time with some turpentine and mixing the cock's-tails at the same time, and I don't know how it happened, but a little tiny ouvrier? were taken violently ill in different parts you'd utterly marvellous. He put on the blue He had inherited, I think from his mother never met you in his life before, because say, ' Robin, how are you? ' and he'd look sotto voce: Pierot. He greeted me almost rather snazzy pair of biscuit-coloured trousers. He greeted me almost sotto voce: ' Hello, Carleton dear. How nice to see you and the girls. ' Crescendo: ' I'd like to tear them off you! ' VIVIENNE CHATTERTON: He wasn't venemous at all. He had a sharp, razor-edged wit, which sometimes got the better of him, but on _fond_ he was the kindest person I think I've ever known.

DOUGLAS CLEVERDON: The last years of his life were mostly spent in Switzerland.

VIVIENNE CHATTERTON: He wrote me a postcard once: ' It's wonderful out here, but very hot, and we've had terrific thunderstorms which go round and round the valleys, reminding one of the closing scene of _Götterdämmerung—_only one sleeps so much better in Covent Garden. ' DAVID PEEL: There was towards Robin's last years an increasing fear of death, which, allied to this curious power of evil, I can't quite explain to this day. A friend of his said: ' Robin dear, you shouldn't be worried, you must have faith. ' And he said: ' Oh, but I've done such terrible things. ' And this person said: ' Yes, Robin, but you've also done some very wonderful things. Perhaps they'll balance out. ' From the Third Programme

D.A.N. Jones on Sidney Newman

I had a word with Sidney Newman on his last day as BBC-TV Head of Drama, when everyone in the Corporation seemed to be calling with compliments and making him mellow and over-kindly. To cloud his brow a little, I showed him Malcolm Muggeridge's reference to his work in the previous week's _Listener._ Muggeridge was commenting on his own conversation with John Reith: ' He considers that he should have stayed on to save the nation from _Cathy Come Home_ and other delectable _gutsy_ (the Drama Director's own felicitously chosen word) items. ' Sidney Newman is quite proud of _Cathy Come Home,_ one of the most effective dramas in his _Wednesday Play_ series—_if only because it forced general attention on the way in which poor people can be deprived of homes._ Newman said: ' Muggeridge is a little old man who can only indulge in knocking copy. I want to believe he means well but I can't understand why the nation should have to be saved from Cathy. I wouldn't have thought Muggeridge was that cynical. His obsession with the sex he's running away from is to me ridiculous; but even more is... He just doesn't entertain me any more. ' Particularly irritating was the fact that the Reith interviews should be the context for these strictures. Sidney Newman admires Reith, sharing the widespread feeling that there is still time for him to be fully stretched. Reith is a dead honest Old Testament man. I was brought up, in Canada, as an orthodox Jew and my wife is a Scots Presbyterian. I'm a product of John Grierson. I was brought up, in Canada, as an orthodox Jew and my wife is a Scots Presbyterian. I'm a product of John Grierson. I worked under him when he reorganised the National Film Board of Canada. Again the Scots Presbyterian influence. My concept of public service and responsibility I get from Grierson. He lives in England and I still see him and recharge the old purity batteries. ' But what about that word _gutsy?_ It may be better language than Muggeridge's debased Augustan (‗delectable‘, ‗murky‘, ‗felicitious‘), but what does it mean? ' Art that is graphic, sharply delineated. From the gut; that is, honest, without side effects. Fresh. I mean, Cathy was important because of its form more than its content. It was on the side of the angels but it was treading old ground. Look, I'm old. I've been through the Thirties and I remember Agitprop. But _tv_ brings that content afresh, to a new audience, people who want to see their own image glamourised. The audience shouldn't look like actors, for instance. I say ‗graphic‘ because I used to be a painter. But the school I went to was not artsy. Mostly it taught kids to be commercial artists and I was told that a good poster was one that would get the motorist when he was driving past at 25 miles an hour. ' Painters talk about ‗reading‘ a picture. Now most people can't read a work of art; they can't read creative things. Art is a pimple on the arse of society—no, not even that. It's the bow on the box of chocolates. Most people don't know that art is really a catalyst for intangible truths. I want plays that reveal truths in a way that's useful to ordinary people. I don't frankly care about pleasing the post-A-level group as a group: they're just as philistine as anyone else. I told my guys to make their plays useful first, not beautiful. Viewers are looking for kicks and also for a drama that draws on their own experience of life. If on top of that you get something beautiful, that's the jackpot. I've been one of the big purveyors of art in this country for years, but I'm not interested in providing art for artists. They can look after themselves, I want to give work which is immediate, for the time, for the audience. It's a journalistic approach. ' I came into the _bbc_ from commercial television. But I don't think that's an example of _tv_ influencing the Corporation, because I didn't change my beliefs when I came over. I did _Armchair Theatre for ABC_ and Hugh Greene saw it and gave me the _bbc_ job. Now I'm going to work for the American _Picture Corporation_ (Warner Brothers own 25 per cent.) ' I'll still be myself. The professional limits of this world are new to me and I won't make pronouncements. Cinema in this country was dead by 1956 but the last three or four years have seen improvements and there's room for cinema. You've got to give people a reason for going out and making a social thing of it. I want to do stories about today which will be seen by millions and add a fresh layer of meaning to their lives, and to many bosses. ' Perhaps _tv_ has influenced the _bbc_ in the sense that it was a mass audience and did things to attract them. Perhaps the _bbc_ was too well-fed in its monopoly position and _tv_ stretched it. The tragedy of socialist endevour is that we all need competition, but I'm not interested in providing art for artists. They can look after themselves, I want to give work which is immediate, for the time, for the audience. It's a journalistic approach. ' I came into the _bbc_ from commercial television. But I don't think that's an example of _tv_ influencing the Corporation, because I didn't change my beliefs when I came over. I did _Armchair Theatre for ABC_ and Hugh Greene saw it and gave me the _bbc_ job. Now I'm going to work for the American _Picture Corporation_ (Warner Brothers own 25 per cent.) ' I'll still be myself. The professional limits of this world are new to me and I won't make pronouncements. Cinema in this country was dead by 1956 but the last three or four years have seen improvements and there's room for cinema. You've got to give people a reason for going out and making a social thing of it. 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Motors, I couldn't mention their competitors' cars and I couldn't even discuss strikes and industrial situations.

"We've always thought too much of live theatre. I feel like McLuhan. It's a medium we're all still impressed by because it was great 50 years ago. Its social impact now is simply that it influences people in other fields of drama. The BBC covers the whole range of drama—it's beautifully balanced."

"I've picked good people. You have to be able to talk to creative people and understand something of the creative process—and protect them within the organisation. Not that the organisation's a nasty enemy...

...This is the unspectacular, grubby side of my job. If I didn't have these beliefs, how could I do Dr Who? Or, come to that, the Galworthy? I'm as proud as anyone of The Forsyte Saga, but I've got no illusions that it's gutsy, any more than Anouilh."

"The Inculcations of Father Culkin"

FATHER CULKIN: If you took the communications experience of a young person growing up at the turn of the century and took the communications diet to which they were exposed at the time, it would have consisted of face-to-face communication, a small amount of print through newspapers and books, and very little else. And the characteristics of this were geographical stability, a limited number of communicators, so that if the traditional mediators of culture like the school, the church, the family, got together, they could pretty much determine the media diet of the kids at that time, so that the characteristics were that it was a fragmented and relatively private kind of communication.

JOHN TUSA: And where do you expect the breakthroughs in modern electronic media to come?

CULKIN: They come by knocking down these private worlds that were established by the older media of communication. The geographical limitations, for instance. The characteristics of the new technologies are that they transcend time and space, that they are unifiers rather than fragmenters, and that they appeal to a multiplicity of sense responses rather than to a strictly visual one, which was true of the Guttenburg era. For 400 years we've had a one-sensate multi-media environment and then, when official culture gets its clutches on him and puts him into school, he finds out that he is back in a world that has been passed by.

Television has taken over a lot of babysitting roles; it's taken over all kinds of

Life and Times in NW1: Fully Stretched

Bumard, we've a plug in 'Briefing' saying your show is great; but we ought to establish at the conference today what it's going to be about.

We need some ideas for the celebrity spot. What gives?

Let's get Lord Heath to interview Edna O'Brien, Alex Comfort and Neil Dumm. Why don't we set up a candid camera in the hospitality room and show Ministers saying off the record who they refuse to appear with?

I've got it — the perfect confrontation: Wilfred Pickles asking George Brown to choose his eight favourite embarrassing moments.

Loved your show. Well, actually it hasn't been shown yet.