top of the Pops</i> .
Between 1974 and 1976	Savile indecently assaulted C54 in a church after a Radio 1 Roadshow. C54 was aged between 10 and 12 at the time.
1974/1975	Savile assaulted C15 at a recording of <i>Top of the Pops</i> while he was dancing as a member of the audience. He was 15 at the time.
Late 1975	Savile indecently assaulted C49 in his dressing room at the BBC Theatre after a recording of <i>Jim'll Fix It</i> and in the presence of a photographer and another young boy. C49 was 13 at the time.
1975/1976	Leisha Brookes was first indecently assaulted at Television Centre when she was about eight or nine.
1975/1976	Young girl driven home from Television Centre by A1 in a state of distress.
1976	Savile's autobiography republished under the new title <i>Love is an Uphill Thing</i> .



Date	Event
1976	Savile appeared on <i>Read All About It</i> with Melvyn Bragg to discuss the second edition of his autobiography.
1976	Savile raped (orally) C40 in his dressing room when C40 visited with a group of children from a children's home to watch the making of <i>Jim'll Fix It</i> . He was 10 or 11.
July 1976	Savile indecently assaulted C47 in his dressing room at the BBC in Manchester when both were to appear on the same programme. He was 15.
24 November 1976	Savile sexually assaulted B8 on camera during a recording of <i>Top of the Pops</i> . She told a BBC employee what had happened.
Late 1976	Savile indecently assaulted C20 while he was changing for an episode of <i>Jim'll Fix It</i> in which he was to appear. He was 15 at the time.
January 1977	Savile abused Kevin Cook in his dressing room after attending a recording of <i>Jim'll Fix It</i> when he was nine.
Late 1970s	Savile presented <i>Yorkshire Speakeasy</i> for the BBC in Leeds.
Late 1970s	Savile boasted to Richard Pearson and Canon David Winter at Broadcasting House that he had "had" three 14-year old girls in his trailer that morning, meaning that Savile had had sex with them.
Late 1970s	Michael Rix received a call from a male colleague that he had placed in the Drama Department who said that he had rejected sexual advances from a more senior person and that he was about to leave as he felt that he was not going to make progress. Mr Rix spoke to a senior colleague in the Personnel Department who said that he was aware of the situation but that nothing would be done.
1976 to 1978	Sue Thompson witnessed Savile with a young girl of about 13 or 14 in school uniform on his knee in his dressing room while she was assisting with a recording of <i>Yorkshire Speakeasy</i> . He had his hand up her skirt and he was kissing her.
1977	<i>Savile's Travels</i> and <i>Speakeasy</i> discontinued.
1978	<i>The Double Top Ten Show</i> discontinued. Savile presented <i>Jimmy Savile's Old Record Club</i> on BBC Radio 1.
1978	Savile invited B12, a secretary at the BBC, to his flat in London under the pretext of trying to find her somewhere to live. She declined.
February 1978	Savile indecently assaulted C19 whilst she was sitting on the beanbags during a recording of <i>Jim'll Fix It</i> at the BBC Theatre in Shepherd's Bush. She was 18.
March 1978	Savile raped C14 at his flat in Park Crescent after inviting her to see him record a show at Broadcasting House. She was about 22.

Date	Event
Autumn 1978	Savile sexually assaulted C17 in the corridor at Television Centre.
1978/1979	Savile sexually assaulted C33 at an event to which she had been invited by Ted Beston. She complained to Ted Beston.
1979	Savile's book <i>God'll fix it</i> (ghost written by Canon Colin Semper) was published.
1970s/1980s	A17 reported an incident of sexual assault to her BBC personnel officer who asked her "if she had a chip on her shoulder". She knew from this that her complaint was going nowhere so she did not pursue it.
Early 1980	A8, a female camera operator, was subjected to a campaign of sexual harassment by the leader of her team, also a trade union representative. Senior management became involved and A8 was eventually moved to a new team but no action was ever taken against the team leader, who had a reputation for sexual harassment.
1980s	A18 was assaulted by a male director. She was encouraged to tell the Personnel Department but was informed that there was nothing the BBC could do as the individual concerned was freelance.
1980s	Female members of staff complained to the Personnel Department after a senior member of staff was harassing them by inviting them to take part in sexual games which many would regard as perverted. They were told that nothing could be done.
Late 1980	A23 appeared as a fixee on <i>Jim'll Fix It</i> in connection with a dubious "fix" of a broken jewellery box which was, in fact, not broken. No abuse took place.
1981	Savile made lewd remarks to a programme secretary when she accompanied Jonathan Bennett to greet Savile prior to an interview on Radio Leeds.
1981	A15 accompanied a colleague who wanted to make a complaint of sexual assault to the BBC Personnel Department. Her colleague was told that making a complaint would be "not making the right decision". After some meetings, the allegation was not pursued. A15 was also later assaulted but did not complain as she felt that no one would listen to her.
Early 1980s	Savile grabbed B9, who worked with him on <i>Jim'll Fix It</i> , kissed her and put his tongue in her mouth when she handed him a document in his dressing room.
Early 1980s	Savile put his cigar between his legs and asked B14 to taste it after she delivered a script to him at The Langham Hotel.
Early 1980s	Savile first proposed for a knighthood by the then Prime Minister, Margaret Thatcher.

Date	Event
1981/1982	Savile greeted C18 at his flat in London by taking her hand and licking it with the flat of his tongue all the way from the fingertip to her wrist. He also asked her and her friend if they would like to strip off and go on the sunbed. They both declined.
Early 1983	A4 was invited to watch the making of a <i>Jim'll Fix It</i> programme at the BBC Theatre at Shepherd's Bush with her friend when she was 16. Savile locked her in his dressing room with him but they were interrupted.
11 to 13 April 1983	A series of three articles were published about Savile in <i>The Sun</i> newspaper for which he was interviewed by Dan Slater.
1984	C56 was touched indecently by Savile at a filming of <i>Jim'll Fix It</i> when she was eight.
1984	Savile ceased presenting <i>Top of the Pops</i> .
Mid-1980s	Savile made a lewd remark to B13, a studio manager, when he came in to record a programme. B13 reported the incident to a manager.
1985/1986	Savile raped C1 at his flat in Park Crescent. C1 was 15 at the time and was on work experience at the BBC in Broadcasting House.
1986	Savile indecently assaulted C31, then aged 13, in a room in Television Centre after the filming of a <i>Jim'll Fix It</i> programme.
1986	Savile indecently assaulted C7 when he was aged about 10 and sitting on the beanbags during a recording of <i>Jim'll Fix It</i> .
1986	Leisha Brookes made a complaint against Savile to the Merseyside Police.
March 1987	Savile left BBC Radio 1 and moved to the BBC World Service to present <i>The Vintage Chart Show</i> .
1987	B10 first met Savile when he was about 19. They met on a few occasions in the canteen at Television Centre where Savile was always physical with him. He pushed up against him, stroking him (over his clothes) and sometimes pinched his bottom.
1987/1988	Savile sexually assaulted C48, a presenter, in the lift in Television Centre.
1987 to 1989	Robin Smith witnessed Savile behaving inappropriately with a waitress at a restaurant in Stamford in front of other diners. He also witnessed two young girls coming out of Savile's flat in Park Crescent and a slightly dishevelled-looking Savile.
1988	Savile assaulted C11 at Television Centre where she had gone to watch a recording of <i>Jim'll Fix It</i> .

Date	Event
1988	Savile touched C21 inappropriately when she was 14 while she was preparing for an appearance on <i>Jim'll Fix It</i> and squeezed her very tightly after the show. Savile also rubbed himself against C22, C21's mother, while squeezing past her in the audience seats.
1988	While working on <i>Jim'll Fix It</i> , David Nicolson saw Savile in his dressing room with a young girl of about 16 in circumstances which suggested that they had just engaged in some sexual activity.
1988/1989	B11 experienced Savile's 'wandering hands' in the studio during a <i>Jim'll Fix It</i> programme. She was 14 or 15 years old.
1988/1989	C51, a junior employee at the BBC, was sexually assaulted by Savile in a small BBC canteen while her supervisor went to get them some coffee. She reported it to her supervisor when he returned.
Late 1980s	Savile appeared as a guest on the programme <i>Open to Question</i> . While appearing on the show, he persistently tried to get C43, a production assistant, on her own.
Late 1980s	A25 told by a colleague that Savile was 'a paedo'. She mentioned it to a female editor, whose response was that it was very tough to get on at the BBC as a woman and that, as a result, A25 might not want to 'rock the boat' by taking this any further.
October 1989	Savile left the BBC World Service.
1990	Savile received knighthood and papal knighthood.
22 July 1990	Lynn Barber wrote a feature on Savile in <i>The Independent on Sunday</i> regarding his knighthood and rumours about him.
Early 1990s	Savile made suggestive remarks to C3, then an assistant floor manager, while working on <i>Jim'll Fix It</i> . He also used to put his arm round her and would touch her breast if he could and once kissed her.
Early 1990s	Savile invited C36 on a few occasions to watch the making of <i>Jim'll Fix It</i> . In his dressing room, he would put his hand inside her knickers.
Early 1990s	A16 made a report of bullying to a personnel officer. She was told that there was no point in taking action if she wanted to stay with the BBC. She did not take her complaint further.
1991	Dr Anthony Clare interviewed Savile as part of his series <i>In the Psychiatrist's Chair</i> .
1994	<i>Jim'll Fix It</i> discontinued and Savile's role as a regular television presenter ended.
1995	Savile interviewed by Andrew Neil for the Channel 4 series <i>Is This Your Life?</i>

Date	Event
1997/1998	Savile made sexual invitations to and indecently assaulted C24, a technical runner, while he was waiting to go on the set of <i>The Sunday Show</i> in Manchester.
28 May 1999	Savile appeared on <i>Have I Got News For You</i> .
13 April 2000	The BBC broadcast the Louis Theroux documentary <i>When Louis Met Jimmy</i> .
27 July 2006	Savile indecently assaulted C23 at Television Centre where she was interviewing three past disc jockeys on <i>Top of the Pops</i> , including Savile, for a BBC Radio 4 arts magazine programme, <i>Front Row</i> .
30 July 2006	Final episode of <i>Top of the Pops – Top of the Pops – The Final Countdown</i> – broadcast, which was co-presented by Savile.
October 2009	Savile interviewed by Surrey police following three reports of historical sexual abuse at Duncroft School. The decision was taken not to prosecute him.
2010	Nick Vaughan-Barratt was asked to consider whether the BBC should prepare an advance obituary for Savile (then in poor health). Mr Vaughan-Barratt advised against that course, giving as his reason his knowledge of Savile from many years before and his view that Savile was “ironic, flawed and fascinating”.
2011	BBC <i>Newsnight</i> investigation took place into accounts of Savile’s abuse of teenage students at Duncroft School led by Meirion Jones.
29 October 2011	Savile died.
9 December 2011	BBC <i>Newsnight</i> investigation abandoned.
8 January 2012	First press report regarding the abandoned BBC <i>Newsnight</i> investigation and the BBC’s interest in allegations made by three women that Savile had behaved inappropriately with them at a school in Surrey during the 1970s.
August 2012	The press revealed that ITV was making a documentary about allegations that Savile had sexually abused teenage girls in the 1970s.
3 October 2012	ITV broadcast the documentary <i>The Other Side of Jimmy Savile</i> as part of the Exposure series, which described incidents of alleged sexual abuse by Savile in a variety of locations, including on BBC premises.
12 October 2012	The BBC announced that its Executive Board had decided to commission two independent reviews: one into the decision to abandon the <i>Newsnight</i> investigation (the Pollard Review) and one into Savile’s activities to discover whether he had abused young people on BBC premises and, if so, whether the BBC had known or ought to have known about it (the Smith Review).

Date	Event
22 October 2012	The BBC broadcast the Panorama programme <i>What the BBC knew</i> in which Karin Ward (who had also been interviewed in November 2011 by the BBC <i>Newsnight</i> team) described sexual abuse by Savile.
23 October 2012	BBC's <i>Respect at Work Review</i> established.
January 2013	Joint report <i>Giving Victims a Voice</i> published by the Metropolitan Police and the NSPCC into sexual allegations made against Savile.
2 May 2013	Report of the BBC's <i>Respect at Work Review</i> published.
6 May 2013	The BBC announced that a further investigation would be undertaken into the conduct of Stuart Hall as part of the Smith Review (the Hall investigation).
4 June 2013	The BBC announced that Dame Linda Dobbs DBE would lead the Hall investigation.
March 2014	GoodCorporation instructed to undertake an independent review the BBC's child protection and whistle-blowing policies and processes.
July 2015	GoodCorporation's conclusions published.



### Appendix 3 Senior Roles in BBC Television During Savile's Active Period

		1965	1970	1975	1980	1985	1990	1995	2000	2005	
<b>Programmes</b>	Jim'll Fix It						Jim'll Fix It				
	Top of the Pops						Top of the Pops				
	Clunk Click										
	The Jimmy Savile Show			The Jimmy Savile Show							
	Savile's Yorkshire Travels			Savile's Yorkshire Travels							
	Jimmy Savile's Yorkshire Speakeasy				Jimmy Savile's Yorkshire Speakeasy						
	Director-General	Sir H. Greene	Sir C. Curran	Sir I. Trethowan	A. Milne	Sir M. Checkland	Sir J. Birt	G. Dyke	M. Thompson		
	Managing Director, Television	K. Adam	Sir H. Wheldon	A. Milne	A. Milne	Sir B. Cotton	W. Wyatt	A. Yentob	J. Bennett		
	Director of Programmes, Television	Sir H. Wheldon	Sir D. Attenborough	A. Milne	Sir B. Cotton	A. Hart	J. Powell	M. Jackson	L. Heggessey	P. Fincham	
	Controller, BBC 1	M. Peacock	Sir P. Fox	B. Cowgill	Sir B. Cotton	A. Hart	J. Powell	M. Jackson	A. Yentob	P. Salmon	L. Heggessey
Head of Light Entertainment Group, Television	T. Sloan	Sir B. Cotton	J. Gilbert	J. Davies	J. Moir	M. Leggo	D. Young				
Head of Variety		Sir B. Cotton	S. Morris	R. Nash	J. Moir						

\* In view of the changes in nomenclature over the years, the stated management roles are as they were named at the mid-point in Jimmy Savile's BBC Television career - 1985





**Appendix 4  
Senior Roles in BBC Radio and the World Service During Savile's Active Period**

Radio		1970	1975	1980	1985
Savile's Travels	Savile's Travels				
Speakeasy	Speakeasy				
The Double Top 10 Show	The Double Top 10 Show				
Jimmy Savile's Old Record Club	Jimmy Savile's Old Record Club				
Director-General	Sir C. Curran	Sir H. Greene	Sir I. Trethowan	Sir I. Trethowan	A. Milne
Managing Director, Radio	Sir I. Trethowan	F. Gillard	P. Newby	A. Singer	Sir R. Francis
Director of Programmes, Radio	P. Newby	G. Mansell	D. Muggidge	M. Sims	Sir D. Hatch
Controller, Radio 1 and 2	D. Muggidge	R. Scott	C. McLelland		
Controller, Radio 1			D. Chinnery	J. Beerling	
Controller, Radio 2			C. McLelland	Sir D. Hatch	B. Marriott
Head of Radio 1	M. White		D. Chinnery		
Head of Radio 1 Programmes					D. Davies
		1970	1975	1980	1985

World Service		1987	1988	1989
Management Programme**	The Vintage Chart Show			
Director-General	Sir M. Checkland			
Managing Director, World Service	Sir J. Tusa			
		1987	1988	1989

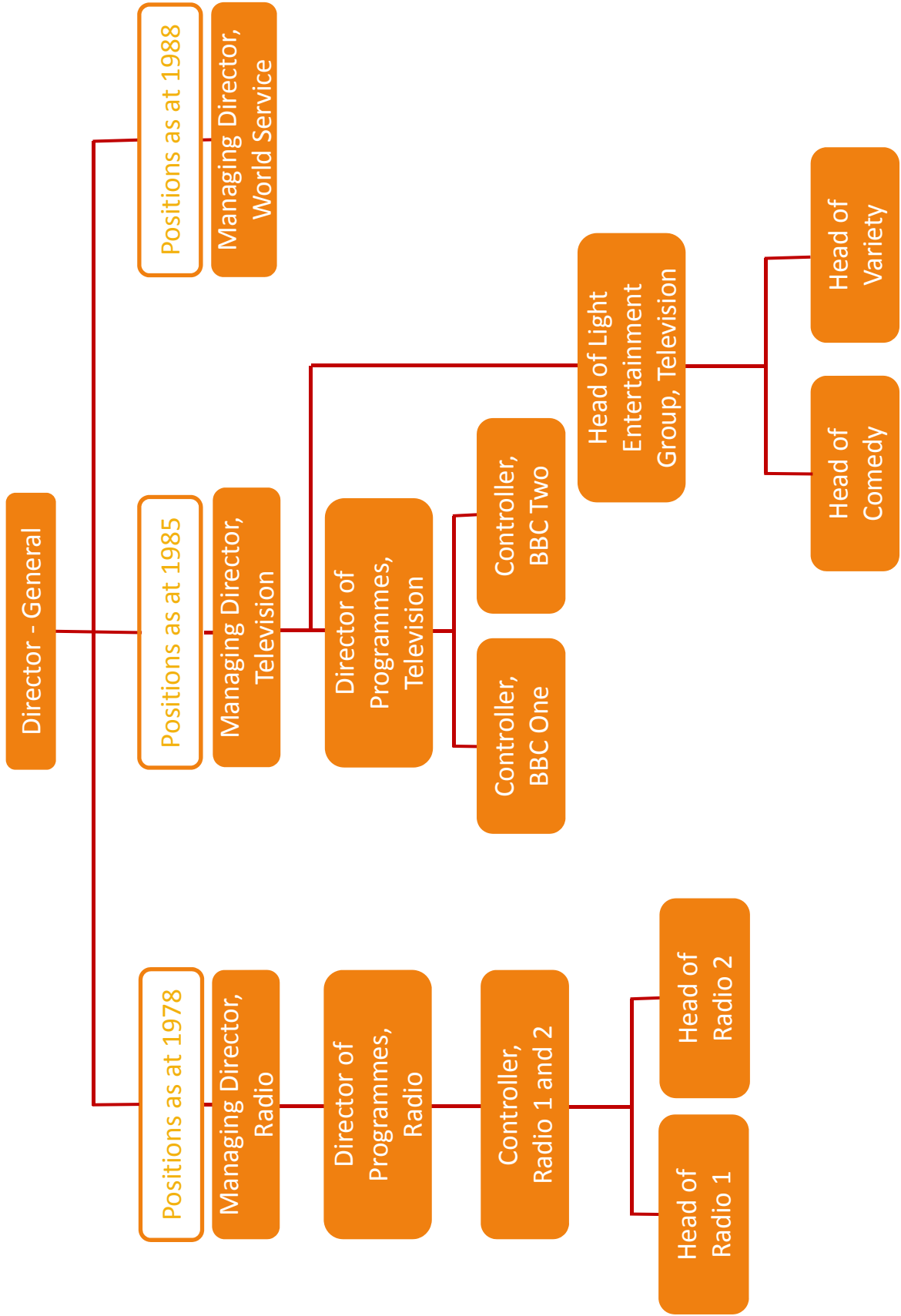
\* In view of the changes in nomenclature over the years, the majority of the stated management roles are as they were named at the mid-point in Jimmy Savile's BBC Radio career - 1978 (with the exceptions of: Controller, Radio 1; Controller, Radio 2; and Head of Radio 1 Programmes, which were roles that were introduced at a later date)

\*\* In view of the changes in nomenclature over the years, the stated management roles are as they were named at the mid-point of Jimmy Savile's World Service career - 1988



## Appendix 5 BBC Management Structure

(as at the mid-point of Savile's career in respect of BBC Radio, Television and World Service)





## Appendix 6

### Summary of Savile's Inappropriate Sexual Conduct in connection with his work with the BBC

Breakdown of Victims			
	Under 16 <sup>(1)</sup>	16 and over	Total
<b>Female</b>	21	36	57
<b>Male</b>	13	2	15
<b>Total:</b>			<b>72<sup>(2)</sup></b>

(1) Note that where a victim may have been 15 or they may have just turned 16, they have been treated as 15 for the purposes of compiling this data.

(2) Note that the number of incidents will be higher than 72; a number of victims were subjected to inappropriate sexual conduct more than once.

Age Range of Victims	
<b>12 years and under</b>	<b>11</b>
<b>13 years – 15 years<sup>(3)</sup></b>	<b>23</b>
<b>16 years – 19 years</b>	<b>17</b>
<b>20 years – 30 years</b>	<b>19</b>
<b>Over 30 years</b>	<b>6</b>
<b>Total:</b>	<b>76<sup>(4)</sup></b>

(3) Note that where a victim may have been 15 or they may have just turned 16, they have been treated as 15 for the purposes of compiling this data

(4) This figure is higher than the 72 victims because some victims were subjected to inappropriate sexual conduct by Savile at different ages.

<b>Nature of Inappropriate Sexual Conduct</b>			
	<b>Female</b>	<b>Male</b>	<b>Total</b>
<b>Rape</b>	<b>6</b>	<b>2</b>	<b>8</b>
<b>Attempted Rape</b>	<b>1</b>	<b>-</b>	<b>1</b>
<b>Indecent / Sexual Assault excluding Rape</b>	<b>34</b>	<b>13</b>	<b>47</b>
<b>Less Serious Sexual Conduct</b>	<b>7</b>	<b>-</b>	<b>7</b>
<b>Inappropriate Consensual Intercourse / Touching</b>	<b>5</b>	<b>-</b>	<b>5</b>
<b>No Physical Touching</b>	<b>6</b>	<b>-</b>	<b>6</b>
<b>Not Overtly Sexual</b>	<b>2</b>	<b>-</b>	<b>2</b>
<b>Total:</b>	<b>61</b>	<b>15</b>	<b>76<sup>(5)</sup></b>

<sup>(5)</sup> This reflects the fact that some victims were subjected to incidents of inappropriate sexual conduct of more than one nature.

<b>Decade</b>	<b>Number of Victims</b>
<b>1950s</b>	1
<b>1960s</b>	10
<b>1970s</b>	44
<b>1980s</b>	17
<b>1990s</b>	3
<b>2000s</b>	1
<b>Total:</b>	<b>76<sup>(6)</sup></b>

<sup>(6)</sup> This reflects the fact that some victims experienced inappropriate sexual conduct in more than one decade.

<b>Programme</b>	<b>Number of Victims</b>
<b>Top of the Pops</b>	19
<b>Jim'll Fix It</b>	17
<b>Speakeasy</b>	6
<b>Savile's Travels</b>	3
<b>Clunk Click</b>	3
<b>Charity appeal/programme</b>	2
<b>Open to Question</b>	1
<b>Radio 1 Roadshow</b>	1
<b>The Sunday Show</b>	1
<b>Yorkshire Speakeasy</b>	1
<b>N/A</b>	21
<b>Total:</b>	<b>75<sup>(7)</sup></b>

<sup>(7)</sup> This reflects the fact that some victims experienced inappropriate sexual conduct on more than one programme.



**Appendix 6  
Victim Breakdown: Under 16**

Witness Code / Name	Male	Female	Age	Year of Incident	Location of Abuse <sup>1</sup>	Relevant Programme (if applicable) <sup>3</sup>	Nature of Inappropriate Sexual Conduct	Relevant Paragraph(s) of Report	Total
1		F	14	1975	Saville's flat in London	Not Applicable	Indecent/Sexual Assault excl. Rape	5.170 - 5.177	
2		F	14/15	1988/1989	BBC studio	Jim'll Fix It	Less Serious Sexual Conduct	5.253	
3		F	15	1985/1986	Saville's flat in Park Crescent, London	Not Applicable	Rape	5.232 - 5.238	
4	M		Appx. 10	1986	BBC studio	Jim'll Fix It	Indecent/Sexual Assault excl. Rape	5.248	
5	M		Appx. 10	1972	Television Centre	Not Applicable	Indecent/Sexual Assault excl. Rape	5.98 - 5.102	
6	M		10	1973	Saville's dressing room at Television Centre	Top of the Pops	Rape	5.148 - 5.166	
7		F	15	1973	Saville's BBC dressing room	Top of the Pops	Indecent/Sexual Assault excl. Rape	5.142 - 5.147	
8		F	14/15	1969	Saville's BBC dressing room	Top of the Pops	Indecent/Sexual Assault excl. Rape	5.60	
9	M		15	1974/1975	BBC studio	Top of the Pops	Less Serious Sexual Conduct	5.186	
10		F	15	1969	BBC studio	Top of the Pops	Indecent/Sexual Assault excl. Rape	5.62 - 5.65	
11	M		15	1976	BBC dressing room	Jim'll Fix It	Indecent/Sexual Assault excl. Rape	5.192 - 5.194	
12		F	14	1988	BBC make-up room	Jim'll Fix It	Not Overly Sexual	5.252	
13		F	15	1968	Saville's hotel in London	Top of the Pops	Rape	5.12 - 5.22	
14		F	15	1969	Saville's dressing room at the Paris Theatre	Speakeasy	Indecent/Sexual Assault excl. Rape	5.23 - 5.29	
15	M		13	1986	Room at Television Centre	Jim'll Fix It	Indecent/Sexual Assault excl. Rape	5.239 - 5.247	
16		F	13	1989	Room at Lime Grove	Not Applicable	Rape	5.31 - 5.46	
17		F	15/16	1971	Saville's camper-van	Top of the Pops	Inappropriate Consensual Intercourse/Touching	5.78 - 5.79	
18		F	15	Late 1973 - Mid-1974	Saville's dressing room at BBC Theatre at Shepherd's Bush	Clunk Click	Indecent/Sexual Assault excl. Rape	5.117 - 5.121	
19	M		15	1964/1965	Toilets in Manchester studios	Top of the Pops	Indecent/Sexual Assault excl. Rape	5.54 - 5.55	
20	M		10/11	1976	Saville's BBC dressing room	Jim'll Fix It	Rape	5.181 - 5.182	
21		F	15	1970	Saville's BBC dressing room	Top of the Pops	Indecent/Sexual Assault excl. Rape	5.66 - 5.67	
22		F	12	Early 1970s	Saville's dressing room at Television Centre	Top of the Pops	Indecent/Sexual Assault excl. Rape	5.80 - 5.89	
23		F	12	1973	Saville's dressing room at Television Centre	Top of the Pops	Indecent/Sexual Assault excl. Rape	5.148 - 5.166	
24	M		15	1976	Saville's BBC dressing room, Manchester	Not Applicable	Indecent/Sexual Assault excl. Rape	5.187 - 5.191	
25	M		13	Late 1975	Saville's dressing room at BBC Theatre at Shepherd's Bush	Jim'll Fix It	Indecent/Sexual Assault excl. Rape	5.180	
26		F	14/15	1972 - 1973	Saville's dressing room at Television Centre	Top of the Pops	Indecent/Sexual Assault excl. Rape	5.103 - 5.106	
27	M		10/12	1974/1976	Local church	Radio 1 Roadshow	Indecent/Sexual Assault excl. Rape	5.179	
28		F	15	Early 1974	Studio at BBC Theatre at Shepherd's Bush	Clunk Click	Indecent/Sexual Assault excl. Rape	5.122	
29		F	8	1984	BBC studio	Jim'll Fix It	Indecent/Sexual Assault excl. Rape	5.230	
30	M		12	1972	BBC studio	Top of the Pops	Indecent/Sexual Assault excl. Rape	5.95 - 5.97	
31		F	Appx. 8 - 11	1975/1976-1977/1978	Various rooms at Television Centre	Not Applicable	Indecent/Sexual Assault excl. Rape	5.200 - 5.212	
32	M		9	1977	Saville's BBC dressing room Saville's dressing room/hospitality room at BBC Theatre at Shepherd's Bush	Jim'll Fix It	Indecent/Sexual Assault excl. Rape	5.195 - 5.199	
33		F	15/16	1973/1974	BBC Theatre at Shepherd's Bush	Clunk Click	Indecent/Sexual Assault excl. Rape	5.123 - 5.134	

Witness Code / Name	Male	Female	Age	Year of Incident	Location of Abuse <sup>1</sup>	Relevant Programme (if applicable) <sup>3</sup>	Nature of Inappropriate Sexual Conduct	Relevant Paragraph(s) of Report	Total
34 Unidentified Girl		F	Appx. 13/14	1976-1978	Savile's BBC dressing room	Yorkshire Speakeasy	Indecent/Sexual Assault excl. Rape	5,289 - 5,292	
<b>Total<sup>5</sup></b>	<b>13</b>	<b>21</b>							<b>34</b>

\* Denotes witness who also experienced other inappropriate sexual conduct at age 16 or above which is shown on the table "Victim Breakdown: 16 & Over" but who has not been recounted in total numbers.

1 Location information is victim specific not incident specific.

2 Note that C35 may have been 15, or she may have just turned 16. For the purposes of compiling this data, she has been treated as 15 and accordingly included on this table.

3 Where "Not Applicable" is indicated, this means that there was either no programme associated with the incident, the individual cannot recall this information or identifying the programme could lead to the identification of the anonymised individual.

4 Note that Karin Ward may have been 15, or she may have just turned 16. For the purposes of compiling this data, she has been treated as 15 and accordingly included on this table.

5 Numbers include two hearsay accounts.

**Appendix 6  
Victim Breakdown: 16 & Over**

Witness Code / Name	Male	Female	Age [range]	Year of Incident	Location of Abuse <sup>1</sup>	Relevant Programme (if applicable) <sup>4</sup>	Nature of Inappropriate Sexual Conduct	Relevant Paragraph(s) of Report	Total
1		F	20 - 30	1974	Studio at Broadcasting House	Not Applicable	No Physical Touching	5.288	
2		F	20 - 30	1970	Savile's flat, Manchester	Speakeasy	Less Serious Sexual Conduct	5.71	
3		F	20 - 30 <sup>3</sup>	1970/1971	Reception area at Egon House	Not Applicable	No Physical Touching	5.75, 11.69	
4		F	20 - 30	Early 1970s	BBC Club at The Langham	Not Applicable	Not Overly Sexual	5.76	
5		F	20 - 30	Early 1970s	BBC control room	Savile's Travels	Less Serious Sexual Conduct	5.77	
6		F	20 - 30	1974/1975	BBC premises	Speakeasy	Less Serious Sexual Conduct	5.167	
7		F	16 - 19	1976	BBC studio	Top of the Pops	Indecent/Sexual Assault excl. Rape	5.183 - 5.185	
8		F	20 - 30	Early 1980s	BBC premises	Jim'll Fix It	Indecent/Sexual Assault excl. Rape	5.229	
9	M		16 - 19 <sup>2</sup>	1987	Canteen at Television Centre	Not Applicable	Indecent/Sexual Assault excl. Rape	5.249	
10		F	16 - 19	1978	Over the telephone	Charity Programme	No Physical Touching	5.284 - 5.285	
11		F	20 - 30	Mid-1980s	Radio studio at Bush House	Not Applicable	No Physical Touching	5.231	
12		F	20 - 30	Early 1980s	A room at The Langham Hotel	Not Applicable	No Physical Touching	5.287	
13		F	20 - 30	Late 1960s	Canteen at BBC Manchester	Not Applicable	Less Serious Sexual Conduct	5.56	
14		F	Over 30	Early 1990s	BBC premises	Jim'll Fix It	Indecent/Sexual Assault excl. Rape	5.256	
15		F	16 - 19	1970	Savile's camper-van	Speakeasy	Attempted Rape	5.68 - 5.70	
16		F	20 - 30	Mid-1970s	Egon House	Not Applicable	Indecent/Sexual Assault excl. Rape	5.178	
17		F	Over 30	1988	Room at Television Centre	Jim'll Fix It	Indecent/Sexual Assault excl. Rape	5.251	
18		F	20 - 30	1969	Radio studio at Egon House	Charity appeal	Indecent/Sexual Assault excl. Rape	5.61	
19		F	20 - 30	1978	Savile's flat, London	Not Applicable	Rape	5.214 - 5.219	
20		F	20 - 30	1978	Corridor at Television Centre	Not Applicable	Indecent/Sexual Assault excl. Rape	5.220	
21		F	16 - 19	1981/1982	Savile's flat, London	Top of the Pops	Less Serious Sexual Conduct	5.228	
22		F	16 - 19	1978	Studio at BBC Theatre at Shepherd's Bush	Jim'll Fix It	Indecent/Sexual Assault excl. Rape	5.213	
23		F	Over 30	1988	BBC studio	Jim'll Fix It	Less Serious Sexual Conduct	5.252	
24		F	Over 30	2006	Just outside studio at Television Centre	Top of the Pops	Indecent/Sexual Assault excl. Rape	5.262 - 5.266	
25		F	20 - 30	1997/1998	BBC premises	The Sunday Show	Indecent/Sexual Assault excl. Rape	5.259 - 5.261	
26		F	20 - 30	1972	Savile's camper-van	Not Applicable	Indecent/Sexual Assault excl. Rape	5.90 - 5.94	
27		F	20 - 30	Early 1970s	Savile's camper-van	Savile's Travels	Indecent/Sexual Assault excl. Rape	5.72 - 5.74	
28		F	16 - 19	1974	BBC Studio	Top of the Pops	Indecent/Sexual Assault excl. Rape	5.168	
29		F	16 - 19	1978/1979	Portable corporate hospitality cabin	Not Applicable	Indecent/Sexual Assault excl. Rape	5.221 - 5.227	
30		F	16 - 19	Early 1990s	Savile's BBC dressing room	Jim'll Fix It	Inappropriate Consensual Intercourse/Touching	5.257 - 5.258	
31		F	16 - 19	1964	Savile's flat, Salford	Top of the Pops	Rape	5.47 - 5.53	
32		F	16 - 19	Late 1968/Early 1969	Staircase in Egon House	Not Applicable	Indecent/Sexual Assault excl. Rape	5.57	
33		F	20 - 30	Late 1980s	BBC premises	Open to Question	No Physical Touching	5.286	
34		F	16 - 19	1973	BBC Radio studio at Paris Theatre, Regent Street	Speakeasy	Indecent/Sexual Assault excl. Rape	5.107	
35		F	Over 30	1987/1988	Lift in Television Centre	Not Applicable	Indecent/Sexual Assault excl. Rape	5.250	
36		F	Over 30	1988/1989	Canteen at Television Centre	Not Applicable	Indecent/Sexual Assault excl. Rape	5.254 - 5.255	
37	Trainee	M	Appx. 16 - 19 <sup>2</sup>	Mid-1970s	Savile's BBC dressing room	Jim'll Fix It	Indecent/Sexual Assault excl. Rape	5.169	

Witness Code / Name	Male	Female	Age [range]	Year of Incident	Location of Abuse <sup>1</sup>	Relevant Programme (if applicable) <sup>4</sup>	Nature of Inappropriate Sexual Conduct	Relevant Paragraph(s) of Report	Total
38		F	Appx. 16 - 19	1988/1989	Dressing room in basement at Television Centre	Jim'll Fix It	Indecent/Sexual Assault excl. Rape	5.325, 8.4 - 8.21	
*		(F)	16 - 19 20 - 30	1969 - 1977/1978	Savile's dressing room at Lime Grove and Television Centre/Savile's hotel in Brighton/Savile's camper-van/Savile's flat, London	Top of the Pops/Speakeasy/Savile's Travels	Inappropriate Consensual Intercourse/Touching	5.12 - 5.22	
*		(F)	16	1970	Savile's camper-van	Top of the Pops	Rape	5.23 - 5.29	
			16 - 19	1970s	Savile's dressing room at Television Centre/Savile's hotel in Brighton/Savile's camper-van/Savile's flat, London	Top of the Pops/Speakeasy	Inappropriate Consensual Intercourse/Touching		
*		(F)	16 - 19	1974 - 1975	Savile's BBC dressing room, Television Centre	Top of the Pops	Inappropriate Consensual Intercourse/Touching	5.103 - 5.106	
<b>Total<sup>5</sup></b>	<b>2</b>	<b>36</b>							<b>38</b>

\* Denotes witness who also experienced other inappropriate sexual conduct under the age of 16 which is shown on the table "Victim Breakdown: Under 16" but who has not been recounted in total number

<sup>1</sup> Location information is victim specific not incident specific.

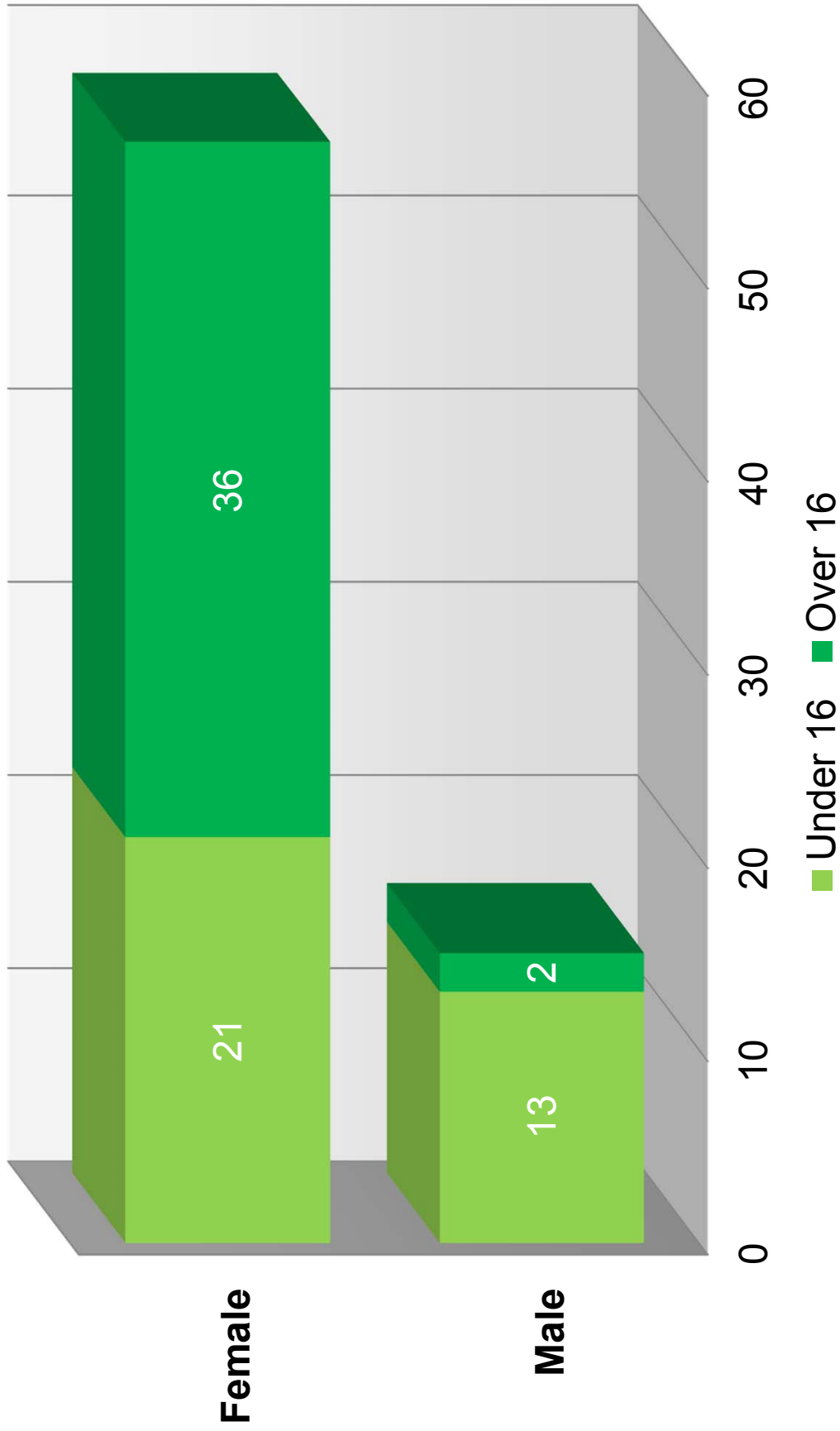
<sup>2</sup> Note that the legal age of consent for homosexual men was still 21 at this time.

<sup>3</sup> External data used - Births Register.

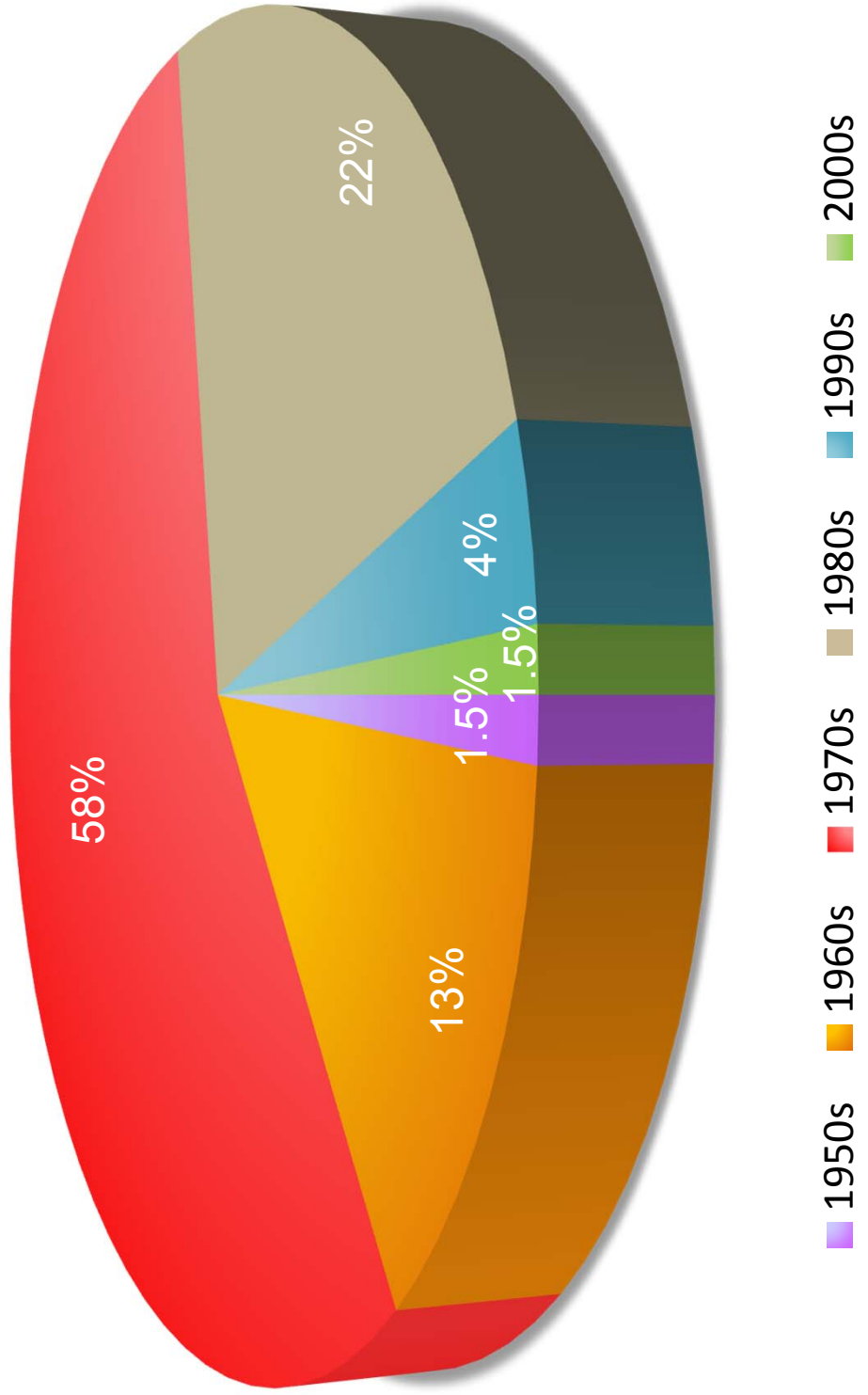
<sup>4</sup> Where "Not Applicable" is indicated, this means that there was either no programme associated with the incident, the individual cannot recall this information or identifying the programme could lead to the identification of the anonymised individual.

<sup>5</sup> Numbers include one hearsay account.

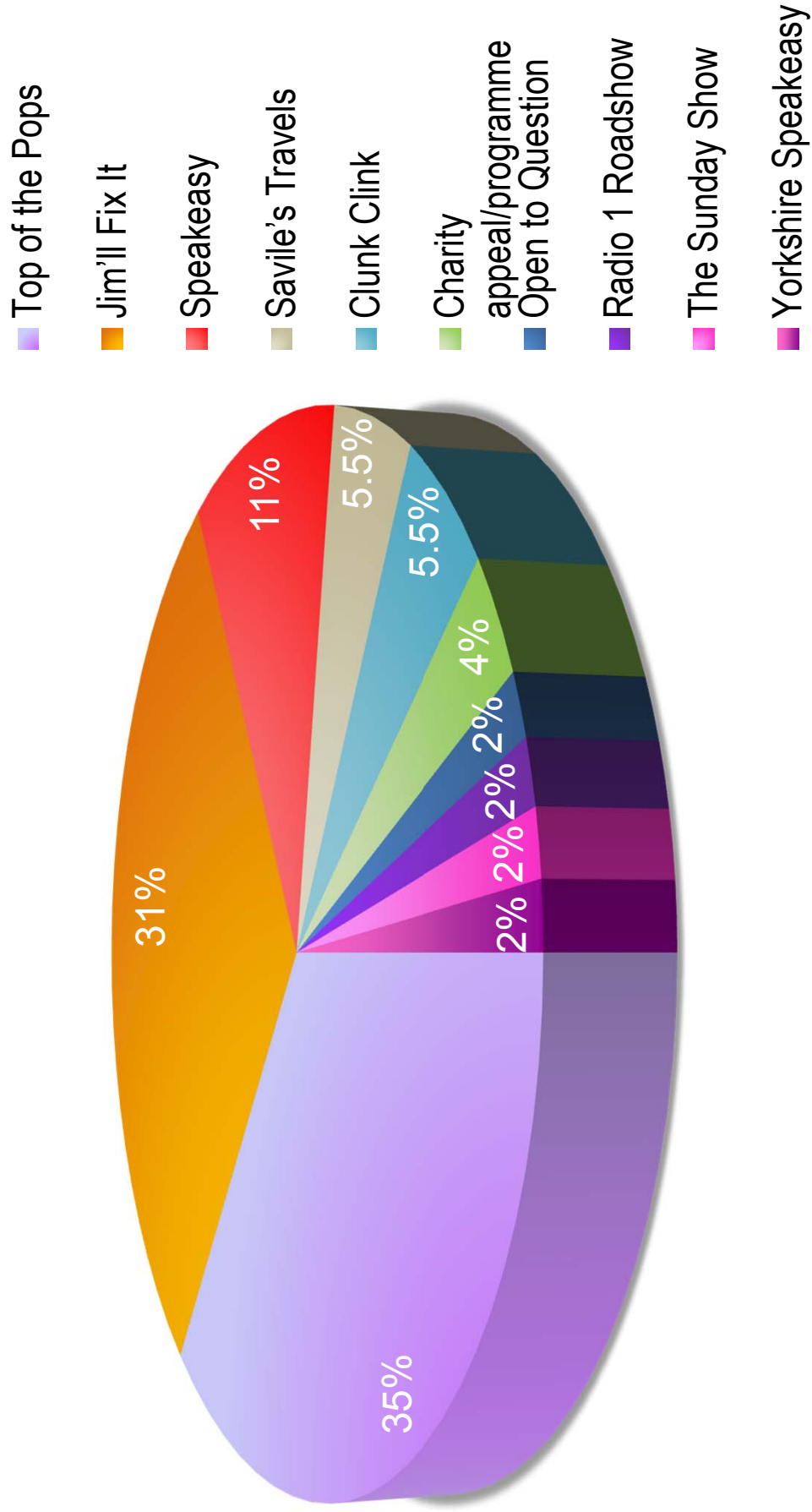
# Breakdown of Victims by Gender and Age



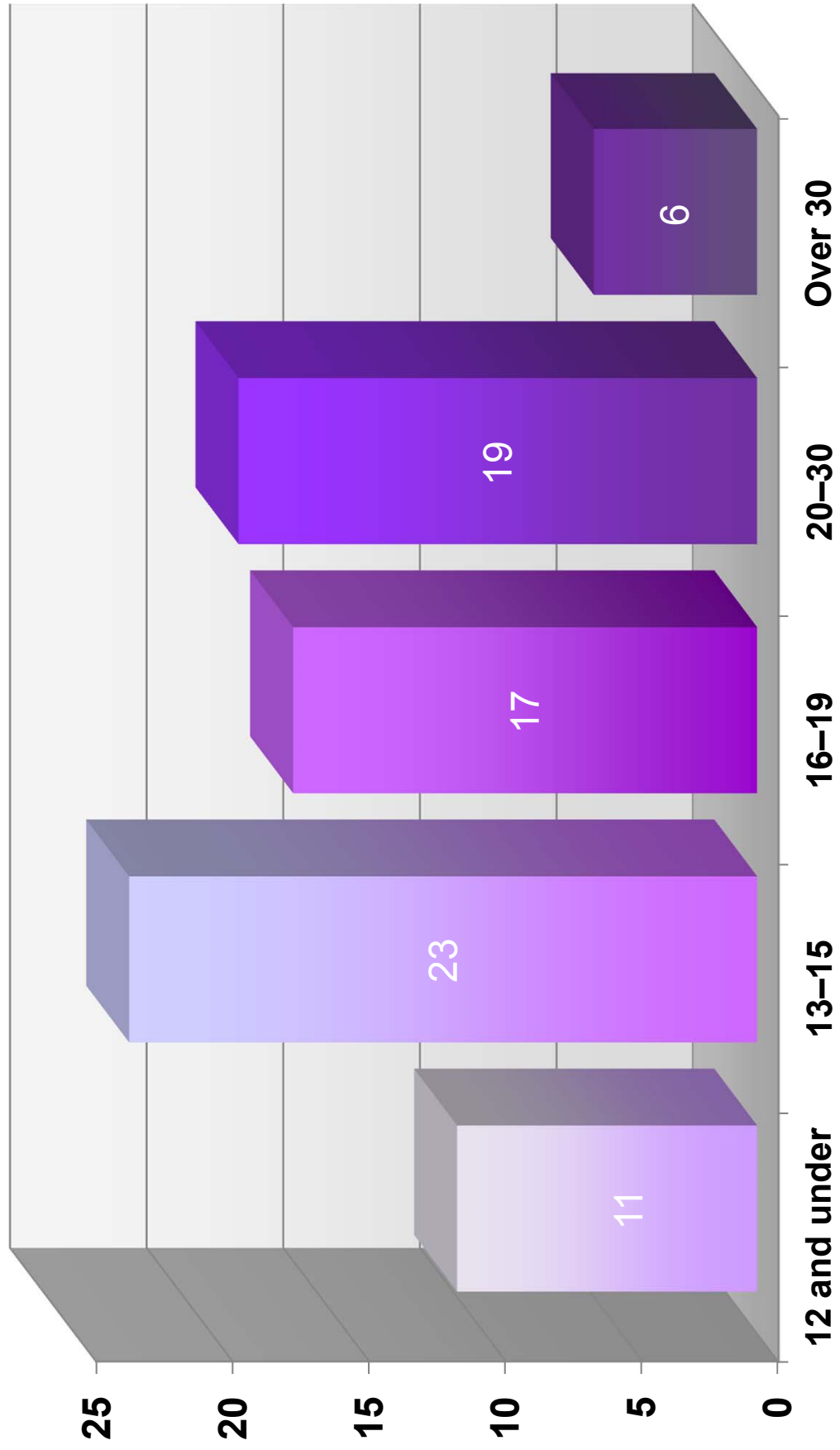
# Breakdown of Victims by Decade of Incident



# Associated Programme



# Breakdown of Victims by Age Range





# Breakdown of Victims by Nature of Inappropriate Sexual Conduct

