

## The Connected Histories of the BBC

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Partner:	The Connected Histories of the BBC research project was led by the University of Sussex, 2017-2022, funded by the AHRC.
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Sydney Newman.

Roll	Sc	T.I.	Notes	Sound Roll
Roll 1	Sc 1	T.1.	Q 1-3	1
Roll 2	Sc 2	T.1	ran out on Mercer Play.	1
Roll 3	Sc 3	T.1.	Sydney to start. ran out on Dr. Who.	2
Roll 4	Sc 4	T.1.	Dr. Who. & Cathy Come Home	2
Roll 5	Sc 5	T.1.	Opera.	3
Roll 6	Sc 6	T.1.	B'st & BBC people.	3
	Sc 7	T1	Peacock.	3
	Sc 8	T.1.	<u>Mate</u> Two shot over F.G. shoulder	
	Sc 9	T.1.	Reverse angle of F.G. at end of roll 5.	

Charles → McKerras  
~~Macass.~~

Persand bag. 0

BBC History: Sydney Newman

Draft of possible headings

1. How he was enticed away from ABC.  
The awkward interregnum at the BBC until he arrived.  
Comparison between ITV and BBC.
- 1 2. The technical situation at that time:  
(a) black and white, single channel;  
(b) midway in evolution from all-live and all-studio  
to mainly pre-recorded with location shooting;  
what this meant to production techniques.
3. State of BBC drama (TV) at this time.  
His own aspirations for it, and his drama policy.
4. The main problems and headaches -  
e.g. getting the Wednesday Play right;  
dealing with excessive permissiveness.
- 2 5. His reorganisation of the structure into the Drama Group.  
The three departments.  
How they were constituted.  
Choice of a Head for each, and his relations with Newman.
6. The coming of BBC 2, and what it involved.
- 3 7. The further revolution - Colour.
- 4 8. The creation of Dr Who.  
How it could be thought of as an educational vehicle.  
Other outstanding programme achievements, e.g. Cathy.
- 5-55 9. Outstanding members of the Drama Departments.  
How the Producer/Director system was introduced, and how it worked.  
The use of contract producers and directors.
10. The pursuit of the policy of encouraging and training writers.  
Examples of writers who proved particularly successful.
- 6 11. Dealings with Newman's superiors:  
Adam  
Hood  
Baverstock  
Peacock.  
The showdowns.
12. Comments on his colleagues in charge of other departments:  
Wheldon  
Attenborough  
Fox  
Sloan  
Grace W.G.  
Dimmock

BBC HISTORY: Sydney Newman

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Please note all changes in GREEN  
Sydney Newman, OC  
May 4/97

BBC HISTORY - SYDNEY NEWMAN

29th August 1984

Producer: Philip Daly

Camera Roll 1. Sound Roll 1.

Scene 1. Take 1.

Frank Gillard: Its the 29th August 1984 and we're filming in Holland Park, London, in the apartment of Mr. Sydney Newman, one of the great pioneering figures in television drama in Britain, who was Director of, Head of Drama in the BBC and, later, Head of Drama Group from 1962 to 1968. Mr Newman, how did it come about that you, obviously a foreigner, got into British television in this way?

Sydney Newman: Well, up to 1958 I was Head of Drama for the Canadian Broadcasting Corporation and the BBC, for reasons of its own, bought twentysix of my Canadian plays which were one hour in length, and ran them on British, on the BBC. And there was my name at the end of every one - as Supervising Producer, Sydney Newman. and so my name got known here a bit and then across, cut to ABC Television, and Howard Thomas wanted to promote Dennis Vance who was the Head of Drama for it and asked Dennis, could he find a replacement for himself. And that's how I was found and interviewed, and flown to England, and wined and dined, and I accepted the job as Head of Drama for ABC Television.

Frank Gillard: And how did you come across into the BBC?

Sydney Newman: Well, almost four years later - actually a little less than three years later - I received a nice letter from a person called Kenneth Adam, which said that we had never met and he'd admired me for a long time, would I like to have lunch with him. And he said, "If so, would you please phone my secretary - have your secretary phone mine" - the usual thing - and we met at the Scandinavian Club, I think it was. He had apparently heard that

I like Scandinavian food, so we had some aquavit and beer and herring and the usual things and we talked, not about anything at all, and at the end of this splendid lunch he said, "We must meet again, you're a very interesting chap" I said, "Great". Two weeks later, we met again, in the same place, for lunch and Kenneth said, "Would you like to join the BBC?" I said, "It would be marvellous" , you know, I said "What had you in mind?" He said, "To take over our Sunday night play" I laughed. I said, "You're joking. Why should I walk across the street and do precisely what I'm now doing in Armchair Theatre?" And we talked a bit about that and he said, "Would you like to be Head of our Drama?" I said, "Now you're talking", And that resulted in, after months of negotiation, with Williams, er,

Frank Gillard: S.G. Williams?

Sydney Newman: S.G. Williams, good old Stuart, and we came to an agreement and then I was called to come to the BBC Television - it was all very secret - BBC Television Centre and I was, it was about seven o'clock at night, and I was in Kenneth's office - we were having a drink - and then the door opened and this great, looming, Director-General came in bowing his head to get through the door, and I saw Hugh Greene for the first time. He came in and we shook hands, and I absolutely adored the man because when he sat down opposite me, he sat down and then just, slumped, so that his head would be equal to mine and I thought, "What a lovely fellow!" And he then said, "Its now my pleasure to offer you the job", because it had just apparently been ratified by the Board of Governors on that very day. And I accepted but I said, "But, are you sure that the money you're paying me is the most you can give me" because in fact it was about \$9,000 a year less than

I was getting at ABC Television. And he said, "Sydney," he said, "The amount we're paying you is vastly in excess, its practically at Controller level". I said, "Okay". I then said, "Is there any particular advice, or goals you want me to achieve in the job?". He said, "Sydney," he said, "You know," he said, "you've made your name by finding all those wonderful writers" he said, "I'm aware that <sup>most of</sup> all those writers got their start on BBC Radio", he said, "I want you to bring those writers back, and find more writers".

Frank Gillard: In a word, what was the difference, from your point of view, between commercial television in Britain, and the BBC?

Sydney Newman: Well, I don't know quite how to answer that. For me, <sup>in drama</sup> there was no difference. I was a child of John Grierson's. I had been in my documentary film years earlier, to me everything I did had to have some kind of meaning for the audience, some relevance, and in that sense I think one reason that ARMCHAIR THEATRE was a success was because that was my basic principle. I wanted to give the audience something of value they couldn't get anywhere else. Or through any other means. In fact, assault them with something that had never occurred to them prior to that. And some attitudes in that sense was no different at the BBC. The difference was, I imagine, the scale. My ABC operation was really small. I had a department with no more than 30. My programmes consisted primarily of THE AVENGERS <sup>which I had devised but it was</sup> basically ARMCHAIR THEATRE <sup>as its Producer</sup> which occupied all my time, and the occasional children's serial. And that was really all. So in effect I was producing perhaps, responsible for the production of about maybe 80 to 100 shows a year. ~~Going to the BBC, and the stuff at~~

at the ABC was rather limited. You couldn't do any classics, there was no scope for it, and so on. And the reason I went to the BBC was that it enlarged the scope of opportunities for me. So that I had a great band of children's programmes, of classical serials as well as gutsy realism, a whole number of series, serials and so forth.

Frank Gillard: What were the ...

Sydney Newman: And then the bonus, of course, I was given Opera.

FRank Gillard: What were the technical conditions at the time?

Sydney Newman; Well, at the BBC the Television Centre had opened. You talking generally or.... ?

Frank Gillard: I was thinking about black and white and..

Sydney Newman: Well, up to that point, shows were beginning to be taped. They were not being done live but, of course, when I came to England they were being done live. The Cinescope quality was terrible - 16 mm - and I don't know quite...

Frank Gillard: There was one Television Channel, at the time?

Sydney Newman: And then, of course, there was just BBC 1 and there was the ITA Channel.

Frank Gillard: What was the state of BBC Drama at this time?

Sydney Newman: Well, it was, I found it to be really absolutely asleep. It - I thought the camera work was sluggish, the cameramen didn't - the cameras rarely rolled while the action was going on. The cameras were moving between the shots only, and then the shots were basically static. There was no real depth. It was all rather stagey. The material used was - didn't really cater to what I assumed to be the mass British audience. It was still the attitude, not of elitist but the BBC drama was still catering to the highly educated, cultured class rather than the mass

audience which was not aware of culture as such and had no real background. But, above all, I felt that the dramas really weren't speaking about common everyday things, which is the stuff.

Frank Gillard: You said you asked Hugh Greene what his aspirations were...for drama. What were your own aspirations?

Sydney Newman: I never ever really quantified the aspirations. I always wanted to give value for the time the audience gave me. And that value meant that programmes had to add something to their lives, add something to enable them to cope with the realities, the grubby realities of everyday living. I was not opposed to escapism but I figured I could present tough problems in an entertaining, and amusing, and certainly a mentally stimulating way and I always define the word, entertainment, as the entertaining of ideas. I always define that word entertainment not as escapism but as the entertainment of new concepts, new ideas.

Frank Gillard: Of course, Z CARS, for example, an example of the kind of programme we're talking about, was already running, wasn't it?

Sydney Newman: Z CARS started about six months earlier and it was actually terrific. It was a brand new thing and it thrilled me as much in watching Z CARS as in years earlier I was thrilled when I saw John Osborne's LOOK BACK IN ANGER. It was a real breakthrough. And I think to this day I will remember Elwyn Jones and particularly David Rose who was its Producer for umpteen years.

Camera Roll 2. Sound Roll 1.

Scene 2. Take 1.

Frank Gillard: When you took over BBC Drama you must have run into many headaches and many problems. Can you remember any of them now?

Sydney Newman: Well, let me start off by saying that after I'd been there about three weeks I really was totally dismayed because other than, say, Rudy Cartier and Johnny Jacobs and two or three others whose names I've forgotten, <sup>- Jimmy MacTaggart - few</sup> there was really very little marvellous - people I felt were really good Directors. I didn't like the writers that were being used and I disliked intensely the fact that all scripts were purchased by Script Department run by Donald Wilson because I found that Directors wanted to be involved in the creation of a script, somehow, many of them did. And to be given... for example, years later I discovered that Donald Wilson had bought six Alan Owen half hour plays. Not one bloody Director at the BBC wanted to do them. The stupidist thing, really, and so the first thing I did was, I destroyed the Script Department. And I.. what really saved me was the fact that I'd been there about six weeks and I was called upstairs to Kenneth Adam's office. He said, "Sydney, I'm very happy to tell you that we're going to have a second channel in a year's time - BBC 2 - and you are allowed to slowly increase your staff by forty percent and your production money by forty percent. And thats what opened the door to allow me to bring in and, in fact, my, almost my entire ARMCHAIR THEATRE mob walked across the street including Ted Kotcheff, Philip Saville, Charles Jarrott, Peter Luke, Inene Shubik -

the latter two I made Producers and then I brought Verity over

whom I'd appointed from, to do DR. WHO, she was a Production Assistant earlier <sup>in my ABC DRAMA Department.</sup> And, with this increase I broke the Drama Department into three separate departments. There was a Plays Department, a Series Department and a Serials Department, convinced Donald Wilson whom I became very fond of and I liked when I first met him and I offered him the job of Head of Serials and he was delighted and I made Elwyn Jones Head of Series and I kept the single plays for myself until I could find the appropriate person to give it to. And then I took each department - I gave each Department Head about six or seven Producers, each one to run a single programme, and I gave Departmental Head a block, as it were of Directors. And I gave every Producer a Story Editor. And this job had never really existed and in fact it had not existed in England. I created that function at ABC. And the primary function of the Story Editor was to really protect the writer against the Organisation and against the will of the Director.

Frank Gillard: That must have produced conflict?

Sydney Newman: It did, oh all this produced an awful lot of conflict at first in fact. But it worked, because the writers were now going to be protected directly and involved in the productions and its what I suppose - why the Writers' Guild gave me two Awards over my years in England. The Writers adored me and the Union absolutely adored me. Which is good. Because the - it all begins with the writing, really. And, of course, each Producer, each Departmental Head had its own Administrative Staff with a Budgeting Officer and one or two others and the staff increased from about a hundred and seventy five, which is what I had inherited, so that eventually by, say, three and a half years later we were

running at about four hundred and twentyfive people and the number of dramas that we were doing, I think at first when I first arrived I guess we were doing about two hundred and fifty programmes a year and when I left we were doing seven hundred and twenty programmes a year.

Frank Gillard: How did the Head of Series and Head of Serials relate to you? Weren't you overlapping?.....

Sydney Newman: Well thats a very simple definition because a Series was a self-contained programme with the same characters playing week to week in a complete story. A Serial - the stories were spread over six or eight weeks and they,,.so its very easy to define.

Frank Gillard: But weren't you breathing down the necks of these... Heads?

Sydney Newman: Not at all. I met the Heads of my Departments once a week, he and I alone, and every Monday morning I would meet with the three together.

Frank Gillard: If they were doing all that, what were you doing?

Sydney Newman: Well, I was assisting, if not defining the quality, nature and objective of each individual programme. And just generally policing it. Inspiring them. Congratulating them. Then, once a month I met with all the Producers, and then three times a year I met with all the Producers, Directors and the Departmental Heads.

Frank Gillard: Did they give you a rough time when you went?

Sydney Newman: No. No. Not at all, not at all.

Frank Gillard: Tell us about the WEDNESDAY PLAY?

Sydney Newman: Well, the WEDNESDAY PLAY wasn't just born like that. The Wednesday, the <sup>Single</sup> ~~Serial~~ play really was in great trouble because we just didn't have the playwrights at the beginning and the Directors didn't have the sort of exciting style. I forget exactly

what our title was, what it was called - FIRST NIGHT, I think. And John Elliott was the Producer and he was not really right for it. He - I was always defining the Wednesday P..that is the single play popular slot in my own terms as I had done in ARMCHAIR THEATRE. And he suddenly - he got the idea, he suddenly went overboard on the notion that all these plays had to be working class and so we had an endless slew of plays about factory floor scenes, kitchen sink stuff, an endless amount with no humour, no fun and got into a lot of trouble. Donald Baverstock was Controller of BBC 1 and he immediately took the idea single plays are out, they are no damn good and I had a tremendous row with him over it and had to fight for it, and the development of.. that fight was to such an extent in the second year I actually had to go to Kenneth Adam and say, "Look, you either get Baverstock off my back on the question of the single play or I will leave. I cannot work with this man". And Donald was really very narrow minded and he had no faith in <sup>the single play</sup> ~~it~~ at all and it took a long time for me eventually to find..

[REDACTED]

And the real breakthrough came when I had the wit to literally pressgang Jimmy McTaggart into becoming the Producer. And I made a deal with him that he was to do it for two years and he was the one who really brought the magic. And it was he who brought in Tony Garnett of course with my approval, Tony Garnett and also, of course, the development of BBC 2 allowed me to promote a lot of kids. For example, Kenneth Roach, one of the outstanding Directors today,

was at that time doing the odd Z CARS. So it was a question of moving him into the WEDNESDAY PLAY.

Frank Gillard: The WEDNESDAY PLAY, of course, became very very controversial. How did you cope with all the problems of sex and bad language. You know, even as late as the Annan Report in the mid-1970s they were still outstanding problems for the BBC.

Sydney Newman: Well, I didn't really cope with it except that my relations with Jimmy and Tony Garnett were such that we discussed, really in general terms. I did not bear down heavily on them. It was really their good sense and I never thought the plays went that far. That's because my whole attitude is a very liberal one in matters of sex. I was always opposed to violence. I always thought sex quite a natural thing and I think the first play was Nell Dunn's UP THE JUNCTION which had the abortion scene and the girl who had become pregnant out of wedlock. And it caused a great furore but what caused the furore really I think was not <sup>so</sup> much the substance of the abortion but the exciting, <sup>and mainly the believability</sup> liveliness <sub>A</sub> of the play. I think that it was so beautifully real and they were lovely <sup>ordinary</sup> <sub>A</sub> girls in UP THE JUNCTION.

Frank Gillard: Did you ever have to withdraw a play after production?

Sydney Newman: Never. <sup>for those reasons.</sup> Never <sub>A</sub> There was one occasion where David Mercer's play IN TWO MINDS - the rule of referring upwards and my rule was which I carried to my people - I said to all my Producers, constantly, I said, "If you're going to get into trouble, if you think you might get the BBC into trouble i.e. because you're going too far, discuss it with your Head of Department please, and if he in turn thinks it worthy of my consideration, he'll bring it to me. This happened maybe two or three or four times a year, but ~~on this one occasion - I never referred it upward~~

until this one occasion when David Mercer wrote a play called  
IN TWO MINDS which is about - its based on the theories,  
theories of the

cut

Camera Roll 3. Sound Roll 2.

Scene 3. Take 1.

*felt the need*

The one time I ~~had~~ to refer something above was, in the WEDNESDAY  
PLAY, was when ~~the I was called and the voice told me that its~~  
*I recall* Tony Garnett and Jimmy telling me they'd done a thing by David  
Mercer called IN TWO MINDS and this play was about a girl who was  
a Schizophrenic and it was based on Laing's theories, a dramatised  
Laing's theories, that Schizophrenia can be exacerbated by bad  
social and home environment. And they screened it for me. I  
never screened the plays before they went out on the air, such was  
my trust in Jimmy, or the Producers. How could I keep track, anyway,  
of 720. You had to use trust. And that sort of thing. And  
I really was very disturbed because the doctors were totally  
incompetent as portrayed in the - well meaning but incompetent -  
in treating this Schizophrenic girl who ends up as a blubbing  
idiot. And I turned to the guys and I said, "You can't do this."  
I said, "I'm sure that one out of every - I bet <sup>in</sup> one out of every  
five homes in this country there's somebody <sup>in it is</sup> who <sup>is</sup> probably mentally  
disturbed. How can we smash the whole medical profession <sup>?</sup>  
*The result is that* ~~say~~, anyone mentally ill is not going to get any <sup>medical</sup> help." And so, I  
said, "I'm sorry, I think this is one case when I don't think I  
have the right to make the decision." And I went upstairs and  
saw Huw Wheldon, Controller of Programmes and I think it was  
Michael Peacock and I said, "I am doubtful about this and I would

like some guidance from you. They saw it. They said, "We understand, we think you're right but we know how to get around it. We will have a talks show immediately following and discuss the programme in detail". And this was done. They had the chief Psychiatric doctor from the Middlesex Hospital, David Mercer was on the Panel, so was the Director, Kenneth Loach, and so was Laing. And they flopped around and, of course, let the air out of the thing and it was really quite okay. The doctor from the Middlesex was apoplectic, actually, and made an ass of himself.

Frank Gillard: Well, if you only had one in all those years, its pretty good going, Sydney.

Sydney Newman: Well thats why.....

Frank Gillard: You've explained to us how the coming of BBC 2 greatly extended the range of output, how you brought in a whole lot of young blood, fresh blood, into the BBC and the difference it made. Can you talk a little bit more about BBC 2; did you have a different drama policy for BBC 2?

Sydney Newman: Yes. Yes, it was quite different. The policy for BBC 1 was basically, do original material specially written for television, but once being asked to do a whole range of new programmes we instituted, for example, in BBC1 we'd always done a Children's classical series - - you know, Dickens and stuff like that. ON BBC 2 I created a series, I forget what we called it but it was adult classics. And we had an absolute - we simply decided now what's a classic? And we made up our minds that everything written up to 1900 was a classic if people still talked about it. So that many years later when Donald Wilson wanted to do the FORSYTE SAGA I said, "Hell, thats not a bloody classic"

*- a 20th Century writer!*

I said, "Besides, who's Galsworthy anyway, He's written some pretty good stage plays but as a writer, ~~as a novelist~~, he's a hack". Of course, this was offensive to Donald and everyone else. And it took Donald about four months to convince me to go ahead with ~~and especially~~ to go ahead with FORSYTE - and especially <sup>and I had agreed</sup> as he <sup>^</sup> the rule ~~was~~ that these classics were to be dramatised usually between four and six episodes. And Donald wanted to ~~do~~ <sup>go for more,</sup> ~~this and he said,~~ "They'll have to go eleven, Sydney." I said, "Not on your life. I don't want to go eleven. If you lay an egg in episode 1 you're dead for the <sup>rest of the Series,</sup> ~~next dinner~~". He said, "Well, its marvellous material" I said, "Well, ~~let me...~~ give me another <sup>script</sup>". And I delayed him and he brought me two more scripts and I was getting to be hooked on it. And he said, "Its got to run 16 episodes" <sup>finally, exasperated,</sup> And I said, "Absolutely No". <sup>^</sup> I said, "Look, I tell you what, if you can come up with really a top name cast, I'll consider it". And within two days he turned up with Kenneth More, <sup>Susan</sup> Hampshire who was <sup>big then</sup> and a few others, ~~they were~~ <sup>- but then</sup> terrific people, ~~and by which time~~ he said, "Its got to go 26" <sup>episodes.</sup> And I was committing us, you see, to an expenditure of over £1,200,000. And I went upstairs and I saw David Attenborough. <sup>No, it was Michael Peacock</sup> ~~I think it was David unless it was Michael - I think it was David~~ - and I said, "I've just done something. Please tell me I'm crazy". He said, "Whats that?" I said, "I've committed myself to an expenditure for 26 of the FORSYTE SAGA". He said, "GREAT!!!" "Thats absolutely marvellous" And the irony is, of course, that it turned out to be the greatest success the BBC has had and it opened World markets <sup>especially</sup> in the U.S.A. for British television drama, <sup>especially PBS's MASTERPIECE THEATRE.</sup>

Frank Gillard: Yes, it did. Even in black and white?

Sydney Newman: Absolutely. Yes.

~~Frank Gillard:~~ It was black and white, wasn't it?

- Sydney Newman: It was, indeed.
- Frank Gillard: And then you had, of course, the great, following revolution, Colour! Colour came in quickly on the heels of that, didn't it?
- Sydney Newman: As a matter of fact halfway through. We'd taped about our fourteenth episode of the FORSYTE SAGA when we went on the air in colour.
- Frank Gillard: That's right.
- Sydney Newman: It was a tragic thing that <sup>it wasn't shot in colour</sup> it happened. However, it had to happen.
- Frank Gillard: Yes. But what difference did colour make to BBC drama?
- Sydney Newman: I don't think it made a tinker's damn of difference, really. I think sets cost more money, costumes cost more money, but beyond that I don't think it made any difference as far as we were concerned. If anything we tried to mute the colour in our social realism kind of stuff.
- Frank Gillard: But didn't you have to train your Producers to use colour effectively?
- Sydney Newman: I have no recollection.. There was some motions we went through in determining who was colour blind and there were tests made and all that, but it didn't matter at all, really. At least, it didn't matter to me.
- Frank Gillard: But surely there's a dramatic use to colour, isn't there?
- Sydney Newman: Yes. There was a lot of theorising and all that but basically television is a very realistic medium. I think that the boys in Light Entertainment and so on had much more fun with it than we ever did in Drama. We never used it in an expressionistic way that is in a scene of murder you use red light and a scene of calm serenity which you use blue light - we didn't....
- Frank Gillard: I didn't mean anything crude like that. But I reckon you're colour blind!

Sydney Newman: My wife always said I couldn't distinguish between blue and green!  
But I started life as an artist, you know!

Frank Gillard: Well then, you should have known how to use colour.

Lets go on to some of the individual productions that came about under your aegis. Now, where shall we start? Shall we start with DR. WHO? ~~DR. WHO has been running now for well over ten years.~~ Its still going strong, all round the World. In fact it seems to be increasing. There's a great DR. WHO cult wherever one goes. And you were the great originator of DR. WHO.

Sydney Newman: Well, here's how it came about. There was a gap in the audience capacity of the BBC to hold the audience on Saturday afternoon. Saturday afternoon notoriously and well deservedly was Sports - beautifully done - which usually ended about 5.15. Then at a quarter to six there was a Top of the Pops or some very popular jazz programme for teenagers, and in between there was a Children's classical series, which broke the whole audience hold for the BBC, and this emerged at a Programme Controllers' meeting at one of the Weekly Review meetings and I was to see what I could do about jazzing up the drama slot. So I dreamed up DR. WHO and convinced, I guess it was Baverstock, that the Children's classical serial was best placed on Sunday afternoons at 5.30. And I just simply dreamed up the story of this senile old man of 720 years of age who came from outer space who was in a time-space machine. And the intention really was very earnest. I mean, it was funny, and it was to be played as funny, but intrinsically it was a serious idea because I wanted to bring to life the history of the World, as it were, which is the capacity to go back in time, so that our contemporary humans, the two schoolteachers and the girl, would find themselves in the sort

of Britain in 44 BC when Julius Caesar is arriving in England  
And we did many of those where.. and the point was that DR. Who  
being senile didn't know how to operate his time-space machine  
~~Retardis~~, which is the Police Box which is a simply box  
on the outside, but inside was a vast space-ship. And we did  
many, many, and I wanted children to be aware of the history of  
themselves and the World, about the mysteries of outer space.  
We had one episode - in fact the first one I thought up was  
where the children come back, and Dr. comes back, and they're  
the size of ants. And they come back into the very classroom  
where the teachers had originally taught. And they nearly  
get stepped on by the other children. But.. and also then,  
to produce this thing, I had - I didn't feel that anyone at  
the BBC had the right sense of, I don't know, fun and wonderment,  
and so I phoned up my old Production Assistant at ABC Television,  
Verity Lambert, and asked her whether she wanted to become a  
Producer. And so she came across and produced it. And the one  
injunction I had was about the going to outer space

cut

Camera Roll 4. Sound Roll 2.

Scene 4. Take 1.

Frank Gillard: I want you to tell us now something about your great creation,  
DR. WHO.

Sydney Newman: Well, it arose out of a scheduling need. The BBC traditionally  
was very very strong, as you know, on Sports on a Saturday  
afternoon, and Sports usually stopped at 5.15. At a quarter  
to six there was an extremely popular Pops programme that  
catered to teenagers. In between, however, there was a children's  
classic serial - Dickens, etc. and the audience was tremendous for

Sports and it would be a big dip in the eyes of them and they'd start again at a quarter to six. ~~So in trying -~~ I was asked by Baverstock, and this emerged in the Programme Review meetings, could I dream up some kind of drama that would cater for the children which would be livelier and ~~soon~~, to hold the massive sports audience and so I dreamed up the idea of Dr. WHO. The idea of DR. WHO was, it was basically a senile old man of 720 years or 60 years (760) of age who had escaped from a distant planet in a spaceship. And the spaceship had the capacity to <sup>go</sup> forwards and backwards in time <sup>and in and out in ~~time~~ space.</sup> The form chosen for the spaceship was that of an ordinary Police call box, with a blue lamp on the top and it was a pedestrian object that was first seen in a junk yard in the opening episode. <sup>It was named The Tardis.</sup> And there was this old man wandering about in the fog and he's assisted by two school teachers who are walking a girl student home because it's very foggy, and they say, "Where do you live?", and he mumbles - he doesn't know where he is - and that is the DR. Who. and he takes them into this junk yard and here is this old, <sup>junked</sup> ~~eschewed~~ Police call box. And he says, "This is my home. Will you please enter". And he goes in and disappears. And he comes out again, and says "Come on in" . And they walk in and inside it's a vast spaceship. And he doesn't know how to operate it. He's always trying to get back home and he doesn't know how this thing works and that allows the machine to go forwards and backwards in time, it's the H.G. Wells time-space machine. The injunctions that were laid down were these - that in going back, it would enable contemporary .... or contemporary humans to <sup>go</sup> backward in time and participate in events which in their classroom were just simply written on a page. So we had <sup>in 44</sup> ~~in 55~~ BC when Julius Caesar and his

legions are landing on the shores of Britain, there are contemporary people who get mixed up with the Roman Legionnaires and Julius Caesar. And the injunction I laid down was that we would use outer space and distant planets but they were always to be based on what we knew scientifically to be accurate and no man had stepped on the moon at that point, I don't think. And..all our knowledge, it had to be as authentic as possible. And one absolute rule I laid down was that there would be no bug-eyed monsters. And then when Verity turned up with - oh yes, I should mention that I needed a Producer for the series and I didn't feel that I had anyone on the staff who seemed right for the kind of idiocy and fun and yet serious underlying intent, I phoned up <sup>one of</sup> my old Production Assistant at ABC, Verity Lambert, and I offered her promotion would she come over and be a Producer which she grabbed the chance. At any rate, I laid down the rules to her that she was not to have any bug-eyed monssters, none of these creepy, crawly things from outer space, the usual nonsense of science fiction stuff and then she came up with the Dalek business and I was livid with anger. And she said, "But honest, Sydney, they are not bug-eyed monsters, they were once living creatures with brains and their brains had become so large their bodies had atrophied and they needed the metal casing to support the brains!" In short, there again, and it was the Daleks that really made DR. WHO. And, there again, is the wisdom of the great Head of Drama Group. I didn't want to do the FORSYTE SAGA and it turned out to be a World winner. I didn't want any bug-eyed monsters and the Daleks is what made DR. WHO.

Frank Gillard: What was your relationship to this production. I mean, did you - you originated it, you thought up the idea..

Sydney Newman: Well, I drafted the very first episode, the very first episode, which I gave ~~a bit of the scene,.....~~ <sup>sketch of the story and most important, described the characters.</sup> and ~~I just.. Verity~~ ~~I mean~~ I was with Verity on the casting of the first four leads ~~and Bill Hartnell, when Verity brought Bill Hartnell, it~~ was her choice and I thought it was a splendid choice, I perhaps read the first two <sup>serials,</sup> ~~groups,~~ - they were always done in groups of four or six <sup>episodes -</sup> that's always been my principle in serials, they never should last longer than that. And the same characters would always end where they'd escaped in ~~the fourth chapter,~~ the fourth episode and he'd pressed the wrong button and the next episode would open in some new strange place - curtain - end titles, and so on, as a teaser. Have I answered your question?

Frank Gillard: Well I think you have, really.

Sydney Newman: Okay.

Frank Gillard: You didn't really sit on top of it?

Sydney Newman; I definitely did not. I didn't sit on top of any programme. How could I? It would have been foolish. There were hundreds of programmes. I had to trust my people and I did that cheerfully.

Frank Gillard: Yes.

Sydney Newman: And they knew it and that's why they were good.

Frank Gillard: Umm. And - You started with a kind of educational purpose even if it wasn't the total purpose. Was it sustained?

Sydney Newman: Well, I think that over the years that it turned out that rating-wise, the historical ones didn't have, didn't capture the audience's imagination as the science fiction, ~~and~~

outer space ones, and I think over the years I feel its lost a lot of the - the real fun. Its now escapist - its well done, ~~its beautifully well done~~, its still amusing and the characters display love and warmth, one human to another, which is valuable, but I think the historical thing, dropping it and the mysteries of time. I mean one concept I had was that they would return to - and they did this - they returned to Earth but this time they're the size of ants because I want the children, the audience, to understand the importance of size, the relativities of size - what it'd be like if they came back into their same classroom where they started but this time being fearful that some of the other kids are going to step on them and kill them.

Frank Gillard: You are obviously proud of this project. I mean,...

Sydney Newman: I'm terribly proud of it. ~~Terribly proud of it.~~

Frank Gillard; Yes. Well, you've every reason to be. What about some of the other big productions you did. What about CATHY COME HOME?

Sydney Newman: Well, CATHY COME HOME - oh, there's an amusing story to tell about CATHY COME HOME. We had done - the Wednesday Play was really launched beautifully - and incidentally I do want to credit Jimmy McTaggart because he opened the Wednesday Play with that marvellous shot - this was in the days of swinging London, and you remember that the opening shot over which we laid the titles was of a young girl, about 20, with a very short skirt, back view, walking along, bouncing on heels a little too high and she seemed to epitomise the contemporary period beautifully. Well, they had done UP THE JUNCTION which had caused a great furore because of its realism and then they then did CATHY COME HOME which was the story

of a love affair between a young, working-class, boy and girl who are, each of them are working. They fall in love, they get married. They have quite a bit of money, their joint money, they rent an apartment a little over their means, then the girl becomes pregnant and she can't work, so their income has dropped. Then he's a truck driver, lorry driver, he has an accident and he's fired and they both become unemployed and they try to seek shelter and they are unable to do so and they go from pillar to post and she gets pregnant again and there are now two children. And this was done as an amalgam of - it was all dramatised - but it used the voices of real Social Service workers over it and it caused a great furore because of the frankness of the relations between the boy and the girl - the young man and his wife - and it was so real that it got a tremendous audience and its effect on the country was such that the organisation called "Shelter" was actually organised and, in fact, I believe in one year that people had donated £1 million for the homeless.

*and their relations with a cold bureaucracy.*

Frank Gillard: IN fact, it was very hard to realise that it was a drama.

Sydney Newman: It was so real and there were many, many discussions about the aesthetics of the mixture of fact and fiction.

cut.

Camera Roll 5. Sound Roll 3.

Scene 5. Take 1.

Frank Gillard: It seems a bit odd but Opera was also under your wing, wasn't it?

Sydney Newman: It was. And to me, Opera is like Shakespeare. I really know, or knew nothing about ~~really~~ either, but I loved the

idea because when you think about opera there's nothing more complicated or difficult to do, because here you've got singers who have to act and have to be dramatically valid and I evolved certain theories. One theory was that my singers had to look like the part. I don't care - they had to sing beautifully but I was not going to use, say, a Mimi in La Bohème, who weighed 180 lbs when she was supposed to be a skinny little consumptive. And as a matter of fact, one of the operas we did was La Bohème and it was done beautifully. And, but I made a very interesting discovery. I said, "Why don't we do a Benjamin Britten opera. Its strange, ~~this~~ <sup>he</sup> is the ~~most~~ premier opera composer in the World" <sup>and</sup> And, I discovered that ~~he wouldn't do any~~, he wouldn't allow the BBC Television service to do any opera. <sup>Radio, OK.</sup> Apparently, <sup>with no TV background</sup> the chap earlier who had been in charge of opera, <sup>apparently</sup> he had done something to something <sup>to</sup> of Britten's ~~music~~ <sup>"turn of the screw."</sup> and \*  
 Britten said <sup>Never again with</sup> "I will ~~never~~ let the BBC handle my work again" <sup>to</sup>  
~~The BBC Television service, the Radio people, that was fine.~~  
 And, I remembered that I had used <sup>g</sup> the Director called Basil Colman <sup>way back in Canada</sup> who had been a buddy of Benjamin Britten and Peter Peers <sup>(once)</sup> ~~way back~~ - in fact I think he may have, indeed directed Billy Budd for Covent Garden. So I got in touch with Basil and I said, "I'll bring you into the BBC as one of my Drama Directors to concentrate on opera, if you can deliver Ben Britten"- Benjamin Britten, it was later when I got to know him I called him Ben. And he did. And we were able to - the first one we did was LETS MAKE AN OPERA - the children's opera, and he was quite pleased the way we had done it and he allowed us then to do BILLY BUDD and Basil directed and it was simply magnificent and we had Charles McKerras

he's British!"

\* It had 16 scenes each bridged by music, Not knowing how to visualize the bridging music, he cut them destroying the musical continuity of the opera.

with the Philharmonia - ~~I don't know~~ <sup>I'm not sure</sup> what Orchestra -  
 in one studio, and <sup>next door in our huge Studio One</sup> ~~then~~ we built the ship which was two  
 feet shorter than Nelson's Victory and it was simply a  
 marvellous, marvellous, <sup>and</sup> I think it was a definitive  
 production of BILLY BUDD, ~~and~~ <sup>we</sup> did many <sup>operas</sup> I think we  
 averaged out at between two and five a year.\* I also  
 instituted a policy of commissioning new operas and we  
 did an opera of Alan Owen's, THE ROSE AFFAIR, and the big  
 trouble there was that it was very hard to get the librettist  
 and the composer to work together.

*I personally produced  
 Kurt Weill + Bertold Brecht's  
 "The Rise & Fall of The City of  
 Mahagonny" of  
 which was brilliantly  
 directed by Phillip Saville.  
 & received a warm  
 congratulatory note for  
 this from Hugh Green.*

Frank Gillard:

You brought in the Producer/Director system. Why did you do that and how did it work out?

Sydney Newman:

Well, traditionally in England in those days, writers  
 were sending scripts to Directors, hoping the Director  
 would be kind enough to do their work. If a Director  
 liked a script and <sup>it</sup> he could convince his <sup>producer</sup> ~~bosses~~ to do  
 it, it was okay but if he didn't like a script it would  
 sit in his drawer, the writer wouldn't know and the  
 writers were just left, were out at left field. And  
 I figured that somebody had to be in charge of a  
 programme to give it continuity. When we run a series  
 of single plays you need one person who's got a concept  
 of an audience at a specific time of day and how those  
 programmes would <sup>mesh</sup> ~~mesh~~ and meet with audience expectations  
 on a regular basis. That mean't you caldn't leave it up  
 to Directors exercising their own choice and simply  
 scheduling <sup>their choices</sup> ~~it~~ week after week. So I needed a co-ordinating  
 person who was called Producer. He had a Story Editor  
 who looked after the <sup>writers and</sup> writing, and he had Directors, and  
 if he was a good Producer there was a team spirit developed

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they were all aware of the plans and the Producer was the guiding midwife of the Series and all the individual productions in it ~~and he was~~ the one who had a primary loyalty to the audience and the Director had a primary loyalty to the play, if you like. *protecting conscience of the Producer's choice.*

Frank Gillard:

And it was an assignment to the Director, was it?

Sydney Newman:

Assignment to the Director, by the Producer. The Producer would bring the script to the point of readiness and bring the Director in at the very end, who would then meet with the writer and then perhaps get some minor changes but that play was therefore okay for the *unique* character of that particular series.

Frank Gillard:

Was it possible to light a fire in the belly of a Director, in that way?

Sydney Newman:

Oh, absolutely, because there is a tight group, usually - in some departments more successful than others - absolutely, and I also felt - you know people always bitch that there aren't enough good plays or I can't find any good plays. I told my people "Don't go looking for plays. Dream up ideas and commission writers to write the plays. And even if they shoot down your idea they will come back with a better idea because you've inspired them.

Frank Gillard:

You started bringing in these Producers and Directors as Contract people, didn't you, as Freelances?

Sydney Newman:

I have no real clear recollections of this.

Frank Gillard:

No. No, okay, but you were talking about writers. I mean you had a great policy of training writers?

Sydney Newman: Well, it was not a question of training writers. It was a question of getting people to write who wanted to write and I don't know that we trained them. As a matter of fact, it wasn't until about my last two years that I realised that there was no real space for new writers and I created this thing called THIRTY MINUTE THEATRE. In fact, it was Graham MacDonald whom I brought in to be the Producer of THIRTY MINUTE THEATRE and that was to try out new writers whether it would please audiences or not. You can't please audiences and risk the writing so there had to be an opportunity for a writer to flex his muscles without fear. <sup>and be exposed to audience and critics opinion.</sup> The one late at night was on very low budget, only £2,000.

Frank Gillard: But, where did you find the writers and how did you teach them the trade?

Sydney Newman: By getting the writers <sup>and</sup> the Story Editors whose function it was to work with the writers and say this needs strengthening, this needs pulling back, and so on. It wasn't training, it was <sup>learning</sup> training on the go, as it were.

Frank Gillard: Did any big names ultimately emerge from these writers you found in this way?

Sydney Newman: I have no recollection of any.

Frank Gillard: No, but

Sydney Newman: But there were many - but at this point in time and not having done any research of that nature...

Frank Gillard: Who are the outstanding members of your Department who remain in your memory now?

Sydney Newman: Well, at the Director level, certainly Kenneth Loach. He was absolutely magnificent and originally handled actors so that you never knew they were acting. It was magnificent talent. Philip Saville I regard as one of the most

sophisticated handlers of the medium. A brilliant Director -  
 very high style. ~~Can Katcheff~~ <sup>Katcheff</sup>, marvellous in kind of social  
 realism and good pace, good sense of theatrical energy. Um..  
 God, other directors, ~~I don't know~~ <sup>too many to recall. Charles Jarrott - very classy.</sup> but I'm very proud of David  
 Rose as a Producer, he was terrific. Peter Luke  
 was a very fine Producer. I think the Producer I have the  
 greatest affection <sup>and respect</sup> for in retrospect was, of course, Jimmy  
 Mactaggart, on the WEDNESDAY PLAY, Tony Garnett, to almost  
 the same extent who followed him. Irene Schubiak - very, very  
 tasteful, excellent tasteful stuff. Um... oh dear.. there  
 were twenty-four producers.

Frank Gillard: Pretty good, pretty good. Now let me throw some other names  
 at you.

Sydney Newman: Hmm. See there were seventythree Directors, Frank, in the  
 Drama Group.

Frank Gillard: Were they all on the staff?

Sydney Newman: I ~~don't~~ <sup>can't recall</sup> know whether they were staff or what. ~~But~~ there were  
 seventythree regular Drama Directors.

Sydney Newman: Let me throw some BBC names at you and get your reactions on them.  
 Cut.

(Thats the last roll coming up)

Camera Roll 6. Sound Roll 3.

Scene 6. Take 1.

Frank Gillard: We'd like to know something about your own background. You  
 aren't even a true Canadian, are you?

Sydney Newman: Oh, yes, yes. Born in Toronto, Canada, 1917 April Fools Day.  
 Very important date. My father was originally a Russian  
 who in fact fought the Japanese in 1905. My mother was an  
 Austrian who had come to New York in 1898 and I went to an

Art School, I wanted to become a Painter. I couldn't make  
 any money as a painter. I then <sup>did</sup> ~~had~~ the Commercial Art <sup>to keep ~~the~~ alive.</sup> and then  
 I began doing stage design. And then I worked <sup>part time</sup> for the Art  
 Gallery of Toronto and I was asked to. .. I was doing their  
 official stills photography and this marvellous man <sup>in charge of the children's art classes,</sup> Arthur  
<sup>Lismer</sup> ~~Lismer~~, ~~who~~ - a very famous Canadian painter - asked me to  
 do a film. I was about 19 years of age. I said, "I've never  
 made a film" He said, "Well, you take pictures, don't you?"  
 it was the same thing to him. I said "I don't have a camera"  
 So he got me a camera and I made a film. I fell in love with  
 film. And I went to Hollywood in 1938 to try to get into the  
 Motion Picture Industry and got a job offered me with Walt  
 Disney <sup>as an animator</sup> but I couldn't get a Work Permit to work in the States  
 which was the ~~most~~ best thing that happened to me. Came back  
 to Canada, discovered <sup>reading</sup> ~~at~~ the credits on the screen that John  
 Grierson had a thing called <sup>The</sup> National Film Board. I got a  
 job with him, worked for him for five years, was very much  
 instilled with documentary reality, etc. etc. And I regard  
 him as one of the great influences to my life. Then I fell  
 in love with television as a means of distribution. <sup>Distribution</sup> ~~I~~ was a  
 bugbear <sup>getting</sup> ~~with~~ documentary films <sup>to audiences.</sup> And so I went to New York  
 and I worked with NBC for a year in television, wrote back  
 reports, came back to Canada and then the CBC hired me and  
 for two years I was in charge of Outside Broadcasts. Got  
 bored with it. You know, once you've done three boxing  
 matches you've done every <sup>match</sup> ~~box~~ and once you've done one  
 Hockey game, you've done all, <sup>I also did some talks shows with Canadians like Marshall McLuhan.</sup> ~~and~~ they had nobody for Head  
<sup>When</sup> of Drama ~~and~~ ~~was~~ ~~37~~ years of age at this time, ~~and~~ I offered  
 myself. They knew I knew nothing about it but they gave me a  
 four months' trial and at the age of 37 I started as a

Drama person.

Frank Gillard: That brings us up to date, really?

Sydney Newman: ~~Right.~~ In 1970, I was appointed Canada's Gov't Film Commissioner and CEO of the National Film Board

Frank Gillard: So, you were obviously very happy in the BBC. Did you feel there was a sense of sort of Corporate ethos, if I can put it in that rather elaborate language?

Sydney Newman: Yes, not in any jingoistic or chauvinistic way, but there was tremendous pride in ~~having to really do it~~ <sup>being part of this moving force.</sup> and I think it all emanated really from Hugh Greene and several senior people, through Kenneth Adam and Stuart Hood who shouldn't be forgotten. <sup>Personally, I couldn't have worked with a more stimulating alive group anywhere else in the world.</sup> And, there was, there was and I think that all came together in those wonderful Wednesday morning Review Meetings where the Head - all Departmental Heads and Heads of Group and certain Servicing Heads would meet and the first part of the Meeting would be a discussion of the last week's programmes and everybody would comment and the last part of the Meeting would be a preview of what was coming up so that the forty or fifty of us would consciously note <sup>and knock or praise & criticize the shows.</sup> ~~what they should not miss.~~ But there were wonderful dynamics at the Meeting. For example, and it is also an interesting reflection on Hugh Greene, <sup>that their were no hard & fast borders between department programmes,</sup> For example, Tom Sloan as Head of Light Entertainment was usually very angry at Grace Wyndham-Goldie for the very successful THAT WAS THE WEEK THAT WAS <sup>which he regarded as Light Entertainment</sup> and there big rows about it. Tom might go out of his way to be especially critical about bad taste Grace was very angry at me for having done CATHY COME HOME because she felt that was impinging on the documentary area which was under her. <sup>I remember quipping back at her "Grace, why didn't you do it, then?"</sup> And there were these marvellous dynamics

that took place, ~~and, I was under the banana,~~ I guess, although  
 Hugh Greene never attended them except on very rare occasions  
 where he did in fact <sup>talk policy</sup> legalise things. ~~Therefore~~ the place ~~was~~  
 was alive. You felt that if you'd a good idea you'd some way  
 or other be able to get it on the air. And it was an era  
 of expansion, of course, with BBC 2. So a lot of new people  
 came in and the place was just burgeoning with excitement and  
 nothing was impossible. *And, incidentally, no one ever told me  
 what to do. I was my own  
 boss - but a responsible one.*

Frank Gillard:

Hugh Greene always talks about "throwing the windows open"

Did you get that ...

Sydney Newman:

He sure did. He sure did, but I wonder whether he could have  
 done that without BBC 2.

Frank Gillard:

Well, thats a good question...

Sydney Newman:

I figured myself that I would not <sup>have</sup> ~~had~~ succeeded as Head of  
 Drama <sup>Group</sup> unless of BBC 2 because I don't think I would have been  
 able to use the staff I'd inherited sufficiently well, ~~that~~ they  
<sup>were mostly</sup> ~~would be~~ quite intractable, *entrenched in old ways.*

Frank Gillard:

Let me throw some names at you and see what you've got to say  
 about them. Huw Wheldon?

Sydney Newman:

One of the richest, marvellous inspiring guys that I know. And  
 I think was a splendid choice. I don't know really what to  
 say. I know that when DR. WHO was in trouble, people were  
 saying there was too much <sup>in it that</sup> ~~violence.~~ It was frightening the  
 children and Huw Wheldon, running one of those Wednesday  
 Review meetings called out, "Nonsense, nonsense, I've got  
 a four year old and a two year old and they put a waste  
 paper basket on their heads and they go running around yelling  
 out, *Distruct, Distruct, Exterminate, Exterminate,*"  
 and he let the steam out a lot. He was very wise, a lovely  
 sense of relation to audience, a nice sense of nicety - for

example, he criticised <sup>an aspect of</sup> CATHY COME HOME, I think very intelligently by saying, "Your mistake was, I think, Sydney, in mixing up fiction with fact. In the sense that you should not have used real social service workers voices over dramatic action of actors. And he was able to make very fine nuances <sup>in</sup> ~~for~~ distinctions of that sort.

Frank Gillard: What about Peter Dimmock?

Sydney Newman: Well, I used to laugh at Peter. He to me was almost ... in physical appearance and the way he talked was almost a blimpish Englishman. But, by God, I admired him in that job as Head of Sports and I think he did them beautifully and he was a great negotiator and I admired ~~and loved~~ him very much. But physically I used to giggle very much when I looked at him.

Frank Gillard: Paul Fox?

Sydney Newman: I didn't know Paul that well, <sup>until</sup> ~~because~~ Paul became Controller BBC1 I think when I only had about a year, ~~or year~~ and a half to go and I got along very well with him, I found him a tough, not overly sympathetic to drama - in fact, of all the Controllers of the Channels, ~~only~~ <sup>Wheldon and</sup> Attenborough I think had the real sense of what Drama was all about. ~~I would say that.~~ I don't think Paul really was a Drama person. He's come from Sports, Current Affairs, but he was honourable and decent and <sup>appreciated</sup> ~~we~~ ~~had good times together.~~

Frank Gillard: <sup>our drama successes.</sup> Grace Wyndham-Goldie, then?

Sydney Newman: I adored her. I thought she was so lively and in these fights - you know, always I remember a little bit of white spittle in the corner of her mouth her passion was so great. And certainly she had the most wonderful bunch of hellions in her Department when you think of Milne, and Baverstock, ~~and~~ and Peacock and many others. Just wonderful, I loved that old dame.

Frank Gillard: You were saying that Baverstock.....

Sydney Newman: We didn't hit it off, always, you know..I must say that.

Frank Gillard: You were saying that Baverstock was blind about the single play but,Baverstock in general?

Sydney Newman: Dynamic, interesting, vain. I think he was too tough for - his muscle was stronger than his brain if you... or his voice was too loud for what he... he couldn't really back a lot of things up.. But passion, certainly, plenty of.  
CUT

Camera Roll 6. Sound Roll 3

Scene 7.,Take 1

Frank Gillard: The Baverstock twin, Peacock?

Sydney Newman: Oh,Peacock. I think Michael did a fantastic job of organisation in launching BBC 2. Tremendous. I loved - I never understood why he picked on the symbol of a kangaroo, but however, it was a good gimmick and I think he did a good job. As a person I found him almost too meticulously tidy. [REDACTED]

[REDACTED]

[REDACTED] I have great respect for the man as an organiser and an efficient guy <sup>and he was prepared to gamble. Important that</sup> But I think, like most of these chaps that come out of Current Affairs, I don't think they have <sup>much</sup> ~~any~~ natural feelings for drama or opera or things like that. But one worked on these guys. <sup>At least, they were open minded i</sup> <sup>they felt you knew what you were doing.</sup>

CUT.

Camera Roll 6

Scene 8. Take 1.

MUTE Two shot over Frank Gillard's shoulder.

Scene 9. Take 1.

MUTE Reverse angle of Frank Gillard at end of Roll 5.