

<p>1 Tuesday, 20 December 2011</p> <p>2 (10.00 am)</p> <p>3 LORD JUSTICE LEVESON: Good morning, Mr Jay. Yes?</p> <p>4 MR JAY: Sir, before I start by recalling Mr Pike, may</p> <p>5 I mention the case of Mr Rio Ferdinand v NGN? I said</p> <p>6 I think on 21 November that permission to appeal to the</p> <p>7 Court of Appeal had been refused by the single Lord</p> <p>8 Justice. That was Sir Richard Buxton. Then I said we</p> <p>9 understand the application for permission is being</p> <p>10 renewed. In fact, it's not being renewed. The appeal</p> <p>11 is not being pursued. We're not altogether why, but the</p> <p>12 record needs to be put straight. The case is not going</p> <p>13 to be heard by the Court of Appeal.</p> <p>14 LORD JUSTICE LEVESON: Therefore the judgment of</p> <p>15 Mr Justice Nickel stands for the reasons that he gave?</p> <p>16 MR JAY: Yes.</p> <p>17 LORD JUSTICE LEVESON: Thank you.</p> <p>18 MR JAY: May I recall Mr Pike, please.</p> <p>19 MR JULIAN PIKE (recalled)</p> <p>20 LORD JUSTICE LEVESON: Thank you for returning, Mr Pike</p> <p>21 You're still subject to the oath you took when you gave</p> <p>22 evidence.</p> <p>23 A. Understood.</p> <p>24 Questions by MR JAY</p> <p>25 MR JAY: Mr Pike, you're being recalled to deal with a</p> <p style="text-align: center;">Page 1</p>	<p>1 is that correct?</p> <p>2 A. That's also correct, yes.</p> <p>3 Q. You then received an email from Sarah Webb of Russell</p> <p>4 Jones & Walker on 28 May notifying you that the MPS was</p> <p>5 making an application on behalf of Sienna Miller, and</p> <p>6 although not attaching to that email, you subsequently</p> <p>7 received, I think on 1 June, the MPS's letter dated</p> <p>8 26 May addressed to Mr Mulcaire, which related to the</p> <p>9 MPS being the subject of a disclosure application being</p> <p>10 brought by Sienna Miller; is that correct?</p> <p>11 A. That's also correct.</p> <p>12 Q. So you or your firm then opened a file in relation to</p> <p>13 Sienna Miller. That was on 3 June. Can you just</p> <p>14 explain the way files are opened by your firm?</p> <p>15 Obviously a file number is allotted and it's put on</p> <p>16 a system, but can you just expand on that a little bit,</p> <p>17 Mr Pike?</p> <p>18 A. Yes. When we're instructed on a new matter, we -- if</p> <p>19 it's a new client, there's a new client indent made. If</p> <p>20 it's an existing client, then we simply open up a client</p> <p>21 file indent, simply an accounting process which is put</p> <p>22 through our accounts department.</p> <p>23 Q. And the file number which was opened -- obviously we can</p> <p>24 see the 730 on the attendance note of 13 May, but</p> <p>25 I think there was also a code 8085; is that correct?</p> <p style="text-align: center;">Page 3</p>
<p>1 narrow point, namely the attendance note which is</p> <p>2 dated 13 May 2010, on which we see the name of</p> <p>3 Sienna Miller and she has been allotted a file number</p> <p>4 730. You've provided us with a number of documents</p> <p>5 which indicate the relevant sequence of events, and as</p> <p>6 well you've provided us with a chronology. May we just</p> <p>7 deal with that?</p> <p>8 Is this right: that on 26 May of last year, you</p> <p>9 received a telephone call from an Emma Harroway(?) at</p> <p>10 the MPS, who was informing you that an urgent</p> <p>11 application was being made which she thought the</p> <p>12 News of the World should be put notice of, and this</p> <p>13 related to a decision called Marcel, where applications</p> <p>14 of this sort may, in certain circumstances, be notified</p> <p>15 to interested parties; is that correct?</p> <p>16 A. That's correct, yes.</p> <p>17 Q. But at that stage, of course, you didn't know who was</p> <p>18 making the application; is that right?</p> <p>19 A. No, I didn't, that's right.</p> <p>20 Q. Then I think you tried to telephone her back but she was</p> <p>21 on the phone. You then received an email from Emma</p> <p>22 Harroway on the same day, apologising for not returning</p> <p>23 your call, and she stated that solicitors had raised</p> <p>24 objections to putting News of the World on notice and it</p> <p>25 had been agreed that the court would decide that point;</p> <p style="text-align: center;">Page 2</p>	<p>1 A. The 8085 number is the client number. The 730 is the</p> <p>2 file number.</p> <p>3 Q. Thank you. So 8085 relates -- we can see that it</p> <p>4 relates to NGN.</p> <p>5 A. That's right.</p> <p>6 Q. We see that at the top left-hand side. The attendance</p> <p>7 note of 13 May 2010 was not dictated by reference RXC</p> <p>8 until, I think, 14 June?</p> <p>9 A. That's correct, yeah.</p> <p>10 Q. Do you know why that was?</p> <p>11 A. Probably because she was very busy doing other matters.</p> <p>12 Q. We have a printout of a document which indicates that</p> <p>13 the attendance note of 13 May was typed up on 15 June.</p> <p>14 The total typing time was 8 hours and 16 minutes. Do</p> <p>15 you have that document?</p> <p>16 A. I think it reads 6 hours and 16 minutes.</p> <p>17 Q. Sorry, 6 hours and 16 minutes.</p> <p>18 LORD JUSTICE LEVESON: Six hours to type this document?</p> <p>19 A. Well --</p> <p>20 LORD JUSTICE LEVESON: It's eight pages long. It sounds</p> <p>21 rather a long time.</p> <p>22 A. I think it may be because the document is open on the</p> <p>23 screen for six hours. It doesn't mean the actual typing</p> <p>24 time.</p> <p>25 LORD JUSTICE LEVESON: I see.</p> <p style="text-align: center;">Page 4</p>

<p>1 MR JAY: So the typist may have been doing other things, but 2 from the moment the file is open, the clock starts to 3 run. 4 A. I think so, yes. 5 Q. And when the typing stops, that's when the clock 6 notionally stops, even though it doesn't take 6 hours 7 and 16 minutes to type up a document which even 8 I wouldn't take that long to type up. 9 I've been asked to put this to you. There's no 10 reference in the attendance note to the alleged 11 relationship between Mark Lewis and Charlotte Harris, is 12 there? 13 A. I don't have it in front of me, no. 14 Q. But I think you told us that that was discussed at the 15 conference; is that right? 16 A. It was discussed. Certainly within counsel's 17 instructions there was full information provided. 18 Q. But do you know why there's no reference to it in the 19 attendance note? 20 A. I can't say now why, no. 21 MR JAY: Okay. Thank you very much, Mr Pike. 22 LORD JUSTICE LEVESON: Thank you. Mr Sherborne, this was an 23 issue that you raised, understandably in the light of 24 what we now know. Was there anything that you wanted 25 further to pursue on this topic? I think you're</p> <p style="text-align: center;">Page 5</p>	<p>1 LORD JUSTICE LEVESON: Thank you very much. Thank you very 2 much for coming, Mr Pike. I'm sure you can understand 3 why that needed to be resolved. 4 A. That's fine. 5 LORD JUSTICE LEVESON: Thank you. 6 MR JAY: I think it's Mr Turner next. 7 LORD JUSTICE LEVESON: Right, very good. 8 MR STEPHEN GORDON TURNER (sworn) 9 Questions by MS PATRY HOSKINS 10 MS PATRY HOSKINS: Please sit down and make yourself 11 comfortable. 12 First of all, could you state your full name to the 13 Inquiry, please? 14 A. Yes, Stephen Gordon Turner. 15 Q. Thank you. You've provided us with a witness statement 16 and it's at tab 2 of the Matt Driscoll -- 17 LORD JUSTICE LEVESON: Yes, I have it. 18 MS PATRY HOSKINS: You've signed that at the end. Could you 19 please confirm the contents of this statement are true 20 to the best of your knowledge and belief? 21 A. I do. 22 MS PATRY HOSKINS: Sir, for your note, there's been one 23 redaction to the statement. Paragraph 7 has been 24 redacted in its entirety. I've asked the technician to 25 put a hard copy on the screen instead of the original</p> <p style="text-align: center;">Page 7</p>
<p>1 entitled to be given that chance. 2 MR SHERBORNE: Sir, it's simply this, and there may be 3 a very simple explanation for it. Can I ask Mr Pike the 4 question rather than put it through you, sir? 5 LORD JUSTICE LEVESON: Yes. 6 Questions by MR SHERBORNE 7 MR SHERBORNE: Mr Pike, the other matters we have at the top 8 of the attendance note -- we went through the list last 9 time, you'll recall. The Miller action and the Hoppen 10 action had nothing to do with either Charlotte Harris, 11 Jeremy Reed or Mark Lewis. Can you explain why it is 12 that they are referred to then in the attendance note? 13 A. I think it's only there because Rowena was being perhaps 14 overcautious and ensuring the attendance note went on 15 all the current -- then current open files. 16 Q. As far as you're aware, no other complaints had been 17 made against News Group in relation to hacking by June 18 2010, as it then was? 19 A. Well, again, to be absolutely certain on that, I'd 20 obviously need to double-check, but I think that is 21 correct, yes. 22 LORD JUSTICE LEVESON: They may have been made to 23 News International, but they'd not come through to you? 24 A. That's possible, yes. 25 MR SHERBORNE: I have no further questions.</p> <p style="text-align: center;">Page 6</p>	<p>1 copy. 2 LORD JUSTICE LEVESON: Very good. The copy I have is marked 3 "draft witness statement", but do I gather because it's 4 signed that this is the final version? 5 A. Yes, sir. 6 LORD JUSTICE LEVESON: Thank you. So I can cross out the 7 word "draft" and I'll cross out paragraph 7. Very good. 8 MS PATRY HOSKINS: Thank you. 9 First of all, can we just touch upon your career 10 history, please, Mr Turner. You describe this at 11 paragraph 1 of your statement, if I can just lead you 12 through it. You tell us that you are a journalist, 13 first on the Daily Mail, then on the Daily Mirror. Then 14 you went on to be General Secretary of the NUJ, and then 15 you moved to the British Association of Journalists, 16 where you have been General Secretary since its 17 inception in 1992; is that all correct? 18 A. Yes. 19 Q. Then you go on to explain the work of the British 20 Association of Journalists. You explain it has around 21 a thousand members and about a quarter of those work on 22 national newspapers, although you have members on 23 tabloids and some broadsheets too? 24 A. Yes. 25 Q. You explain at paragraph 3 that NGN is the Association's</p> <p style="text-align: center;">Page 8</p>

<p>1 main membership base and that the union is recognised by 2 NGN and it is entitled to conduct collective bargaining, 3 for example, on behalf of all journalists employed by 4 the defendant. 5 What do you mean by "the defendant" in that 6 sentence? 7 A. I'm sorry, sir. That isn't the correct word, is it? 8 The company, it should say. 9 LORD JUSTICE LEVESON: It's NGN again. 10 MS PATRY HOSKINS: I just wanted to clarify that. Thank 11 you. 12 A. My apologies. 13 LORD JUSTICE LEVESON: It's normally the case, I suppose. 14 Yes. 15 MS PATRY HOSKINS: Would you say you have a greater presence 16 at NGN than the NUJ does? 17 A. Yes, because we're recognised there and the NUJ is not. 18 Q. I'm going to ask about three distinct areas in your 19 witness statement. I'm going to ask you firstly about 20 your experiences and the experiences of those you have 21 spoken to about culture, practices and ethics of the 22 press, then I'm going to ask you a little bit about the 23 Matt Driscoll case, which I'm sure you'll be very 24 familiar with. Thirdly, I'm going to ask you about the 25 changes to the law and the regulatory regime which you</p> <p style="text-align: center;">Page 9</p>	<p>1 Mr Driscoll. 2 A. Mm. 3 Q. We'll come on to him in a moment. What you do say is 4 that the indication that has been given to you is that 5 phone hacking took place because of the pressure to cut 6 corners because of reduced budgets and so on. Can you 7 tell us a bit about that, about your understanding of 8 that pressure? 9 A. I think it was said -- I read a report of a previous 10 hearing or seminar of the Inquiry which said that 11 the economics haven't been a factor in this, and I don't 12 think that is correct. The two factors which have been 13 causing pressure over the last 25 years have been 14 declining circulations and a desire by companies to 15 actually, you know, make profits and distribute those 16 profits to shareholders, which funnily enough, didn't 17 happen before about 1984, when the technological 18 revolution finally caught up with Fleet Street and there 19 was at last money to be made out of newspapers, which 20 had not been the case before that. 21 So we had this double whammy, if you like, of the 22 desire to maximise profit whilst, at the same time, 23 circulation was starting to decline, and the result of 24 that was there was enormous pressure put on reporters to 25 produce more exciting stories and more revelatory</p> <p style="text-align: center;">Page 11</p>
<p>1 suggest in your statement. So if we just move through 2 the questions in that order. 3 First of all, turning to your own experience, you 4 were a journalist yourself for many years, you tell us. 5 While you were a journalist, did you personally witness 6 any other journalist using unethical or illegal 7 practices? Please, I should say don't mention any 8 names. If you're attempted to, please don't. 9 A. No. My time in Fleet Street was as a subeditor and 10 I think the areas we're most looking at in this regard 11 are reporting areas. So no, I was not aware of anything 12 of that nature. 13 Q. You explain to us that you were also an NUJ 14 representative for many years whilst you were at the 15 Daily Mirror. Did anyone come to you at that time as 16 a representative to ask you about unethical or illegal 17 practices? 18 A. No. 19 Q. In your witness statement at paragraph 5, you say that 20 it has been hinted to you that journalists hacked 21 phones, and you fairly say that you don't have any 22 first-hand knowledge of that. You say in fact that 23 no one has actually said to you that they hacked phones 24 and no one has said to you that they knew of other 25 journalists that had hacked phones, apart from</p> <p style="text-align: center;">Page 10</p>	<p>1 stories and that sort of thing, and as the staffing 2 levels declined, obviously more in some newspapers than 3 others, there was the pressure on individual journalists 4 to cut corners. 5 Q. When you say some newspapers and not others, what do you 6 mean? 7 A. The News International and the Associated Newspapers are 8 the two most successful groups, and the job losses have 9 not been as severe there as they have been in other 10 papers, but nonetheless, they have been suffering 11 circulation challenges, I think is the best word for 12 those two groups, and there has been the desire to 13 produce more exciting and, as I say, more revealing 14 stories. I just don't know anything to concretely say 15 is that I know this has happened in this company and 16 that has happened in that company as far as phone 17 hacking or any of the allied practices are concerned. 18 Q. You then go on to talk about another aspect of culture 19 of the press, which is bullying, the bullying culture. 20 A. Yes. 21 Q. You discuss that in paragraph 14 onwards of your 22 statement. You explain that you take the view that 23 bullying executives could and can be found in many 24 editorial departments, but none more so than in 25 newsrooms and amongst editors. You go on to explain</p> <p style="text-align: center;">Page 12</p>

<p>1 that you've received complaints about bullying</p> <p>2 executives in many Fleet Street and provincial offices</p> <p>3 over the years. Pausing there, by "provincial offices",</p> <p>4 do you mean the regional press?</p> <p>5 A. Yes, local papers.</p> <p>6 Q. Can you tell us about the types of complaints that</p> <p>7 you've had about the regional press?</p> <p>8 A. Very small, I have to say, because we do not have a lot</p> <p>9 of regional members, and compared with the complaints we</p> <p>10 have in Fleet Street, a very small number. But it's</p> <p>11 again this -- the same situation of declining editorial</p> <p>12 workforce and declining circulations and a demand to</p> <p>13 produce better stories and more of them from</p> <p>14 a diminishing workforce, not to do anything unethically</p> <p>15 but simply to produce more, and to do it in a very</p> <p>16 unpleasant manner in trying to get people to do that.</p> <p>17 Q. Without giving us any specific examples of complaints,</p> <p>18 without naming any names, can you give us an indication</p> <p>19 of the types of complaints that you've received about</p> <p>20 the regional press?</p> <p>21 A. From the regional press? What I've just said: an</p> <p>22 overbearing head of department who's demanding too much</p> <p>23 work from an individual, with the effect that, you know,</p> <p>24 their working life is a bit of a misery.</p> <p>25 Q. All right.</p> <p style="text-align: center;">Page 13</p>	<p>1 Pausing there, without naming names, could you tell</p> <p>2 us a little more about these examples at</p> <p>3 News of the World? The first question I guess is: did</p> <p>4 you represent these journalists as their union</p> <p>5 representative?</p> <p>6 A. No. It's a very difficult matter to represent people in</p> <p>7 houses where the union isn't recognised, for the reasons</p> <p>8 I have been saying earlier on about complaints, is that</p> <p>9 people have their cards marked. I mean, if someone</p> <p>10 turned up with a union representative in</p> <p>11 News International, they would have their card marked,</p> <p>12 and it may or may not in fact lead to victimisation, but</p> <p>13 certainly I think there's a good risk of victimisation,</p> <p>14 and I always say to members: "Look, I'll brief you fully</p> <p>15 in your circumstances, but you're better to go in on</p> <p>16 your own to give the impression that you're purely</p> <p>17 unsupported and you're more likely to get a better</p> <p>18 reception in those circumstances."</p> <p>19 I'm ashamed to be telling you these sort of things,</p> <p>20 because we're supposed to be living in a democratic and</p> <p>21 free country, but we're not. We're not living in a</p> <p>22 democratic and free country; we're living in a society</p> <p>23 where people are wage slaves, predominantly, and are</p> <p>24 treated very often very badly, and that's a circumstance</p> <p>25 which I found at the News of the World, among those</p> <p style="text-align: center;">Page 15</p>
<p>1 A. And there is no obvious redress to that problem. The</p> <p>2 obvious redress is to take out a grievance complaint,</p> <p>3 but my experience is that grievance complaints usually</p> <p>4 give the complainant more trouble than it does the</p> <p>5 perpetrator.</p> <p>6 Q. Right. You then go on to say at paragraph 16 that</p> <p>7 you've seen bullied staff leave with a meagre pay-off,</p> <p>8 "having been required to sign a confidentiality</p> <p>9 agreement to stop the world knowing what happened, while</p> <p>10 the bullies remain employed and untouched".</p> <p>11 You also seem to follow this up. Do you have the</p> <p>12 bundle -- yes, you do -- which contains at tab 3 the</p> <p>13 employment tribunal decision relating to Mr Driscoll.</p> <p>14 Yes. If you look at that at paragraph 107.2, which is</p> <p>15 page 23 internally, you see there that they describe you</p> <p>16 as an impressive witness and then they say that you gave</p> <p>17 unchallenged evidence that you were involved in three</p> <p>18 similar cases to that of the claimant at the</p> <p>19 News of the World which had each taken the same path:</p> <p>20 "In each case, the journalist was unreasonably</p> <p>21 subjected to disciplinary proceedings, realised that the</p> <p>22 newspaper felt his face did not fit any more and that</p> <p>23 they were trying to drive him out, and asked him if</p> <p>24 a severance package was available to resolve the</p> <p>25 matter."</p> <p style="text-align: center;">Page 14</p>	<p>1 cases which I referred there in 107.2.</p> <p>2 So the member would come to me, we would discuss the</p> <p>3 disciplinary proceedings which they were facing -- the</p> <p>4 unique thing about the News of the World was that they</p> <p>5 were usually phoney complaints, and the individual</p> <p>6 quickly got the message that they wanted him out. That</p> <p>7 was the point. And they would then say to their head of</p> <p>8 department: "Well, you know, I don't want to hang around</p> <p>9 where I'm not wanted. What's the chance of a severance</p> <p>10 package?" And they would say, "Funny you should ask</p> <p>11 that, yes, we may be able to do something", and then</p> <p>12 a severance package would be arranged and they would</p> <p>13 leave.</p> <p>14 What happened with Matt Driscoll, he was much more</p> <p>15 determined than that. He wasn't willing to be fobbed</p> <p>16 off. You've seen in his statement how much money he was</p> <p>17 offered. I think he says five months in his statement</p> <p>18 and I, in fact, got involved when he had his nervous</p> <p>19 breakdown and they offered him nine months' money.</p> <p>20 Q. I understand.</p> <p>21 A. So that's how those -- but they were phoney charges and</p> <p>22 people got the message that, you know, it's time to move</p> <p>23 on.</p> <p>24 Q. Can I summarise your evidence like this: in respect of</p> <p>25 the three other cases that you refer to at</p> <p style="text-align: center;">Page 16</p>

<p>1 paragraph 107.2, you weren't their union representative 2 in that you didn't represent them at any internal 3 hearing but they did come to you to ask for advice? 4 A. Yes, yes. 5 Q. And in each case you spoke to them and gave them advice 6 and that's why you have the knowledge about their cases? 7 A. Indeed. 8 Q. Why did you take the view that in each case the 9 complaints made against them were phoney? 10 A. Well, because of the circumstances of it. It's 11 difficult to go into the cases without possibly 12 identifying people. 13 LORD JUSTICE LEVESON: The problem is, presumably each of 14 these three people signed a confidentiality agreement -- 15 A. Indeed. 16 LORD JUSTICE LEVESON: -- in exchange for the payment that 17 they received. 18 A. Indeed. 19 LORD JUSTICE LEVESON: Yes. 20 A. Yes. 21 LORD JUSTICE LEVESON: Which presumably binds you as well? 22 A. Um ... 23 LORD JUSTICE LEVESON: Perhaps not legally, but ethically. 24 A. Yes. My main concern, sir, is to protect the people 25 involved. There is a real fear -- as I say, one doesn't</p> <p style="text-align: center;">Page 17</p>	<p>1 Q. I understand. 2 A. I do find that people -- it is not uncommon to have 3 a nervous breakdown at the end of this sort of 4 unrealistic terrorising of people, really, because 5 that's what it comes down to. 6 Q. We know that there were confidentiality agreements in 7 place in respect of these cases. That's why we can't 8 discuss them in any more detail. I don't want to 9 trespass on the third area which we're going to come 10 to -- namely, changes you'd like to see -- but can you 11 tell us how you feel about the existence of 12 confidentiality agreements in this kind of context, when 13 someone has made a complaint or has left a company 14 following complaints against them? 15 A. The difficulty with the press is it's different to an 16 ordinary commercial operation, isn't it? We wouldn't be 17 having an Inquiry like this into Marks & Spencers or 18 something, or Boots or something like that. There is 19 this extra dimension from our activities, which results 20 in this enormous concern about the ethics of the 21 industry. There's no doubt that the confidentiality 22 agreements do prevent, obviously, people talking about 23 things. 24 The most important ingredient of the confidentiality 25 agreement is, of course -- you know, as far as the law</p> <p style="text-align: center;">Page 19</p>
<p>1 know how realistic that fear is -- that there would be 2 victimisation consequences. 3 MS PATRY HOSKINS: I understand. I don't want you to name 4 any names or tell us anything about the circumstances, 5 but can you tell us anything about the sort of time 6 period that we're talking about when these cases were 7 ongoing? 8 A. As you know, Matt Driscoll's case was 2006, wasn't it? 9 And I think the other cases at the News of the World 10 probably had been in the previous five years, something 11 like that. 12 Q. Thank you. They obviously must have taken place by 13 2006, because you referred to them at the tribunal 14 hearing. 15 A. Yes. 16 Q. But they were in the previous five years? 17 A. Yes, I would think so. 18 Q. Is there anything else you can tell us about them before 19 we move on? 20 A. About this particular clause? 21 Q. No, about these three similar cases to that of 22 Mr Driscoll. Is there anything else? 23 A. No, only as I -- just to emphasise the point that they 24 decided to move on before there was any damage done to 25 them.</p> <p style="text-align: center;">Page 18</p>	<p>1 is concerned in particular, is that you can't bring any 2 more claims against the company, and I think that's fair 3 enough. If there's a payment agreed, you can't then go 4 out and sue them for unfair dismissal or something, but 5 I think you should be allowed to talk about it. That's 6 my view. 7 Q. Thank you. Before we move away from your experiences, 8 could we, please, look at paragraph 33 onwards of your 9 statement. So we can turn back to tab 2. I want to ask 10 you about some of the examples you've given us of what 11 you say is nastiness by some of the people who may be 12 questioned at the Inquiry. It's very important, again, 13 that we don't name names, but can you -- I'm going to 14 start with paragraph 33, where you say this: 15 "A senior executive forced journalists to make up 16 stories about young women to whom extraordinary things 17 had supposedly happened. Pretty models were then hired 18 and were portrayed and pictured in the articles as the 19 amazing young women." 20 Is that an example of simply fabrication? 21 A. Yes, indeed. 22 Q. Can you tell us as much as you can about that particular 23 incident? How did you come to know of it? Start there. 24 A. I was involved in a disciplinary case where all these 25 issues emerged and -- I mean, it was one of those</p> <p style="text-align: center;">Page 20</p>

<p>1 situations where the newspaper wanted to have a regular 2 column about extraordinary happenings to people, but 3 it's fairly obvious you're going to quickly run out of 4 cases to do that and particularly run out of cases that 5 have pretty young women to whom these things have 6 happened, which is what the paper wanted, and so they 7 quickly moved on to fabricating the articles with 8 willing young models, you know, and they were teenagers, 9 14, 15, 16, who were only too keen to get their pictures 10 in the paper and weren't bothered that, you know, they 11 were part of a phoney article. 12 Q. Did the newspaper in question accept that that's what 13 they had done or was it an allegation? 14 A. I wouldn't have thought -- I'm just trying to think of 15 the disciplinary hearings they were at. I don't think 16 they ever said, "We accept that these were phoney 17 articles", but take my word for it: if I told you what 18 the articles were known as in the office, which would 19 immediately identify it, you would know what I'm saying is 20 correct. 21 Q. Can you tell us -- 22 A. There was a name in the office for these articles, which 23 clearly summed up what was going on. 24 Q. Can you tell us whether it was a tabloid newspaper or 25 whether it was a magazine --</p> <p style="text-align: center;">Page 21</p>	<p>1 HR chap, but he said, "I'll send you details of the 2 selection criteria and see if you have any observations 3 on them", and when I hadn't heard I rang him up and 4 said, "What's happening?" He said, "Nothing we can do. 5 The executive just rang one of the chaps up that he 6 wanted to get rid of and told him: 'You're out. Just 7 leave. You're finished.'" He said there's no selection 8 to have now. 9 Q. Is this one of the News of the World examples or 10 a different example? 11 A. No, a different paper. 12 Q. Again, would you describe that as an example of 13 a bullying culture? 14 A. Yes. The person concerned is a very notable bully, and 15 that was one of the examples of how he behaved, yes. 16 Q. Can I ask you to turn over to page 6 of your statement, 17 paragraph 35, where you tell us that: 18 "A senior executive told a bullied reporter: 19 'I don't want a story about a bent policeman. I want a 20 story about a whole bent police force.' 21 Then the reporter later resigned, you say, to escape 22 unlawful harassment. Again, another example of bullying 23 culture. Is there anything else you can tell us about 24 that particular example that might be helpful? 25 A. Not really, except that the person concerned -- the</p> <p style="text-align: center;">Page 23</p>
<p>1 A. Yes, it was. It was a tabloid newspaper, yes. 2 Q. Can you tell us again the sort of time period when this 3 was occurring? 4 A. I'm just trying to think. It's probably about five or 5 six years ago. 6 Q. Is there anything else that you feel able to tell us, 7 given -- I understand the confidentiality issues. 8 A. I can't, really, without, I think, beginning to 9 identify. 10 Q. I understand. You then go on to refer at paragraph 34 11 to: 12 "... a senior executive refusing to allow HR to 13 organise a selection pool for two staff members facing 14 redundancy. Unlawfully, he told one journalist he was 15 finished without following any legal procedures." 16 Can you tell us a bit about that? 17 A. Yes, I was involved in a redundancy exercise at 18 a national newspaper, and as is usually the case, there 19 are a lot of volunteers and it came down in the end to 20 two people who faced a compulsory redundancy and I had 21 a meeting with the HR person and we came to the 22 conclusion that it could not be avoided. There had to 23 be a selection process, and I think the meeting we had 24 was, say, on the Thursday or the Friday of one week, and 25 come the following Tuesday, I'd heard nothing from the</p> <p style="text-align: center;">Page 22</p>	<p>1 reporter concerned had been bullied over a long period 2 of time, many months, and he was probably ringing me up 3 twice a week, you know: "What can we do about it?" 4 Because I've seen so many of these things end in 5 tears, where the bullied person ends up leaving, my 6 practice is to try and support people over the 7 difficulties taking place in the hope that the bullying 8 executive would turn his attention to somebody else in 9 due course, and that the member will be allowed to 10 resume normal work and would be able to keep their job 11 and continue okay. 12 Q. Again, was this a News of the World example or another 13 example? 14 A. No, it's not. 15 LORD JUSTICE LEVESON: Could I just ask this: is this based 16 upon what you were told simply by the reporter, or is 17 there any other validation of this? 18 A. No, there isn't, sir. 19 LORD JUSTICE LEVESON: So all these accounts are you 20 reporting what you've been told, of course based on your 21 experience of dealing with papers for many years and 22 what lots of people have told you, is what you're saying 23 to me; is that right? 24 A. Yes, indeed. 25 LORD JUSTICE LEVESON: All right. As long as we understand</p> <p style="text-align: center;">Page 24</p>

<p>1 the level of it. 2 A. Yes. 3 MS PATRY HOSKINS: Was it a tabloid newspaper? 4 A. Yes. 5 Q. Again, can you give us an approximate time period for 6 that incident? 7 A. I'm not -- I'm just trying to -- 8 Q. Just an approximate year. 9 A. Possibly seven years ago, yes. 10 Q. I have two more to ask you about, please. Paragraph 36, 11 first of all: 12 "A senior executive forced staff to fabricate 13 stories under the threat of dismissal." 14 Before I ask you any questions about that, you refer 15 in the last three or four examples to "a senior 16 executive". Are they always the same senior executive 17 or different senior executives? 18 A. Several of them are the same senior executive, yes. 19 Q. But not all? 20 A. Not all, no. 21 Q. Can I then ask you about this, 36, forcing staff to 22 fabricate stories under the threat of dismissal, 23 including stories about drug-dealing: 24 "Staff knew that his special assignments would not 25 be difficult or dangerous because they were always</p> <p style="text-align: center;">Page 25</p>	<p>1 Q. I really don't want to go through the employment 2 tribunal decision in any detail -- we did that yesterday 3 with Mr Driscoll -- but I want to understand when you 4 first started to represent Mr Driscoll. At what stage 5 in the proceedings was it, even if you can't give us 6 a date? 7 A. No, I'm -- was it 2005, 2006, something like that? 8 I first started to represent him before his first 9 disciplinary -- 10 Q. I understand. 11 A. -- hearing, and using the procedure I outlined earlier 12 of advising him how to handle the process and hoping 13 that, you know, that there wasn't really an attempt to 14 oust him. 15 Q. I understand. Would it be fair to say that you 16 represented him -- that must have been 2005, because the 17 first disciplinary hearing was after an article 18 published in July 2005. So it must have been 2005. Did 19 you attend with him his first disciplinary hearing? 20 A. No. 21 Q. Did you give him advice during this whole period? 22 A. Sorry, please saying that again? 23 Q. From 2005 to 2007, were you advising him through that 24 entire period? 25 A. Yes, now and again. I think after the first</p> <p style="text-align: center;">Page 27</p>
<p>1 fake." 2 That's again a fabrication story. Is that the same 3 senior executive that we were referring to at 4 paragraph 33, the one who made up stories about young 5 women to which amazing things had happened? 6 A. No, but they were working at the same paper. 7 Q. Right. I understand. 8 LORD JUSTICE LEVESON: It's sufficient, isn't it, 9 Ms Patry Hoskins, if we simply find out -- we've got the 10 story, I understand the basis upon which Mr Turner is 11 telling us this -- just to get the timeframe of each one 12 of these. 13 MS PATRY HOSKINS: Exactly. That was my question. What was 14 the time period of that particular incident? 15 A. That, again, is about five years ago, yes. 16 Q. The last one is at 37: 17 "A senior executive tried to frame a journalist with 18 a false allegation that he'd sold information to another 19 newspaper." 20 Can you tell us, again, when that was? 21 A. That was probably about seven years ago, that example. 22 Q. Can I ask you now, please, about Mr Driscoll's case. 23 You were Mr Driscoll's union representative, so far as 24 I understand it? 25 A. That's right.</p> <p style="text-align: center;">Page 26</p>	<p>1 disciplinary, my recollection is that he was not 2 troubled for many months after that. 3 Q. He told us -- 4 A. And then there was a second disciplinary hearing and he 5 wanted me to accompany him to that hearing. I did so. 6 Q. We hear that later on, after he was diagnosed as 7 suffering from depression, he had his pay stopped on two 8 occasions. 9 A. Yes. 10 Q. He said that with the help of a union representative on 11 the first occasion, his pay was reinstated. Was that 12 with your help and assistance? 13 A. Yes. The -- it was -- my recollection is he became ill 14 at the end of July in 2006, was it? 15 Q. Yes. 16 A. Because -- I mean, they subjected him to the most 17 amazingly unpleasant behaviour, you know, sort of 18 bombarding him with phone calls and wanting to send 19 a nurse to his home, that sort of thing -- 20 LORD JUSTICE LEVESON: I don't think we need to go over this 21 again because we heard it in great detail yesterday 22 afternoon. 23 MS PATRY HOSKINS: Absolutely. 24 A. I was just saying that, sir, to explain why I was then 25 in touch. They then stopped his money because they said</p> <p style="text-align: center;">Page 28</p>

<p>1 he was uncooperative. 2 LORD JUSTICE LEVESON: I understand. 3 A. That was the point. And I was then representing him in 4 correspondence with the company and they reinstated it 5 I think about a month later. 6 MS PATRY HOSKINS: We know that you attended his employment 7 tribunal as a witness and you gave evidence. 8 A. Yes. 9 Q. Can you tell us this: there's only one point I really 10 need to ask you about. Mr Driscoll said yesterday that 11 his impression was that News of the World had tried to 12 appeal the decision of the employment tribunal. His 13 recollection was that it had tried to appeal the 14 judgment three times. He was a bit unclear about what 15 had happened and he said that you would know all the 16 answers. 17 A. Oh, right. 18 Q. So no pressure. But he said you might be able to 19 assist. Did News of the World appeal the judgment? 20 A. Yes, they did. My understanding of it was that they 21 appealed the judgment, the EAT -- when I say they 22 appealed the judgment, they made an application to 23 appeal, and the EAT turned it down and said there were 24 not sufficient grounds for an appeal, and then, which is 25 what I think Matt might be concluding was a second</p> <p style="text-align: center;">Page 29</p>	<p>1 A. No, there are more recent examples, but I'm very 2 conscious of the sort of freshness of the cases, which 3 could lead to identification. 4 LORD JUSTICE LEVESON: All right. Just answer me this, if 5 you would, because one might have concluded that because 6 your examples were five or six years ago, that this was 7 all history: can you say how many occasions you've been 8 consulted by members of your union over the last three 9 or four years in connection with this sort of problem? 10 I'm not asking any more details. Just give me some 11 idea. 12 A. I should think between 15 and 20 members would have been 13 in touch. 14 LORD JUSTICE LEVESON: And are these moderately serious, 15 serious or extremely serious? 16 A. Well, the majority have ended up in people leaving the 17 newspapers that they worked for, which I think is pretty 18 serious because it's the loss of a career and people 19 often then struggle to, you know, resurrect that career 20 going forward. 21 LORD JUSTICE LEVESON: All right. Thank you. That's what 22 I wanted to ask. 23 MS PATRY HOSKINS: Thank you. Let me ask you about a few 24 changes to the law that you suggest, please. At 25 paragraph 44, you suggest that bullying should be made</p> <p style="text-align: center;">Page 31</p>
<p>1 appeal, they then were able to go and make a verbal 2 application -- 3 LORD JUSTICE LEVESON: They renewed the application for 4 leave to appeal, yes. I understand this. 5 A. And that was again turned down. 6 LORD JUSTICE LEVESON: Yes. 7 MS PATRY HOSKINS: So there was never a full and substantive 8 hearing before the EAT? 9 A. No, not at all. 10 MS PATRY HOSKINS: So there's no judgment there. 11 LORD JUSTICE LEVESON: Thank you very much indeed. 12 A. But the third one that Matt is referring to was when 13 there was a hearing fixed for some time one year, 14 I think in August, and the company wanted that 15 postponed, and the ET wouldn't agree and they asked the 16 EAT and they wouldn't agree either, so the hearing went 17 ahead. 18 Q. I understand. But they were unsuccessful? 19 A. Yes. 20 Q. Thirdly, I want to ask you very briefly indeed about 21 changes to the law. 22 LORD JUSTICE LEVESON: Before we go onto changes in the law 23 you've given us four examples and they're all five or 24 six years ago. Does that mean there are no more recent 25 examples?</p> <p style="text-align: center;">Page 30</p>	<p>1 a criminal offence. Can you tell us a bit more about 2 that suggestion? 3 A. Well, as the paragraph goes on to say, physical assault 4 is a criminal offence and the effect of bullying is in 5 fact far worse. I mean, we've seen Matt have a nervous 6 breakdown. I've seen other members -- several other 7 members have nervous breakdowns in similar 8 circumstances. It's a devastating and continual effect 9 on their lives. I think it sounds a bit of an extreme 10 measure but as I say, the consequence is to drive people 11 out of a good job and a good career. That's pretty 12 serious stuff and litigation in the tribunal or in the 13 courts is only damage limitation. It's not really -- 14 LORD JUSTICE LEVESON: So what you really need is a culture 15 change? 16 A. Well, what we really need is for journalists to see the 17 sense of belonging to trade unions and then people could 18 use their collective strength to do something about 19 these things, because the law is too long-winded, too 20 far off and too involved and too expensive to really be 21 a solution. It's damage limitation, as I say. Yes, 22 a culture change would help enormously, but I'm afraid 23 we have cowboy managements in Fleet Street and I don't 24 see that happening as things are at the moment. 25 I really don't see that.</p> <p style="text-align: center;">Page 32</p>

<p>1 MS PATRY HOSKINS: Could the issue perhaps not be dealt with 2 by adequate whistle-blowing policies and access to 3 independent representation, rather than changes to the 4 criminal law?</p> <p>5 A. If all those things worked satisfactorily, yes, that 6 obviously would be satisfactory, but it's a tremendous 7 pressure on an individual when they're being bullied to 8 do anything about it, and if they go to HR, in my 9 experience, the general tendency is just to sort of 10 almost start accusing the complainant.</p> <p>11 We had an experience at the Mirror Group, for 12 instance, where we made complaints -- the union did -- 13 about bullying in that company and they assured us they 14 were totally opposed to bullying and asked for our 15 co-operation over redrafting the bullying policy, which 16 we spent some time doing, and then we never heard from 17 them again. And the bullying has continued and I know 18 that in that particular company nothing has happened to 19 the bullies who were identified, as I know nothing has 20 happened to bullies in other companies. For instance, 21 in one company fairly recently, one of our members went 22 to management to complain of bullying and they instantly 23 said to him: "You'd better leave." And that's what 24 happened; he left. A severance package was arranged and 25 the bully is still there. Nothing's been done about</p> <p style="text-align: center;">Page 33</p>	<p>1 expecting to be given justice through this process, and 2 I've never seen it. And I have to generally say to 3 them: "Well, it may not work out as you're hoping it 4 will work out", because it never has in my experience. 5 One level of management backs up another level of 6 management, and that's why very few people go down that 7 route.</p> <p>8 LORD JUSTICE LEVESON: What's NISA?</p> <p>9 A. That's News International Staff Association, which does 10 good work, but it was set up by Mr Murdoch to represent 11 a different approach to things than independent unions.</p> <p>12 MS PATRY HOSKINS: Two final matters, please. At 13 paragraph 47, you say: 14 "Newspapers and magazines should be owned by trusts 15 so that all profits are devoted to improving 16 news-gathering and quality journalism within ethical 17 guidelines." 18 Do you mean like the Guardian model?</p> <p>19 A. Yes. Yes, like the Guardian model.</p> <p>20 Q. Isn't it a bit far to suggest that all newspapers and 21 magazines should be owned in this way or run in this 22 way?</p> <p>23 A. Well, the problem is the background to this Inquiry is 24 that the newspaper industry is in deep crisis, isn't it? 25 Probably more so in the provincial press than in the</p> <p style="text-align: center;">Page 35</p>
<p>1 him.</p> <p>2 Q. Paragraph 45, confidentiality agreements we've 3 discussed. Paragraph 46, you suggest that grievance 4 complaints should be heard by an independent panel. You 5 say your experience is that when a journalist raises a 6 grievance against an executive, the internal hearing is 7 conducted by another executive who invariably dismisses 8 the complaint so other staff are deterred from raising 9 genuine grievances. How would that work? What would 10 this independent panel be?</p> <p>11 A. It could be set up by ACAS, who is the obvious group to 12 organise that. The evidence of the background to this 13 is, of course, the Driscoll case, isn't it? I mean, 14 there was this very formal grievance hearing or very 15 formal appeal against his dismissal hearing that was 16 headed by an internal barrister, plus a senior 17 executive, plus two NISA union representatives and 18 concluded that he'd been properly treated.</p> <p>19 Q. Is this the document at tab 4 of the bundle, just for 20 the chairman's note?</p> <p>21 A. Yes.</p> <p>22 LORD JUSTICE LEVESON: We looked at this.</p> <p>23 A. That is a problem. I get involved in grievance 24 complaints and in disciplinary matters and in appeals, 25 and it's almost sort of distressing to see members</p> <p style="text-align: center;">Page 34</p>	<p>1 national press. You know, there just aren't the 2 resources to produce the publications that we all would 3 agree is necessary in a free, democratic society. You 4 know, for a hundred years, probably, the commercial 5 interests of newspapers and the democratic interests of 6 society coincided. You know, there were enough people 7 willing to buy newspapers to make a profit out of it to 8 employ enough people to do the job properly.</p> <p>9 I was at a local paper last year and the editor told 10 me his staff had halved in two years because of 11 redundancies. If we carry on with the present 12 commercial arrangements, it's going to be the demise of 13 national newspapers and local newspapers, because there 14 just -- it is difficult. I think someone said the other 15 day that -- reading in a column, that there's no doubt 16 about it that the profit motive is a very good one for 17 sort of creating efficient organisations, but the 18 downside of it is if you're not making sufficient 19 profits, you just keep cutting costs and cutting costs 20 to the point, as has happened in many newspapers, 21 including national newspapers, where they don't have the 22 staff to do the job that the public expect them to do.</p> <p>23 The best thing, of course, is to appeal to everybody 24 to buy newspapers. I mean, that's a simple problem, 25 that people don't buy newspapers. And we're always told</p> <p style="text-align: center;">Page 36</p>

<p>1 young people don't like reading newspapers -- they all 2 do it on the computer, we're told -- but if you get on 3 the tube train in the evening, it's full of young people 4 reading newspapers. The thing is, they're all free. 5 They're happy to read newspapers if they're free. So 6 I don't know how you cope with that on a national level, 7 but that is a dilemma. 8 But faced with the collapse of the newspaper 9 industry, you know, what other solution is there? 10 I mean, I see a Liberal Democrat peer is saying that 11 it's possible to set up charities to run local 12 newspapers and maybe that's an issue, because it's 13 a variant on a trust, isn't it? It's the same sort of 14 thing. 15 The difficulty with the Guardian, as we know, is 16 it's haemorrhaging losses. I think it's last loss is 17 about 58 million, following similar losses the previous 18 year. 19 LORD JUSTICE LEVESON: I think it's climbing up as the 20 Inquiry goes on. I'm not sure it's quite that high, 21 Mr Turner, but there it is. Let's carry on. 22 MS PATRY HOSKINS: I think you've adequately covered my 23 final matter. Unless you have anything to add, 24 Mr Turner, those are all my questions. 25 A. I think the biggest area of injustice in newspapers is</p> <p style="text-align: center;">Page 37</p>	<p>1 continue. 2 But I think also there are bullies in newspapers, 3 and there's got to be an open way of dealing with those, 4 and it's not -- the present newspaper managements, in my 5 experience, in all companies probably other than the 6 Financial Times and the Guardian, do not wish to deal 7 with those bullies. I don't think there's bullies at 8 the Express Group, other than the proprietor and his 9 chief executive. 10 LORD JUSTICE LEVESON: Well, I think we'll not descend into 11 too much detail here, Mr Turner, because otherwise I'll 12 get into all sorts of collateral issues, but I have the 13 message. It's actually also possibly more dangerous 14 than simply restricted to employment rights, because if 15 you're employing lots of casuals, there's a risk that 16 they may go the extra mile to get the story to make sure 17 they're kept on. 18 A. I think that's possibly true, sir, but I think, going 19 back to the biggest issue here, which is the phone 20 hacking and the blagging and so on, there's no doubt 21 that people, the reporters, are being put under 22 impossible pressure to get first class stories without 23 the resources to do so. 24 LORD JUSTICE LEVESON: Yes. 25 A. And we shouldn't be surprised if people then cut</p> <p style="text-align: center;">Page 39</p>
<p>1 the area of regular casuals, where most national 2 newspaper groups employ large numbers of people which 3 they choose to call casuals, who go there working every 4 week, very often year after year, maybe as many as 5 20 years, and they are treated as though they were an as 6 and when casual, and when they are got rid of, they 7 either get no compensation or they get compensation 8 that's inferior to the people regarded as permanent 9 staff, and the consequence of that is the saving of -- 10 across Fleet Street over the years, and it continues 11 today, of many, many millions of pounds. And there 12 should really not be any army of second class citizens 13 working in newspapers, but they do, and they're not 14 given contracts of employment, despite the legislation, 15 and as I say, when they choose to dispose of them, it's 16 often without any compensation, and that's really 17 a terrible injustice and if -- this is the problem. The 18 legislation is all there, but because it's civil 19 legislation, what do you do about it? That's the 20 problem. I spend a lot of time with lawyers and I don't 21 think lawyers understand that you can't have a system 22 where the remedy is two years away and where, because 23 things are never certain, you can't be told: "You will 24 definitely win", and therefore there's all those 25 uncertainties come into it and so the injustices</p> <p style="text-align: center;">Page 38</p>	<p>1 corners. But -- I think the News of the World is 2 possibly an enhanced example of the difficulties, in 3 that they probably of all the papers had the most 4 resources but nonetheless, because of an appalling 5 culture there of bullying, you know, pressured people 6 more than most into behaving appallingly. 7 LORD JUSTICE LEVESON: Thank you. Thank you very much 8 MS PATRY HOSKINS: Thank you very much, Mr Turner. 9 A. Thank you. 10 MS PATRY HOSKINS: Thank you, sir. 11 LORD JUSTICE LEVESON: Yes, Mr Barr? 12 MR BARR: Sir, good morning. The next witness is 13 Ms Marshall. 14 LORD JUSTICE LEVESON: Very good. 15 MS SHARON JEAN MARSHALL (sworn) 16 Questions by MR BARR 17 MR BARR: Ms Marshall, could you tell the Inquiry your full 18 name, please? 19 A. Yes, it's Mrs Sharon Jean Marshall. 20 Q. And you provided a statement to the Inquiry in response 21 to a notice. Are you familiar with the contents of your 22 statement? 23 A. I am, yes. 24 Q. Are they true and correct to the best of your knowledge 25 and belief?</p> <p style="text-align: center;">Page 40</p>

<p>1 A. Yes.</p> <p>2 Q. Can I start, please, by asking you a little bit about</p> <p>3 your career history. I'm looking at paragraph 8 of your</p> <p>4 witness statement, where you tell us that you joined the</p> <p>5 tabloid press in the mid-1990s as a shifter.</p> <p>6 A. Yes, that's right. As a casual reporter I think it's</p> <p>7 been called as well. Yes, I started off in the</p> <p>8 mid-1990s there shifting around the Express Group,</p> <p>9 various diary columns, basically a wide variety of</p> <p>10 papers, and in the late 1990s I took on staff reporter</p> <p>11 positions with the Daily Star, the Daily Express, the</p> <p>12 Sunday Express. I joined the Sunday People as</p> <p>13 a reporter -- showbiz reporter and general reporter and</p> <p>14 columnist in 1998 to 2002, and then the</p> <p>15 News of the World from 2002 to 2004, where I was a TV</p> <p>16 editor and ghostwrote celebrity columns. Then there was</p> <p>17 another freelance period in my life before joining the</p> <p>18 Sun in around January 2006, where I was contributing</p> <p>19 humorous lifestyle columns.</p> <p>20 Q. Thank you. So you had a good decade working in the</p> <p>21 tabloid press. Can I ask you first of all an</p> <p>22 over-arching question about culture?</p> <p>23 A. Mm-hm.</p> <p>24 Q. Did you notice significant cultural differences between</p> <p>25 the different tabloid titles that you worked for, or was</p> <p style="text-align: center;">Page 41</p>	<p>1 bullying, which I think is what people are perhaps</p> <p>2 asking. I was thinking there are some managers that are</p> <p>3 less than idyllic, or maybe you have a disagreement in</p> <p>4 the way that a story is carried out.</p> <p>5 There's also a difference very much in terms of</p> <p>6 where you work on a paper. The culture whilst writing</p> <p>7 a column is going to be entirely different to somebody</p> <p>8 who is working in investigative reporting, so it really</p> <p>9 depends where you end up. There's not a culture of</p> <p>10 anything; it's individuals within the paper.</p> <p>11 Q. Perhaps I can ask you a little bit now about the</p> <p>12 realities of working for a tabloid. I'm looking at the</p> <p>13 section of your witness statement which deals with your</p> <p>14 time at the News of the World, page 3. You tell us at</p> <p>15 paragraph 14 that byline was everything and that there</p> <p>16 was intense competition for stories and that journalists</p> <p>17 tended to work independently and very rarely</p> <p>18 collaboratively?</p> <p>19 A. Absolutely. Again, at the News of the World, the</p> <p>20 culture did change when I first joined. I'd say it was</p> <p>21 a different paper. I was having a good time. But yeah,</p> <p>22 it certainly got to be quite a very tough working</p> <p>23 environment, and yes, you literally wouldn't know what</p> <p>24 the person next to you was doing. If somebody was</p> <p>25 working on a story that was the splash, the front page,</p> <p style="text-align: center;">Page 43</p>
<p>1 there, in your view, an over-arching tabloid culture?</p> <p>2 A. I think, to be honest, it's kind of down to your boss is</p> <p>3 the culture. You can have a wonderful time under</p> <p>4 a wonderful boss in a tabloid, but if the boss changes,</p> <p>5 it can be a less wonderful time. So I was very</p> <p>6 fortunate. The Express Group, I had nothing but</p> <p>7 wonderful times there. I had excellent editors and</p> <p>8 bosses, and my experience on other papers was, you</p> <p>9 know -- the Sun, again I had a fabulous time when I was</p> <p>10 there doing my columns. I thought it was wonderful</p> <p>11 working there. The vast majority of journalists are</p> <p>12 brilliant to work for, but yes, you can have bad</p> <p>13 experiences and -- if some bad people are working there.</p> <p>14 Q. I don't want you to name names but do I discern from</p> <p>15 your answer that in amongst a lot of good times and good</p> <p>16 management, there might have been instances of bad</p> <p>17 management and bad leadership?</p> <p>18 A. Less happy. Let's put it that way.</p> <p>19 Q. You just heard some evidence being given about bullying</p> <p>20 within tabloid management, and yesterday the Inquiry</p> <p>21 heard of a case where an employment tribunal found there</p> <p>22 had been a bad course of bullying. Did you witness any</p> <p>23 bullying management during your decade working for the</p> <p>24 tabloids?</p> <p>25 A. I'd say -- I mean, I wouldn't say it's a culture of</p> <p style="text-align: center;">Page 42</p>	<p>1 it's entirely the norm that the rest of the journalists</p> <p>2 working there wouldn't know what the splash was until</p> <p>3 the paper was printed and landing on the desk, you know,</p> <p>4 as it's printed the night before, or if it's the spoof</p> <p>5 splash, which quite often happened, you wouldn't know</p> <p>6 until it was in the newsagents the next morning. It was</p> <p>7 very much secrecy. If someone was on a big story, they</p> <p>8 would often work outside the office, and I've gone</p> <p>9 through a few tales here. A journalist might disappear</p> <p>10 on the Tuesday and you didn't see them the rest of the</p> <p>11 week. It wasn't a case where we had a jolly old chat on</p> <p>12 what we were working about. We literally didn't know.</p> <p>13 Q. It's easy to understand how a journalist might protect</p> <p>14 a story until it's published, but presumably, once</p> <p>15 a story was published and there was no longer a need for</p> <p>16 secrecy, then you would talk amongst yourselves about</p> <p>17 stories and how they'd been obtained and so on?</p> <p>18 A. No, I don't think you would ever give your source.</p> <p>19 I personally -- I mean, I had a specialised job at the</p> <p>20 News of the World where I was a TV editor, and I would</p> <p>21 guard my source with my life. If someone's giving me</p> <p>22 great stories from the TV industry, I'm not going to sit</p> <p>23 down and go: "Go and talk to him, he sings like</p> <p>24 a canary, he gave me a splash last week." You would</p> <p>25 absolutely guard your sources, so I think it's not</p> <p style="text-align: center;">Page 44</p>

<p>1 really fair to say that.</p> <p>2 Q. Accepting that a source might be protected, there would</p> <p>3 still be discussion and chatter about life on the</p> <p>4 newspaper, wouldn't there? I think your book talks</p> <p>5 about many a conversation in the pub.</p> <p>6 A. Yes, we'd talk in the pub about who was -- you know,</p> <p>7 what stories there were and what stories were in other</p> <p>8 papers. Pub conversations, yes.</p> <p>9 Q. Along the question of who would tend to know what,</p> <p>10 I understand from your statement -- I'm looking now at</p> <p>11 the top of page 4 -- that you would expect those in</p> <p>12 management positions to know rather more about stories</p> <p>13 and where they had come from, how they had been</p> <p>14 obtained; is that right?</p> <p>15 A. I think what would happen is I would personally go to my</p> <p>16 line manager and we would have a morning conference to</p> <p>17 say what stories we were working on. The editorial</p> <p>18 heads of department would then go into a separate</p> <p>19 conference in which everything would be pitched to the</p> <p>20 editor, and then there would be another further secret</p> <p>21 meeting for people working at a higher level of stories</p> <p>22 that basically was kept between themselves.</p> <p>23 You weren't actually asked about your sources of</p> <p>24 story. You wouldn't be expected to say that. What you</p> <p>25 would be asked is: "Have you stood it up? What have you</p> <p style="text-align: center;">Page 45</p>	<p>1 invited to because there's no reason to. Somebody</p> <p>2 wouldn't discuss how another reporter had got a story</p> <p>3 with me. That's a matter between them and their line</p> <p>4 manager.</p> <p>5 Q. While you were working at the tabloid press, did you</p> <p>6 have any formal training about ethics?</p> <p>7 A. I came straight out of training and I actually did</p> <p>8 a media training course, which would have covered</p> <p>9 aspects like the PCC code. I'd say my ethics came more</p> <p>10 from the fact that alongside my college course I went to</p> <p>11 my local paper and did shifts there or helped out and</p> <p>12 I was basically taught rule number one is: look after</p> <p>13 your contacts and make sure you're -- I think on a local</p> <p>14 paper, that's certainly the truth. You can't turn</p> <p>15 against the community. You look after the community.</p> <p>16 So that's really the training I would say you got on the</p> <p>17 job.</p> <p>18 In terms of journalism, you don't have a great big</p> <p>19 ethical discussion. You'd kind of be expected to know</p> <p>20 what the rules are.</p> <p>21 Q. So is the short answer to my question --</p> <p>22 A. Sorry, I've been told not to tell stories. You should</p> <p>23 know what the rules are. Obviously, if you're going out</p> <p>24 to interview a junior, you know, an editor might say,</p> <p>25 "You can't interview a child without an adult present",</p> <p style="text-align: center;">Page 47</p>
<p>1 done to stand it up?" Have I, as a TV person -- they</p> <p>2 wouldn't say, "Who told you this? Where did you get</p> <p>3 this from?" They would say, "What have you done to</p> <p>4 stood it up? Have you put it to the person? Have you</p> <p>5 put it to their agent? Have we got a quote?" That</p> <p>6 would be the question I would be asked.</p> <p>7 Q. Was there ever any occasion when you were quizzed in any</p> <p>8 more detail about whether or not you had properly stood</p> <p>9 up a story?</p> <p>10 A. Yeah, I mean, I would -- I think there was one time when</p> <p>11 I had a story that I absolutely knew to be correct and</p> <p>12 my line editors cross-questioned me where it was from</p> <p>13 and I was saying, "Look, I know it's true, we have to go</p> <p>14 with it, but I can't tell you where it's from because</p> <p>15 I would protect my source", but in my job it's kind of</p> <p>16 easier because you get a comment from the agent or the</p> <p>17 press office and that means the story's stood up.</p> <p>18 Q. Did you hear your colleagues talking about the</p> <p>19 conversations that they'd had with the editorial team?</p> <p>20 A. In terms of the editor and conference?</p> <p>21 Q. In terms of being asked about whether they'd stood up</p> <p>22 their stories and been quizzed about that in any detail.</p> <p>23 A. No, you would just hear the line manager saying to the</p> <p>24 person: "Have you stood this up?" We wouldn't actually</p> <p>25 discuss what went on in conferences that you're not</p> <p style="text-align: center;">Page 46</p>	<p>1 but -- I mean, certainly when you start at the</p> <p>2 News of the World, you're given a copy of the PCC code.</p> <p>3 Every journalist should know what the PCC code is. You</p> <p>4 wouldn't be reminded of it on a daily basis. You should</p> <p>5 know it.</p> <p>6 Q. In terms of discipline, during your time on the</p> <p>7 tabloids, were any of your colleagues fired for ethical</p> <p>8 breaches?</p> <p>9 A. Do you know what? I left eight years ago. I can't</p> <p>10 recall any instance off the top of my head.</p> <p>11 Q. Can you recall any instance of a journalist being</p> <p>12 formally disciplined for ethical breaches?</p> <p>13 A. I'm sorry, it's so long ago since I left.</p> <p>14 Q. Can you recall any instance of a reporter being told off</p> <p>15 or otherwise held to account for ethical breaches?</p> <p>16 A. I actually can't think of any off the top of my head,</p> <p>17 sorry.</p> <p>18 Q. In terms of the leadership style, there are various</p> <p>19 places in your book register you attribute quotes to</p> <p>20 editors shouting expletives and demanding stories. Was</p> <p>21 it common for editors to raise their voices?</p> <p>22 A. The book, as I've said and I've said in my witness</p> <p>23 statement -- I know I have a central character of the</p> <p>24 editor in it --</p> <p>25 Q. We'll come to the book in a moment, but can I just ask</p> <p style="text-align: center;">Page 48</p>

12 (Pages 45 to 48)

<p>1 you the general question at the moment: was it common 2 for editors to raise their voices? 3 A. You can't say "editors" as a plural. I would say there 4 are individuals on newspapers who -- yes, there would be 5 a raised voice in a newsroom. 6 Q. Was it a trait then of certain editors to raise their 7 voices? 8 A. Yeah, individuals. As in every line of business, some 9 individuals are angrier than others. 10 Q. Was it the trait of certain editors to give loud verbal 11 tellings-off when displeased with journalists? 12 A. It's the trait of individuals. 13 Q. At least some? One or more than one? 14 A. My direct experience -- oh, well, I mean, yes -- were 15 voice raised in the newsroom? Yes. Yes, I have had 16 experience of that. Not every editor I worked for, 17 though. 18 Q. Would you describe any editor that you worked for on 19 a tabloid title as having walked the ethical walk and 20 talked the ethical talk around the newsroom? In other 21 words, to have led conspicuously on ethical issues, or 22 was that just not the way it happened? 23 A. It would be down to the individual. I did work for 24 editors and line managers that were perfectly ethical. 25 Q. I'm not asking you whether they behaved in an ethical</p> <p style="text-align: center;">Page 49</p>	<p>1 editorial meetings, so perhaps I should say that to me, 2 I didn't have any direct conversations in which I'm 3 asked to act unethically, so I -- I'm not involved in 4 stories that -- I'm not quite sure how to answer the 5 question. For the vast majority of the people I worked 6 for, I didn't see any evidence that they were unethical. 7 Q. Are you also saying that you didn't see any proactive 8 leadership on ethical issues from the editorial team? 9 A. No, I'm -- I'm not saying that, because I do think 10 I worked for some perfectly wonderful editors and line 11 managers. I just can't quite remember because -- you 12 know, we're going back to 1998, so I'm desperately 13 trying to remember an example of a story that I'm sent 14 on and something that an editor might have told me, and 15 I just can't pull it to mind immediately other than 16 saying, yes, we did some wonderful campaigns that I know 17 were done entirely ethically. Sorry, I can't come up 18 with anything for you. 19 Q. Picking up what you said a moment ago about not being 20 asked to do anything unethical, can I take you to page 5 21 of your witness statement, paragraph 26. Here again 22 you're talking about your time at the News of the World 23 and at paragraph 26 you come to describe the 24 circumstances in which you left the News of the World. 25 A. Yes.</p> <p style="text-align: center;">Page 51</p>
<p>1 way or not. I'm asking you whether they took steps to 2 walk the walk and talk the talk and to show conspicuous 3 leadership about ethical issues. 4 A. Yes, I'd say that was absolutely true of some of the 5 editors that I worked for. 6 Q. What proportion of the editors that you worked for? 7 A. The vast proportion. 8 Q. How did they do it? 9 A. In that you looked at the paper and the campaigning 10 journalism that they put forward. 11 Q. But what proactive steps were they taking within the 12 newsroom to promote ethical practice? 13 A. In that the -- well, you would look at the campaigns 14 that they put forward. You would -- for example -- the 15 Sun, for example, did a huge campaign to promote Help 16 For Heroes and that's an entirely ethical and wonderful 17 campaign. 18 Q. That no doubt was a very worthy thing for the newspaper 19 to have done, but that's not quite what I'm asking you 20 about. I'm asking you about what steps your editors 21 took within the newspaper to communicate to staff that 22 they must at all times act ethically and to keep 23 reminding them of that. Did that happen or was that 24 just not the way it was? 25 A. Well, you have to remember I'm not in these high level</p> <p style="text-align: center;">Page 50</p>	<p>1 Q. You say: 2 "However, on one occasion I was asked to carry out 3 a story which I understood to be in clear breach of the 4 code." 5 That's the PCC code, is it? 6 A. Mm-hm. 7 Q. "I refused to carry it out and subsequently resigned. 8 I made the matter known to my editor and my deputy 9 editor at the time and my editor informed me that they 10 had not been aware that I had been asked to breach the 11 code until I reported it." 12 Could you help the Inquiry, please, first of all 13 with what was it that you were asked to do? 14 A. I'm reluctant to give too many details. The reason why 15 is I don't want the celebrity's name in question being 16 put into the public domain. She has children and it's 17 a few days before Christmas. I was asked to do 18 a story -- 19 Q. I should just stop you there. Please answer, but please 20 don't name the celebrity. 21 A. No, I have no intention of -- but it's a little 22 difficult to explain it. It was a celebrity who was 23 pregnant at the time and I was told that her partner was 24 cheating on her and that photographic evidence had been 25 given us or somebody had come forward for</p> <p style="text-align: center;">Page 52</p>

<p>1 a kiss-and-tell. There was a photograph. But 2 I understood the photograph was two years old, so I knew 3 the story to be untrue. So this was an occasion where 4 clearly it's -- morally, you can't -- it just was not 5 going to happen. We were not going to let it happen, so 6 hence my refusal to carry out the story, or even to 7 let -- the celebrity never even found out that the story 8 was ever in existence. I just made sure I killed it. 9 Q. You make clear in your statement that the story was 10 never published. 11 A. Mm-hm. 12 Q. So that we are clear, what was it that you were being 13 asked to do? Were you being asked to write a story that 14 you knew to be untrue? 15 A. To put it to the celebrity. To go to the celebrity and 16 tell her that this photo was in existence. 17 Q. And that it was going to be published? 18 A. It was never going to be published. I wasn't going 19 to -- I wouldn't allow it to shall published. 20 LORD JUSTICE LEVESON: That's not quite the point, is it? 21 A. Yeah. Well, I presume that's -- this is one individual 22 on a paper that said it, but, yes, I would guess the -- 23 they would intend it to be published. 24 MR BARR: You say that you spoke to the editor about that 25 and he or she -- I won't press you on which -- asked you Page 53</p>	<p>1 Q. Was that sort of request -- was it the only time that 2 you were ever aware of a journalist being asked to do 3 something unethical on the News of the World or was it 4 part of a more widespread problem? 5 A. I couldn't answer for any other thing that anyone was 6 asked to do. I can only say my own experience. 7 Q. I have to press you and put this to you: it would be 8 surprising, wouldn't it, if you were to leave as 9 a result of a single instance of a difficulty, which you 10 had then consulted the editor about, unless there was 11 a deeper problem? 12 A. Bear in mind I'm consulting the editor who has already 13 got my resignation letter. No, that's enough for me to 14 go, to be honest. 15 LORD JUSTICE LEVESON: What happened to the person? 16 A. They stayed in the job. 17 LORD JUSTICE LEVESON: They stayed in the job? 18 A. Mm. 19 MR BARR: Did you ask the editor to do something about it? 20 A. I reported the matter. My sole -- all I wanted was the 21 story not to go in. That's all I was bothered about. 22 I wasn't aware of any other stories that are going 23 around that are like this. My sole thing is stop that 24 story being published. That's all I was bothered about. 25 Q. It doesn't quite answer my question. Did you ask the Page 55</p>
<p>1 and tried to persuade you to stay? 2 A. Yes, I did. In my resignation letter, which I put on 3 his desk, it did -- I did say that I was leaving because 4 I had been asked to breach the PCC code and any moral 5 code and therefore I was refusing to do it and that was 6 part of my resignation. 7 Q. If the editor tried to persuade you to stay, why was it 8 that you went ahead and went through with your 9 resignation? 10 A. I didn't feel that I could work on the paper anymore. 11 Q. Was that because you thought that there was a real 12 chance that you would be asked again, some time in the 13 future, to do something unethical? 14 A. No, I just didn't want to work there any more. I -- 15 I guess I just fell out of love with the whole industry. 16 I just said, "No, I just don't want to do this." 17 But the important thing to understand is this is one 18 person and that when I let other people on the paper 19 know what had happened, you know, the reaction is of 20 horror. It's not condoned. So it's -- you know, I just 21 didn't want to work there. I didn't want to be 22 a reporter any more. 23 Q. Was that person in a position of management 24 responsibility? 25 A. They were senior to me. Page 54</p>	<p>1 editor to do anything about it? 2 A. I reported it in writing to the editor and the deputy 3 editor. You know, it's -- that ought to do it, really, 4 shouldn't it? I've made my bosses aware and I've given 5 my resignation and I've walked, and I've stopped the 6 story going in, and as far as I'm concerned, that's my 7 bit done. 8 Q. Can I move now to the question of the pressures, first 9 of all on casual workers. I think they're known as 10 shifters. You explain in your witness statement that 11 there was intense pressure on shift workers and that the 12 pressure was really a pressure to perform and to succeed 13 in staying in the industry and securing a staff job? 14 A. Yes. 15 Q. Did that pressure manifest itself in a desire to get 16 good stories that would be published? 17 A. Absolutely. You are employed for a 24-hour period and 18 if you don't come up with a story, the likelihood is you 19 won't get another 24-hour period, so you're only as good 20 as your next byline. 21 Q. Does that lead to a pressure to use whatever method 22 necessary to get the scoop? 23 A. I think you -- yes, you would push the story as far as 24 possible, but what you would always bear in mind is: 25 what is the effect on the person that you're writing Page 56</p>

<p>1 about? You see, I'm very aware the Inquiry's started 2 because of a fairly hideous story that's been brought 3 up, but you have to realise, you know, there were -- 4 when I'm first shifting, I'm writing and dealing with 5 Page 3 girls, so it's altogether light. It's not a sort 6 of a sinister thing but you would deliver, you would do 7 the best of your ability, and you would hope that you 8 would prove yourself as a decent journalist and that way 9 you would get a staff job.</p> <p>10 Q. Was there really much consideration given to the impact 11 of the story on the person who was being written about 12 or was the pressure to get the story and impress the 13 editors and get that staff job really such that it 14 overwhelmed consideration for the subject of the story? 15 A. No, I would say most journalists would absolutely bear 16 that in mind, the subject of the story.</p> <p>17 Q. Bear it in mind? To what extent? 18 A. Okay, wrong expression. No, you wouldn't -- yes, you 19 would -- you would look at the effect on the person of 20 the story. That is at the back of your mind: what is 21 the sort of moral effect of this story? What is the 22 effect of the person you're writing about? Are you 23 damaging their life? I'm not damaging people's lives as 24 I get these stories; I'm simply doing the best that 25 I can to get a showbiz story.</p> <p style="text-align: center;">Page 57</p>	<p>1 but the pressure is to keep on producing good stories 2 and keep your job; is that right? 3 A. Yes. If you don't file, you're not going to last very 4 long as a reporter. That doesn't mean that you breach 5 ethics. It means that you continue to get stories.</p> <p>6 LORD JUSTICE LEVESON: What you said was: most journalists 7 would bear in mind the impact of the story. 8 A. Mm.</p> <p>9 LORD JUSTICE LEVESON: Are you saying that that's all 10 journalists or are you saying that there are 11 a proportion of the journalists that you came across who 12 were prepared to cut corners and do things differently? 13 I'm merely trying to get your experience. 14 A. Yes. Well, there's quite a few people on bail, so that 15 would suggest that they have cut corners and done things 16 that are wrong. Yes, there are -- the vast majority of 17 journalist journalists are perfectly ethical, good 18 reporters, but there are bad apples on every newspaper. 19 But I've not been involved in that you are story 20 gathering. I only hear what I hear in a pub or I've 21 read in a newspaper. So yes, it is true to say that 22 it's obviously not 100 per cent of journalists.</p> <p>23 MR BARR: You describe some of the things which occur which 24 serve to increase the pressure on journalists. The 25 first is you say that sometimes journalists were pitched</p> <p style="text-align: center;">Page 59</p>
<p>1 Q. Is that really right? We've heard lots of evidence from 2 people explaining just how their lives were affected by 3 tabloid coverage of, for example, their private lives. 4 A. Yes, but I haven't written any of the stories about any 5 of the victims that you've had in front of me.</p> <p>6 Q. I'm not suggesting that you did, but I'm asking you 7 generally about life as a shifter and whether the 8 pressures were such that people lost sight of the impact 9 of their stories on individuals. 10 A. I don't think that's really something I can comment on 11 from my experience, because I'm doing what you might 12 call the fluffier end of journalism at this time in 13 shifting. I'm doing showbiz journalism. I'm doing 14 light journalism stories. It's not wrecking people's 15 lives. No, I don't believe I ever did.</p> <p>16 Q. Is that right? Because you worked as a shifter for 17 several different titles. Was it always doing showbiz? 18 A. At the beginning, yes, a little bit of showbiz, a little 19 bit of general reporting. You know, you'd write diary 20 columns where you would just go and cover a party. It's 21 not -- not every single journalist is involved in major 22 crime stories.</p> <p>23 Q. You explain then that the pressure, once a journalist 24 has obtained a staff job, differs a little from the 25 pressure on a shifter. There is still intense pressure,</p> <p style="text-align: center;">Page 58</p>	<p>1 into direct competition with each other by being put 2 onto the same story by the editorial team. Did you have 3 personal experience of this? 4 A. I didn't have personal experience of being on a job, but 5 yes, it's certainly true that two journalists from 6 different departments of the same newspaper could appear 7 on a doorstep, both attempting to get the story.</p> <p>8 Q. You talk about the number of bylines a reporter has 9 being counted. 10 A. Mm.</p> <p>11 Q. Was that a practice confined to just one title you 12 worked on or was that a common practice in the tabloid 13 industry? 14 A. I'd say it's probably count a little bit more at the 15 News of the World, but certainly you would always be 16 aware that, you know, the journalist that is delivering 17 the most copy -- if you simply haven't filed for six 18 months, then, you know, obviously your ability as 19 a journalist is going to be questioned.</p> <p>20 Q. Is six months perhaps a little extreme? Would the 21 problems start rather sooner than that? 22 A. Well, an investigative reporter could spend six months 23 on a job, but yes, certainly, you know, you would have 24 to -- really, it would be expected that on a weekly 25 paper you have at least a story in the paper every week.</p> <p style="text-align: center;">Page 60</p>

15 (Pages 57 to 60)

<p>1 Q. I should make this clear: you tell us that during your 2 time as a tabloid journalist you weren't the subject of 3 any PCC complaint, nor were you the subject of any legal 4 action. 5 A. Or libel or anything, really. 6 Q. Can I ask you this, though: what impression did you form 7 as a tabloid journalist about the attitude of tabloid 8 newspapers towards the PCC? 9 A. Um ... again, it's so long ago, but I can remember if 10 somebody got a PCC against them, it was -- it was seen 11 as fairly serious, yes. It was not career-ending, but 12 it's serious. 13 Q. Because the Inquiry's heard -- indeed, it's seen some 14 undercover film of a number of journalists talking about 15 the PCC and the attitude in private seemed to be 16 a little dismissive because they didn't have the power 17 to impose a fine and hurt a newspaper financially. Was 18 that an important consideration? 19 A. As I understand the PCC, if it's held up, don't you have 20 to have a fairly embarrassing apology printed in the 21 paper? I think no journalist would want that. It's 22 certainly not a joke in the industry, but -- like I say, 23 it wouldn't end your career if a journalist had a PCC 24 against them, but you certainly -- I don't think I'd 25 want it.</p> <p style="text-align: center;">Page 61</p>	<p>1 out there. 2 I intended it as a light comedy, a good story about 3 a good story. I thought: what's the worst that could 4 happen in writing it? 5 LORD JUSTICE LEVESON: Ms Marshall, is it a true story? 6 A. It's based on a true story, would be the more obvious -- 7 LORD JUSTICE LEVESON: It says: 8 "A true story." 9 A. Yes. 10 LORD JUSTICE LEVESON: Is it true or not? 11 A. It's based on a true story. No, it is a dramatisation. 12 I would call it heightened reality. This was not 13 written as a legal document to be at the centre of an 14 Inquiry; it was written as an entertaining story. So 15 yes, as I've qualified inside, I've put a little topspin 16 on. I've fiddled with the truth, is the phrase that 17 I used, so you shouldn't take this as absolute gospel 18 fact. It should be a dramatisation of legends and 19 things that I did myself in the industry. "Based on 20 a true story", it should be. 21 LORD JUSTICE LEVESON: We'll see a bit further, Mr Barr. 22 MR BARR: Let's look at exactly the way you qualified it in 23 the book. If you want to work from the photocopies, 24 it's the third page of the photocopies. In the book, 25 it's between the index and the foreword.</p> <p style="text-align: center;">Page 63</p>
<p>1 LORD JUSTICE LEVESON: Mr Barr, is that a convenient moment 2 to have a short break? 3 MR BARR: It is indeed. Thank you. We'll just have five 4 minutes. 5 (11.29 am) 6 (A short break) 7 (11.36 am) 8 LORD JUSTICE LEVESON: Yes, Mr Barr. 9 MR BARR: Thank you, sir. I'd like to move to your book, 10 which was published in 2010, wasn't it? 11 A. Yes. 12 Q. It's entitled Tabloid Girl. The cover contains the 13 statement: 14 "A true story." 15 I'm looking here just below the title Tabloid Girl, 16 but it's right, isn't it, that inside the book you put 17 a qualification on that, don't you? 18 A. Yeah. It's based on a true story. I mean, basically 19 it's a dramatisation of my time in the industry, of 20 legends from the industry, people I worked with, stories 21 they heard, and what I've done is I've put it all into 22 a dramatised timeline with fictional characters that are 23 an amalgamation of people. The character Tabloid Girl 24 herself is mainly myself. It's also an amalgamation of 25 other persons. She's representing every rookie reporter</p> <p style="text-align: center;">Page 62</p>	<p>1 A. Mm-hm. 2 Q. You say there: 3 "This is what happened when I worked in the tabloid 4 press. Look back through the newspaper archives and 5 you'll see my name on these stories. I wrote them. 6 They're true." 7 A. Yes. 8 Q. I'll let you find the page, first of all. Do you have 9 that? 10 A. Yes. 11 Q. I'm just reading the first three lines there. 12 A. Mm-hm. 13 Q. So you're asserting positively there, aren't you, that 14 the stories that you have written and carry your bylines 15 are true? 16 A. Yes. Where stories here are based on -- where I've, for 17 example, done extracts with headlines and I've said, 18 "This is the headline that was written", it's entirely 19 true that I've gone on that story. The reality is some 20 of this dates back to the 1990s, so what I obviously 21 don't have is documentation and recordings, so I've 22 dramatised the events. 23 What I probably should have said if this was being 24 submitted as a legal document was: "Yes, I wrote some of 25 these stories. Yes, some of the stories you've read in</p> <p style="text-align: center;">Page 64</p>

16 (Pages 61 to 64)

<p>1 here have my byline on. Yes, it's true that I went on 2 the stories. However, there are other journalists out 3 there that I interviewed as part of the book and I asked 4 them for, you know, what legends and tales they had from 5 the industry and then I put them into fictional 6 characters in the book." 7 I was writing a comedy. I wasn't writing a legal 8 document. 9 Q. Let's look at what you go on to say. You say: 10 "I'm not proud of everything we did but I loved the 11 tabloid journalists I worked with. Every single 12 double-crossing, devious, scheming, cunning, ruthless, 13 messed up, brilliantly evil one of them." 14 Was it right that those traits were discernible in 15 your colleagues? 16 A. What I think I would like to say is this book is written 17 way before I knew any of the stories that have caused 18 this Inquiry to come forward, so I'm writing about 19 a journalist -- when I call them devious, I'm writing 20 about a tale that somebody's told me about their 21 expenses. I'm not writing about somebody who has lied 22 to a mother who has lost her child. 23 So I think context is everything in this book. Had 24 I written it after the accusations that have come out in 25 this Inquiry against the press have been made -- if I'd Page 65</p>	<p>1 describe and are able to pick out each of these 2 activities within the book. 3 A. Absolutely, yeah. I think it's a question of context. 4 The whole thing needs to be put in context. 5 MR BARR: You go on then to say: 6 "And it would be a shame if they got divorced or 7 sued as a result of this book. So that's the bit of the 8 truth that I've fiddled with. My bit of top-spin. 9 I worked on seven tabloid titles over a decade, which 10 I've merged here into one newspaper. I've changed 11 timings. I've moved dates to disguise identities. 12 I worked with dozens of journalists, but here I've 13 amalgamated their triumphs and their dirty deeds into 14 a handful of characters. But rest assured, these 15 stories all happened. These Very Bad Things were done. 16 They still are being done. By tabloid journalists right 17 now." 18 A. Yeah. 19 Q. So the questions that fall out of that, first of all: 20 when you wrote this, did you believe it to represent the 21 true position so far as your book is concerned? 22 A. This is what -- I sat down with journalists and I said, 23 "Tell me some of the legends of journalists from over 24 the years", and I've taken what may well be embellished 25 shaggy dog tales and I've created a drama out of that Page 67</p>
<p>1 known them, I would have written a different book. 2 Q. You make that clear at the end of your witness 3 statement, but your answer, if you'll forgive me, 4 doesn't quite answer the question that I put. Were 5 those traits evident in the colleagues that you worked 6 for? 7 A. They were, but again what I'm referring to is I'm 8 calling someone devious because they managed to put 9 a dead camel on expenses. I'm not calling someone 10 devious because I'm aware that they've done something 11 horrendous to a human being and wrecked their lives. 12 So yes, these are character traits that I've 13 assigned to people in the book, but as I say in my 14 statement, I write about them with affection. If I'd 15 actually known a lot of the things that the industry is 16 standing accused of, I wouldn't have written about them 17 with quite so much affection. So I'd ask you, please, 18 to take that with a pinch of salt and to also understand 19 the timing -- 20 LORD JUSTICE LEVESON: I don't think what you mean that, 21 actually. I think what you mean is that I shouldn't 22 read into this sentence that you are applauding the type 23 of activity about which I have heard during the course 24 of this Inquiry. But it's abundantly clear that I can 25 read the book and see the traits which you there Page 66</p>	<p>1 with fictional characters. It's not intended to be 2 a legal document. I didn't ask people for documentation 3 or evidence. It's a good -- it was intended as a good 4 read. 5 Q. When you say, "But rest assured, these stories all 6 happened", can we take it that at the time you wrote 7 these books you believed what you had been told and 8 believed that you were writing, perhaps not in 9 legalistic terms but in light-hearted terms, a true 10 story? 11 A. I was writing what somebody in a pub told me that 12 I didn't get hard evidence for because I wasn't writing 13 a witness statement. I was writing a piece of drama. 14 LORD JUSTICE LEVESON: Of course you weren't writing 15 a witness statement. I understand that and you've said 16 that two or three times, so you don't have to repeat it. 17 But what you are asserting in this foreword is: these 18 stories all happened, these very bad things were done. 19 It's not unrealistic for me to ask whether you were 20 telling the truth in those words. 21 A. This is what people told me. So I turned it into 22 a yarn. But I didn't go through full legal checks and 23 everything. I just simply said, "Tell me a legend", and 24 I put it in the book. So yes, it's true that this is 25 what a journalist has told me. Page 68</p>

<p>1 LORD JUSTICE LEVESON: Of course you didn't go through legal 2 checks. I'm not for a moment suggesting that you did or 3 that you should have done. But what you are identifying 4 is that you're seeking to provide an accurate account of 5 working in your business. Now, it's either accurate, 6 with all your experience of working in the business, or 7 it's not accurate. 8 A. It has got a bit of top spin. I've occasionally 9 heightened reality to create the good tale. 10 MR BARR: Can we take it that the top spin, as you call it, 11 is limited to the extent that you've described in the 12 passage that I have read out? 13 A. Well, perhaps -- I mean, the best thing might be to 14 go -- I know you want to go through some, and then maybe 15 if I sort of explain what I've done. It's -- 16 I create -- I can't remember a conversation from right 17 back in the 1990s, so I would dramatise a conversation 18 that seemed like an interesting read. So it's not 19 entirely true, but it's -- you know, I did work on 20 a newspaper but I didn't keep an accurate document of 21 what I was doing. I'm repeating myself again. But it's 22 based on a true story. 23 Q. Okay. If we look now at some of the examples. The 24 first one I'd like to pick up is at page 20 of the book. 25 Here you are telling us that up were assigned by your</p> <p style="text-align: center;">Page 69</p>	<p>1 Q. You go on to say, page 21, about two-thirds of the way 2 down: 3 "Scripts were left on tables, plots were spilled and 4 every half hour I'd run to the loo and, screened by 5 constant flushing, I'd file, file, file, every cough and 6 spit of every conversation on my mobile to the waiting 7 news desk." 8 A. Yes, I'm filing from the set of what's happening. It's 9 happening in a public place in front of 200 people in 10 the middle of Tower Hill. The actual story that I'm 11 filing is that they're filming. The cast from Friends 12 are here and filming. It's not a breach of confidence. 13 The actual story that ended up being printed was that 14 top secret plots were being filmed for the amazing 15 series Friends in London. I'm not hurting anybody. 16 Q. I'm not suggesting that you are. I'm asking these 17 questions to establish the truth in the story and how 18 you got it. Were scripts left on tables? 19 A. I can't actually remember. It's 1998. Yes, probably, 20 because people are filming. Scripts are usually left 21 around on a film set. But you can hear the people 22 saying the words, so it's not really a breach of privacy 23 to read it in a written form. 24 Q. Were plots spilled? 25 A. It's being filmed in front of you. I think the actual</p> <p style="text-align: center;">Page 71</p>
<p>1 editor, as you describe it, to break into the Friends 2 set. You describe how you managed to get yourself onto 3 the set of Friends by buying a large quantity of burgers 4 and fries and blagging your way through security onto 5 the set. Did that happen? 6 A. Okay, let's put this in a bit of context, which is the 7 story that I've actually ended up writing isn't anything 8 sinister. So when you're saying blagging, what I've 9 actually written is that I went down to watch some 10 Friends filming and I really fancied Matt LeBlanc. It's 11 not going to wreck anyone's lives. 12 The truth is I can't remember what the editor's 13 instruction to me would have been because this is back 14 in 1998, or indeed who instructed me, so take it as 15 topspin that somebody said, "Break into the Friends 16 set." That's topspin. It is true that I went down 17 where they were filming in a public place, in the middle 18 of Tower Hill, in front of a crowd of 200 people, and 19 I simply blagged my way to the front of crowd by 20 carrying, yes, 50 Big Macs and chips and it got me to 21 the front of the crowd. What I haven't said in here, 22 because it ruins the whole thing, is it's being filmed 23 in front of a live audience. So I'm not breaking any 24 privacy laws; I'm simply getting myself to the front of 25 a crowd.</p> <p style="text-align: center;">Page 70</p>	<p>1 plot that is being filmed/spilled is Richard Branson 2 filming a cameo role as a novelty hat salesman. It's in 3 front of 200 people. 4 Q. And was it the plot and the contents of the scripts that 5 you were reporting back to your editors? 6 A. I'm reporting that the cast of Friends are filming in 7 the middle of London. 8 Q. Presumably the plot would be a matter of great interest 9 and something of a scoop for your readers. Was that 10 what you were reporting? 11 A. I think you could use a photographer to show that 12 Richard Branson's filming a scene as a novelty hat 13 salesman. It's not in a private studio. 14 Q. You're not answering my question, with respect. Could 15 you answer the question? 16 A. Is it of interest that Friends are filming? 17 Q. Were you reporting the plot line to your editors? 18 A. Actually, no. The story that we actually wrote was that 19 they were filming top secret plot lines but that 20 Richard Branson was doing a cameo role. 21 Q. You then describe on page 22 going into a church as an 22 extra and sitting in a pew for three solid terrifying 23 hours, "almost wetting myself in fear each time the 24 bride swept by"? 25 A. Mm-hm.</p> <p style="text-align: center;">Page 72</p>

<p>1 Q. Because you'd doorstepped her not long before? 2 A. That's right. 3 Q. So not all of this event happened out of doors, did it? 4 A. The church isn't actually a church. The church was 5 a built studio set and this scene was filmed in front of 6 about 600 people. 7 Q. So is this an indoor studio set? 8 A. It is an indoor studio set. 9 Q. So is this a separate location to the one you've 10 described at Tower Hill? 11 A. Yes, that's right. It moved to another set and I was 12 actually invited to become an extra in a scene which 13 I thought was an entirely happy invitation and I took it 14 up. 15 Q. On page 23, you, in the middle of the page, say that you 16 were getting requests from the news desk that you filed 17 "right fucking now". Was that typical of the sort of 18 language that you would get from the news desk? 19 A. Take that as topspin, I'm afraid. That's 1998 and 20 I can't actually even remember which executive. You'd 21 certainly be expected to file if you'd been out on a job 22 all day. 23 Q. I'm not asking you necessarily whether that is 24 a precisely accurate quote many years on. I'm asking 25 you if it's representative of the sort of language used</p> <p style="text-align: center;">Page 73</p>	<p>1 the tape whirring away under her pillow, she would tell. 2 The poor girl hadn't realised she was actually dictating 3 a front page story for a national newspaper until the 4 day Robohack casually asked if she was free for lunch 5 and she turned up at the restaurant to find a legal 6 letter served as a starter by her boyfriend." 7 A. Mm-hm. 8 Q. Am I to understand from your witness statement that the 9 source of this was a conversation with a contact? 10 A. It's pub gossip. What I said was there was an 11 individual in the industry who was known as Love Rat. 12 I said, "Why is this man known as Love Rat?" I was told 13 the reason for the moniker is he had conned his 14 girlfriend at the time into a story. I was creating 15 a heinous character in the story that is supposed to 16 repel the character and I thought it was a useful tale, 17 a useful narrative. I didn't do any legal checks on it. 18 It could be that this was merely a rumour that the 19 journalist allowed to go around in the pub. Clearly, 20 I haven't been in the bedroom. I've no idea if he 21 stroked his girlfriend's face or drank champagne. That 22 should be seen as topspin. This is merely a -- 23 LORD JUSTICE LEVESON: What do you mean by the word 24 "topspin"? 25 A. Oh, I'm sorry, I just mean --</p> <p style="text-align: center;">Page 75</p>
<p>1 by news desks. 2 A. People do swear in newsrooms, but, you know, it wouldn't 3 be fair to say that that's a collective representation. 4 Some individuals are angrier than others. 5 Q. Can we now move on to page 63, please. Here, on the 6 second half of the page, you explain how the reporter 7 who you've called Robohack in your book, and who 8 I understand it an amalgamation of various different 9 real-life journalists -- 10 A. That's right. 11 Q. It's about how Robohack has managed to get a headline 12 story entitled "Frantic cocaine and sex session". 13 A. Mm-hm. 14 Q. The explanation, you write: 15 "So how had he done it? Well, it was by using 16 a method that had never been covered on my training 17 course. He'd got the lot, it emerged, by finding, 18 wooing, then bedding the best mate of the female TV 19 star. During their late night romantic meetings, the 20 champagne by the side of the bed covered by expenses, 21 he'd carefully tucked a tape recorder under the pillow. 22 Eventually, the post-coital conversation had turned to 23 her famous friend. 24 "What's your mate been up to?" Robohack would 25 murmur, as he lay stroking his lover's face. And with</p> <p style="text-align: center;">Page 74</p>	<p>1 LORD JUSTICE LEVESON: Lie? 2 A. Colour, I would say. It's this -- you say "lie", but 3 I think this is a book that is a good story about good 4 stories. It's shaggy dog tales. What you don't do with 5 a mythical character -- clearly, there isn't 6 a journalist called Robohack. I was just creating what 7 I thought was a good book. It wasn't a legal document. 8 LORD JUSTICE LEVESON: Could I see the book a moment, 9 please? Yes, Mr Barr. 10 MS PATRY HOSKINS: If some of the detail is dramatisation, 11 is it right that your evidence is that there is a core 12 truth to the story? 13 A. The core truth is that I said to someone: "Why is he 14 called Love Rat?" They said, "Because he wrote this 15 story." I went back through the files to see if that 16 story existed as it has been said to me, I found it 17 there with the journalist's byline on, and then I simply 18 thought: "This makes an interesting character in 19 a book." I think what this comes down to -- basically, 20 I shouldn't have allowed it to say "a true story", it 21 should have said "based on a true story", but this is 22 a dramatisation. It is heightened reality of an 23 industry. Because if I wrote a very dry legal document 24 of exactly what I'd done, it just wouldn't have been as 25 interesting a read.</p> <p style="text-align: center;">Page 76</p>

<p>1 Q. The reason for my last question is I'm looking at your 2 witness statement at paragraph 42. It's page 8 of the 3 witness statement, where you say: 4 "In terms of the tale on page 63, my source was 5 a colleague who did not tell me where they got the story 6 from, only that it was general knowledge in the 7 industry." 8 Which you told us today. But then you go on to say: 9 "When I checked the story, I discovered that it was 10 true that a story was written in which a TV star's 11 'frantic cocaine and sex session' is detailed. It is 12 true that the individual whose byline appeared on the 13 piece was nicknamed in the industry as 'Love Rat', and 14 that the reason for this moniker was that he had conned 15 his girlfriend at the time into giving the story about 16 her TV star friend by taping their conversations. As 17 the basic facts were correct and the underlying 18 narrative fit into the style of my book, I included it." 19 A. Mm-hm. 20 Q. So it's right, isn't it, that you did do some checking 21 of this story and concluded that it was true? 22 A. As I said, it's true that the story existed with that 23 journalist's byline on it. However, as I go on to say, 24 you know, it may well be the truth is rather more 25 mundane, that he actually got the story by entirely Page 77</p>	<p>1 that to be true as well? 2 A. It's what somebody told me, but it's anecdotal evidence. 3 Most of this book is anecdotal evidence. I wasn't 4 actually making accusations against people; I was just 5 trying to write a good tale. 6 Q. Moving from the specific account here to a more general 7 question, was it general practice to get a person to 8 sign a legal contract before a story was published if 9 they were the source of the story? 10 A. Yes, certainly I would have done stories in which I've 11 asked people to sign a legal document to say that 12 everything they've told me is true. 13 Q. Was it something that occasionally happened that people 14 were given a choice, and that if they signed, then they 15 would be given a degree of anonymity and if they didn't 16 sign, then all the quotes would be attributed to them? 17 A. No, sorry, and I hope you don't take from my earlier 18 response that that's something I did. 19 Q. I'm not asking you what you personally did. 20 A. Good. 21 Q. I'm asking you about what happened in your industry. 22 A. No, that isn't a common practice at all. It was 23 a fairly heinous event that led to -- if it happened, 24 led to a nickname, and I intended it to be a fairly 25 repulsive character trait that I was putting into Page 79</p>
<p>1 respecting all journalistic standards. I don't know. 2 I didn't write this book to write an accusation about 3 someone. It was simply a pub legend, a shaggy dog tale, 4 but the story as they described it appeared to exist, so 5 I thought: "Brilliant, I have a heinous character. That 6 fits the narrative. I'll put it in the book." 7 Q. To move on now to the way that that particular story 8 continues, because it says -- and I'm picking up at the 9 bottom of page 63: 10 "'You've just been photographed coming in,' said 11 Robohack, gesturing to a snapper who was positioned 12 outside the door. 'Now,' he said, pushing a piece of 13 paper towards her, 'every conversation we've had in bed 14 about your friend has been taped. This is a transcript 15 and all the quotes are going in tomorrow's paper. We 16 can say they came from you and run them under your 17 picture and give your name or sign this legal affidavit 18 in front of you to say the quotes are all correct, and 19 your name will be kept out of it and we'll just call you 20 a friend. So, which is it to be?' She signed and 21 Robohack got his splash." 22 What was the source of that part of the account? 23 A. All from the same source. That's the rumour of how he 24 got the nickname. 25 Q. And so as best as you were able to check it, you believe Page 78</p>	<p>1 a fairly repulsive character in a book. It's not what 2 everybody does all the time. 3 Q. I wasn't asking you whether everybody did it all of the 4 time. I was asking you -- 5 A. I'd only heard the one -- 6 Q. -- if anything like this ever went on. 7 A. I'd only heard of that one example, which was merely 8 anecdotal evidence. 9 Q. Because, you see, this account has some similarities 10 with the actual evidence that the Inquiry has heard 11 about the women involved in the Max Mosley story. 12 A. This is nothing to do with the Max Mosley story. 13 Q. I understand that. 14 A. Good. 15 Q. I'm asking you whether the tactic, effectively, of 16 blackmailing a source into either signing or being 17 publicly embarrassed was one which you had seen occur? 18 A. No, I'd merely heard this one pub anecdote. That's all 19 I know. 20 Q. Can we move now, please, to page 65. Here you are 21 dealing in your book with questions of kiss-and-tell 22 stories. 23 A. Yes. 24 Q. You are reciting a conversation by telephone which 25 happens when a teller rings up to give a story about Page 80</p>

20 (Pages 77 to 80)

<p>1 having kissed a famous soap actor. 2 It reads: 3 "Hello love. Yes? Robbie Jackson the road 4 sweeper? Yes, I know him. You slept with him, did you? 5 What did he get up to then? Oh, not a threesome then? 6 Any lesbionic action? No? Well, to be honest then it 7 isn't really worth it, darling. We had him attempt 8 a fivesome last week.' 9 "There was another pause before he told her to 10 perhaps try and get photos next time, that she was to 11 ring immediately if there were ever two girls involved 12 or one of the Mitchells, and then he put the phone down 13 with a sigh." 14 A. Yes. 15 Q. Was this conversation true or not? 16 A. No. It's -- this again is a -- it is a dramatisation. 17 It was intended as an in joke. The reference to one of 18 the Mitchells -- a person who played one of the 19 Mitchells was married to a person that I work for. We 20 didn't actually say if anyone -- "Can you try and sleep 21 with the editor's husband and we'll put the tale in the 22 book?" This was intended as a bit of humour in a book. 23 It is a joke. 24 Q. Well, let me pick out certain themes. During your time 25 as a tabloid journalist, was it ever the case to your</p> <p style="text-align: center;">Page 81</p>	<p>1 out and photograph people. We didn't instruct them to 2 go out and sleep with individuals. This was a joke in 3 a book. 4 Q. I wasn't suggesting that the footage would necessarily 5 be published, although, as we know, it was in the 6 Max Mosley story. I was suggesting that it would be 7 important to have hard evidence of a story to resist 8 a legal challenge. That proposition is correct, isn't 9 it? 10 A. I think you're reading too much into a joke in a book. 11 I'm not talking about Max Mosley, an undercover orgy. 12 I'm making a joke about kiss-and-tells and a humorous 13 piece of fictionalised dialogue. It's not evidence that 14 I wanted people to go and do undercover taping of S&M 15 orgies. It's simply a joke. 16 Q. And it would be right, wouldn't it, that the more 17 salacious the sexual activity, the more interested the 18 newspaper would be in getting the story? 19 A. To be honest, I tended to do mine -- and I think I've 20 detailed kiss-and-tells in here, and I would describe it 21 as more saucy seaside jokey stuff. This is nothing to 22 do with Max Mosley or orgies or undercover videos. 23 Q. I'm not now asking about Max Mosley and I don't think 24 your answer, with respect, answers my question. The 25 more salacious the sexual activity, the greater the</p> <p style="text-align: center;">Page 83</p>
<p>1 knowledge that a kiss-and-tell story rang up and was 2 told to try and get photographic evidence next time? 3 A. No. What I'm simply saying here is that there's 4 telephone numbers that ran in newspapers which basically 5 said to call if there's a story, and this whole thing 6 was a joke about a young man who repeatedly had 7 kiss-and-tells against him and I was simply doing a bit 8 of dramatisation about somebody on the news desk going: 9 "Oh, for goodness sake, we've already had so much on 10 him. That's dull." You should take this as a joke in 11 a humorous book, not -- we wouldn't instruct people to 12 go out and take telephone numbers. But, look, young 13 ladies would ring in and say that they have engaged in 14 activity with people. Take this as a joke, please. 15 Q. And you would want photographic evidence -- 16 A. No. 17 Q. -- or other hard evidence in order to resist any legal 18 challenge to this story, wouldn't you? 19 A. Not on the ones I did. I did a couple of 20 kiss-and-tells, and in that instance I didn't ask for 21 any video evidence; I'd just go simply back to the 22 person they were writing about and put the story to 23 them. Please take it as a joke. You can't actually run 24 video evidence in a family newspaper of salacious 25 activity like that. But we didn't instruct people to go</p> <p style="text-align: center;">Page 82</p>	<p>1 interest that your title would have in the story? 2 A. I don't think that's necessarily true. I actually 3 personally feel the kiss-and-tells are perhaps more 4 interesting if they're sort of saucier as opposed to 5 salacious. I don't -- I think the public is actually 6 pretty uncomfortable with reading some of the more 7 salacious stuff, so that wouldn't go at all. 8 Q. You're suggesting now that this passage about 9 kiss-and-tells I've read to you is entirely fictional 10 and bears no resemblance to the truth. Can I ask you to 11 square that with -- 12 A. What I'm actually saying is this is a dramatisation and 13 that I haven't actually been in the newsroom for ten 14 years, so what I have done is I've dramatised an 15 anecdote, but this is not something I've got off a tape. 16 But yes, sorry, go on. 17 Q. I think we can move on now. I'd like to move to 18 page 73, please. Here, you give an account about 19 a fictional reporter who's a shifter called Ginger, and 20 a conversation he has with the editor. It reads: 21 "Luckily, the ginger one got it. 'Well?' bellowed 22 the editor, 'what do you think? Is it better short?' 23 "'Short?' he spluttered. 24 "'Yes, short. Does she look better with it short?' 25 shrieked the editor.</p> <p style="text-align: center;">Page 84</p>

<p>1 "It?' he whimpered. 'With a short what?'</p> <p>2 "The office winced collectively.</p> <p>3 "'The hair,' said the editor slowly. 'She's cut her</p> <p>4 hair.'</p> <p>5 "A phone rang. I dived on it.</p> <p>6 "'Yes,' I gasped thankfully into the receiver.</p> <p>7 'Yes, oh yes. How can I help?'</p> <p>8 "It was over for Ginger. He was lost. We all knew</p> <p>9 it. I was desperately thankful for Crump's advice in</p> <p>10 the pub earlier that week. Read every day's paper from</p> <p>11 cover to cover before you ever set foot in a tabloid</p> <p>12 office and have an opinion ready on every story just in</p> <p>13 case the editor approaches you and starts firing random</p> <p>14 questions like this. I was guessing the editor was</p> <p>15 referring to Posh Spice, who'd made page 3 of that day's</p> <p>16 paper for cutting her hair."</p> <p>17 I'm going to skip to the bottom of the page where it</p> <p>18 says:</p> <p>19 "'Not read the papers?' he repeated. He turned to</p> <p>20 address the office. 'Oh dear. He's not read the</p> <p>21 fucking papers.'</p> <p>22 "The office held its breath and fell silent. I was</p> <p>23 vaguely aware of some reader wittering down the phone to</p> <p>24 me about a coupon for flower seeds."</p> <p>25 Then you go on. The bottom line is that Ginger</p> <p style="text-align: center;">Page 85</p>	<p>1 gist of it is true.</p> <p>2 Q. And the sort of conversation, the editor bellowing at</p> <p>3 the hapless reporter and being belittled in front of</p> <p>4 others, is that the sort of thing that actually</p> <p>5 happened?</p> <p>6 A. I do recall instances in which people hadn't read the</p> <p>7 papers, and yes, they were verbally disciplined. But to</p> <p>8 you honest, that would be like you coming here and</p> <p>9 saying, "I haven't read the book."</p> <p>10 Q. When you say "verbally disciplined", it reads as</p> <p>11 a ritual humiliation in front of colleagues. Is that</p> <p>12 the sort of thing that happened?</p> <p>13 A. You could expect a bit of swearing, yes.</p> <p>14 Q. Can we move now to page 89, please. You describe there</p> <p>15 a story which starts with an editor's request. I'm</p> <p>16 looking now at page 89 at the bottom paragraph.</p> <p>17 A. Mm-hm.</p> <p>18 Q. It says:</p> <p>19 "The editor's request was an odd one. The town of</p> <p>20 Banbury was to be given government-funded sex education</p> <p>21 lessons and the editor had decided that we were to prove</p> <p>22 that the town was a hotbed of lust.</p> <p>23 "'I bet the birds there hire male hookers,' said the</p> <p>24 editor. 'Find me a male hooker who will say he</p> <p>25 regularly services the lusty ladies of Banbury, and find</p> <p style="text-align: center;">Page 87</p>
<p>1 loses his position as a shifter.</p> <p>2 A. Mm-hm.</p> <p>3 Q. In your witness statement, you make clear that there was</p> <p>4 never an individual reporter who was fired in these</p> <p>5 precise circumstances, but you do say that there was</p> <p>6 a conversation between an editor and a reporter about</p> <p>7 the length of a star's hair?</p> <p>8 A. Yes.</p> <p>9 Q. Have you recorded, at least in terms of the gist,</p> <p>10 accurately the sort of conversation that took place?</p> <p>11 A. Yes, you see, I've changed the details of it, because if</p> <p>12 I'd put the specific story that the reporter hadn't read</p> <p>13 in the paper, you would perhaps be able to identify or</p> <p>14 guess at which person I'm talking about or make an</p> <p>15 accusation, and as I said, this whole thing is an</p> <p>16 amalgamation. So yes, if you've gone for a shift on</p> <p>17 a national newspaper and you haven't read the papers</p> <p>18 before going in to that newspaper office, then, yes,</p> <p>19 I think you would be fired. Or you would perhaps not be</p> <p>20 fired; you simply would not be reengaged. But if you're</p> <p>21 there for a 24-hour period to prove yourself and you</p> <p>22 haven't actually read any of the papers or know anything</p> <p>23 that's going on in the world that day, then I think</p> <p>24 the -- you know, I kind of can see their point. So,</p> <p>25 yes, what I've done is I've changed the details but the</p> <p style="text-align: center;">Page 86</p>	<p>1 him now."</p> <p>2 You then describe going out to comply with that</p> <p>3 instruction and, with the aid of a colleague, hiring</p> <p>4 a male prostitute to true and get him to say just that.</p> <p>5 For reasons we needn't go into, it doesn't work out.</p> <p>6 A. Yeah, I'm fairly inept at hiring hookers, yeah.</p> <p>7 Q. We needn't go into that, either, but what I would like</p> <p>8 to ask you about is whether this sort of request from an</p> <p>9 editor, deciding what story he or she wants and then</p> <p>10 asking his reporters to go and get it, was that</p> <p>11 typical?</p> <p>12 A. Yes, except the dialogue is a dramatisation because</p> <p>13 again this is ten -- possibly longer, 15 years ago, I'm</p> <p>14 not entirely sure, but that's all true.</p> <p>15 Q. Was there a Banbury story and were you sent out to get</p> <p>16 the story you describe?</p> <p>17 A. I was indeed.</p> <p>18 Q. I now move to page 114. At the bottom of page 114, you</p> <p>19 tell an account about a soap star who had descended into</p> <p>20 a deep drug abuse problem, and it reads:</p> <p>21 "Today it was Crump's turn to take on Mission</p> <p>22 Impossible. Crump was in disgrace at the time. He'd</p> <p>23 completely missed a story about [I won't read the</p> <p>24 name -- a soap star's] descent into massive drug abuse,</p> <p>25 despite being regular drinking pals with her.</p> <p style="text-align: center;">Page 88</p>

<p>1 "I didn't think she had a problem,' he had wailed 2 to the editor when the rival paper fell with the story 3 on the front. 'I mean, yes, we did cane it a bit the 4 other night but hey, I just thought she'd had a bad 5 day.'" 6 Can you tell us, first of all, the source of that 7 account? 8 A. It's a now deceased report. 9 Q. It's a first-hand account from the now deceased 10 reporter? 11 A. Yes. 12 Q. Can we take it that what he was saying was that he had 13 indeed done some drugs with the soap star in question? 14 A. I think it's a high probability. 15 Q. And that he had had a conversation with the editor about 16 that? 17 A. Again, I don't have any legal documentation, but it's an 18 entirely normal, sounds -- 19 Q. So was it right -- and here I'm not asking you to tell 20 us what you did personally, but I want to know about the 21 culture. Was it right that in showbiz journalism, it 22 was something you needed to do, to drink and take drugs 23 with showbiz celebrities? 24 A. I can't talk on behalf of my colleagues. I can only say 25 I've never taken drugs in my life, so I don't think that</p> <p style="text-align: center;">Page 89</p>	<p>1 A. Yes, several years ago, I do remember somebody saying 2 that they'd had an encounter with Hugh Grant, but again 3 you must take the account of it as a dramatisation, 4 because it's several years ago and I can't remember his 5 exact wording on it. 6 LORD JUSTICE LEVESON: But here you are actually naming 7 somebody. You're naming Mr Grant? 8 A. Yes, I'm naming Mr Grant, yes. What I'm saying is 9 the dramatisation is the reporter's account of it, 10 because it's told several years ago. 11 MR BARR: Was it right, though, that people were amused by 12 the anecdote and by the story? 13 A. I don't know if that's quite fair to say. I just simply 14 remember a reporter being in the pub that night and 15 saying that's what he'd done that day. 16 Q. You've written it: 17 "It was brilliant,' said the reporter in the pub 18 that night ..." 19 Is that made up or not? 20 A. I take that is as a dramatisation. I'm afraid I can't 21 remember his exact wording. 22 Q. If you can't remember the exact wording, does it capture 23 at least the flavour of the conversation? 24 A. I wouldn't want to stand by that, to be honest. I think 25 I just put it in as a -- I just put it in as</p> <p style="text-align: center;">Page 91</p>
<p>1 was something that was entirely necessary to do in the 2 job. 3 Q. But at least one of your colleagues appears to have done 4 so? 5 A. I believe that one of my colleagues did, yes. 6 Q. Do you know any others? I'm not going to ask you to 7 name them. 8 A. I'm afraid I didn't quiz my colleagues on their 9 consumption habits and I don't have any evidence for 10 you. 11 Q. Can I move to page 154, please. I'm looking now at the 12 bottom left-hand column on the copy, bottom of the page, 13 154. There's a story here about Hugh Grant. It says: 14 "Hugh Grant once chased a man from the Mirror across 15 several muddy fields when he spotted him skulking at the 16 back of a wedding party trying to see who Hugh was 17 snogging. When he finally caught up with the reporter, 18 a couple of furlongs later, Hugh sank to his knees and 19 beseeched him, 'Give up. For the love of God, would you 20 please just give up.' 21 "It was brilliant,' said the reporter in the pub 22 that night. 'It was just like being in that opening 23 scene in Four Weddings and a Funeral.'" 24 So your source for this account, were you told this 25 by another reporter in a pub?</p> <p style="text-align: center;">Page 90</p>	<p>1 a dramatisation. It wouldn't be fair to the reporter to 2 say that's how he felt or didn't. 3 Q. I've not asked you to name the reporter, so I would like 4 to press you on that. Was it regarded as a funny story? 5 A. It would be regarded as an unusual story to say in the 6 pub that's what you'd been doing that day. 7 Q. Because here you have a man who's well-known for having 8 been pursued by the press and not liking it. 9 A. Mm-hm. 10 Q. On the face of your account, we have reporters laughing 11 about a last-ditch plea for it to stop. 12 A. I wouldn't take this like that. I would take it as that 13 I remember somebody telling me in a pub several years 14 ago that they'd had an encounter with Hugh Grant and 15 that this is a dramatisation and if it comes across as 16 that, that wasn't my intention when writing it. 17 Q. There doesn't seem to be here much bearing in mind of 18 the impact of the story on an individual. 19 A. That's not my story and I didn't chase Hugh, so I can't 20 really speak for the exact circumstances. 21 Q. I understand that, and I'm asking you, as someone who's 22 an insider inside the culture, whether that really was 23 the culture. 24 A. I don't think it's fair to take that one line to say 25 that it's a sport. I had a conversation in a pub with</p> <p style="text-align: center;">Page 92</p>

<p>1 a journalist several years ago. I don't think it's fair 2 to take that as a whole indication of the culture. I'm 3 sorry.</p> <p>4 Q. Can I move now to page 1678, please. Here you are 5 talking about Jade Goody's mother, and the fact that you 6 were involved in getting her story for your newspaper. 7 You describe in some detail the elaborate lengths to 8 which you went to keep that story in your title's hands 9 and to prevent competitors getting told of it.</p> <p>10 A. Mm-hm.</p> <p>11 Q. Can I ask you first of all, what was the scale of the 12 problem of other newspapers trying to steal your 13 stories?</p> <p>14 A. In this particular case?</p> <p>15 Q. No, in this particular case you've made that quite 16 clear. I'm asking you generally.</p> <p>17 A. Yes, if someone had a buy-up that was going to make 18 a splash for the paper, then, yes, you would 19 absolutely -- you'd have to guard that buy-up with your 20 life. You don't let anyone get access to the person 21 who's being interviewed, and other newspapers would try 22 their best to get access to that person who's being 23 interviewed.</p> <p>24 Q. Another general question before we look at the specifics 25 of this account: did the fact that you had to protect</p> <p style="text-align: center;">Page 93</p>	<p>1 used.</p> <p>2 A. Yes, yes, yes, no, you would. Or I certainly did in 3 mine, anyway.</p> <p>4 MR BARR: Was it your understanding that that is what your 5 colleagues should have been doing as well?</p> <p>6 A. I think we did. You have to remember, a lot of these 7 stories are dating back to the late 1990s, and you would 8 have to go and put the story to them.</p> <p>9 Q. Your time with the tabloids spans into the middle of the 10 noughties, doesn't it? Was the position the same 11 throughout?</p> <p>12 A. No, because in my later career, what I was doing was 13 working as a newspaper columnist, or ghost-writing for 14 people, ghost-writing columns. So actively as 15 a reporter, the stories about hookers and undercover, 16 that's earlier in my career. And you couldn't just put 17 a story in a paper and say, "This is what happened." 18 You had to put it to the individual, absolutely.</p> <p>19 Q. Can I just be clear about when you moved away from 20 reporting into simply doing columns: was that 2005 when 21 you moved to the Sun?</p> <p>22 A. I'd say when I joined the News of the World, I was 23 doing -- actually, this Jackie Goody one was when 24 I'd just joined the News of the World. But the majority 25 of my job then became sort of ghost-writing for</p> <p style="text-align: center;">Page 95</p>
<p>1 stories -- and I'm using "you" now in a general term, 2 tabloid journalists, not you personally -- did that mean 3 that there was a desire not to give prior notice of 4 stories, because it might lead to legal proceedings 5 which other newspapers would find out about and be 6 tipped off about a story in advance?</p> <p>7 A. No. I don't think you can take that inference at all, 8 and actually at the time that I was in newspapers, you 9 absolutely had to put the story to the person. You 10 would have to go to them for a comment. That was part 11 of your -- my understanding of the PCC code. I don't 12 think you can take the fact that I guarded Jade Goody's 13 mother for a week and ended up moving her into my flat 14 to stop other journalists, you know, getting hold of the 15 story, as any sort of indicator that we would be trying 16 to pull the wool over somebody's eyes. I don't think 17 that follows.</p> <p>18 Q. It was a general question, not a specific one to that 19 story.</p> <p>20 A. Okay.</p> <p>21 LORD JUSTICE LEVESON: But I'm interested in what you've 22 just said. When you were in the business, you had to 23 put a story to a person?</p> <p>24 A. Yes.</p> <p>25 LORD JUSTICE LEVESON: "Absolutely"; that's the word you</p> <p style="text-align: center;">Page 94</p>	<p>1 celebrities. You would do the odd story or feature.</p> <p>2 Q. Thank you. Can we now move to the detail of keeping the 3 story. You say that she was taken to a hotel and then 4 moved from one hotel to another.</p> <p>5 A. Uh-huh.</p> <p>6 Q. You suggest that journalists were applying for jobs as 7 reception staff on the desk below.</p> <p>8 A. Yes.</p> <p>9 Q. Is that true?</p> <p>10 A. Yes, I believe so. I'd certainly recognised a couple of 11 faces when I went down.</p> <p>12 Q. "The news editor had instructed that morning she speaks 13 to no one without written permission from the editor." 14 She being Mrs Goody?</p> <p>15 A. Yes.</p> <p>16 Q. Is that true?</p> <p>17 A. Absolutely.</p> <p>18 Q. And that the fire alarm went off one morning, 2.30 in 19 the morning, and you stayed put because you feared that 20 it was a trick by a tabloid competitor to get you and 21 Mrs Goody out of the room?</p> <p>22 A. I did actually get my colleague, who I was with, to go 23 and check we weren't burning down, but yes, it was 24 a question of: "You stay there." 25 Just putting it in context, what I said to Jackie</p> <p style="text-align: center;">Page 96</p>

<p>1 at the start of this week is that it's going to be 2 a rather odd week but at the end of it she was going to 3 be paid -- well, her daughter was going to be paid, when 4 she came out of the house, a quarter of a million pounds 5 for the story, so it might sound all really odd and 007, 6 but I was simply protecting my story and doing the best 7 for her, making sure nobody else got it. 8 Q. Does your account of this story -- would you regard this 9 as a good example of the levels of competition between 10 tabloids for a big story? 11 A. Absolutely, yeah. 12 Q. Can I move now to the question of expenses, please. I'm 13 looking at page 178 of your book. 14 A. Yes. 15 Q. Two-thirds of the way down the page it says: 16 "Expenses. Now, this is something that journalists 17 do very well. Once again, none of this was taught on my 18 journalism course and it was all very definitely 19 illegal. But when Crump took me aside on the first day 20 of official staff reporterdom, he told me one of the 21 things you're have to learn if you're going to survive 22 in journalism is how to get a blanko. A blanko is 23 a blank receipt -- a highly prized acquisition for 24 a hack. There's a whole industry devoted to it and 25 Crump was to teach me some of the tricks over that</p> <p style="text-align: center;">Page 97</p>	<p>1 a false manner. I'm not going to ask you, and do not 2 take any of my questions as asking you, what you did 3 personally, but I want to ask you: to your knowledge, 4 did tabloid reporters file fake and fraudulent taxi fare 5 claims? 6 A. Did they put an amount into a blank taxi receipt? Yes, 7 I believe people would. I have no -- I have anecdotal 8 evidence. I don't have direct evidence of this. 9 Q. It goes on: 10 "Blankos are a fairly widely used con in 11 journalism." 12 Did you believe that to be true when you wrote it? 13 A. I think you have to take this as a bit of 14 a dramatisation here, but, yes, I'm convinced there are 15 blank taxi receipts that are filled out and formed and 16 filed as expenses probably in every line of business. 17 Q. It says later on in the same paragraph: 18 "Assorted hacks would openly pass around blank taxi 19 receipts for each other to fill out, thus ensuring that 20 their multiple sets of receipts would all have differing 21 handwriting on them. For added authenticity, we'd write 22 them on our knees, shaking the seat to simulate an 23 engine." 24 A. I think that's meant to be a joke. 25 Q. The shaking the knees bit or the whole passage?</p> <p style="text-align: center;">Page 99</p>
<p>1 highly lucrative (and receipted and, naturally claimed 2 back) pint. It's basically fraud. But highly creative, 3 inventive fraud." 4 I won't read out the next page in its entirety, but 5 you go on then to describe a number of ways in which 6 expenses could be fiddled. 7 A. Just before that, though -- I mean, a couple of 8 paragraphs before, I do say: 9 "If you ever find yourself in the position of 10 filling out an expense form for a newspaper, I'd like to 11 make it clear the following could land you in very deep 12 trouble with the HM Revenue and Customs. I merely list 13 all of this as an example of what the worst amongst us 14 was prepared to do." 15 What I basically did for this chapter was I sat down 16 with some hacks in the pub and I said, "Tell me some 17 journalistic legends of the best expense claims you have 18 heard", and that's what this is. I have no idea if 19 somebody did claim a dead camel. I've no idea if 20 somebody did get an entire extension to their house 21 built. It is simply shaggy dog tales that I thought 22 made an entertaining read. 23 Q. Let's stick to some of the less extreme examples. The 24 first one you give is of using cab drivers' taxi 25 receipts, obtaining them and then completing them in</p> <p style="text-align: center;">Page 98</p>	<p>1 A. I think it's true that people would file taxi receipts 2 in an expense form; it's a little bit of a joke to say 3 we shook our knees to simulate an engine. 4 Q. You talk about reporters from provincial titles coming 5 down to London and there being an exchange of receipts 6 to widen the range of false expense claims that could be 7 made. What was the basis for that? 8 A. Again, like I say, I sat in the pub with several 9 journalists and said, "Tell me your best expense 10 claims." 11 Q. You describe a reporter -- he's called Crump but he's, 12 again, an amalgamated character -- claiming for mileage 13 when in fact he couldn't drive. What was the basis for 14 that? 15 A. That was true, yeah. That's direct -- a deceased 16 reporter did tell me that one. 17 Q. Then you give an example at the top of page 181: 18 "Crump had a nice little backhander deal with the 19 stationers in East London, who, when printing receipt 20 books up for local restaurants, would spin off a few 21 extra sheets for him and sneak them to him for a cash 22 payment." 23 Is that true? 24 A. Anecdotal, told in a pub. 25 Q. Next example:</p> <p style="text-align: center;">Page 100</p>

<p>1 "One hack swore blind that the only way to expose 2 one public figure's dodgy deeds was if he pretended to 3 be a lord. He duly spent a wonderful month living in 4 a penthouse apartment in Mayfair, complete with 5 a full-time man servant and a butler who would announce 6 his lordship's arrival into all the ballrooms he 7 attended during the month." 8 Is that true? 9 A. Somebody told me that at a party. 10 Q. If we look at page 182, second paragraph, it says: 11 "Immoral, yes, but we figured our billionaire bosses 12 could afford to stand us the odd dinner. Competitive 13 expense claiming was an office sport, and particularly 14 good examples were celebrated. Besides, it sort of made 15 up for all the years of impossible tasks, lousy wages 16 and bollockings we'd had thrown at us." 17 Is that a fair reflection of the attitude that 18 prevailed? 19 A. It's just following the tale of somebody who claimed 20 £500 for a camel burial fee. This is all heightened 21 reality. I've intended it to be a good yarn. 22 Q. One could see why the claiming for the camel might have 23 been a celebrated example, but that's not quite an 24 answer to my question. 25 A. It says particularly good examples were celebrated, and Page 101</p>	<p>1 to expense accounts. Ah, expenses. It's one of the 2 things I missed most of all when I left." 3 I'm not asking you, in answering in question, to 4 cover anything which might have been illegal, but was 5 that a genuine sentiment? 6 A. I did think it was ironic when thundering editorials 7 were written about MPs' expenses, but then, as I say 8 here, at least we didn't claim for moats like the MPs 9 and we weren't ripping off the taxpayer. 10 Q. Can I move to a different topic now, page 184, where you 11 describe an account of going to Simon Cowell's house and 12 interviewing him. 13 A. Mm-hm. 14 Q. You say that at one stage you made the excuse of wanting 15 to go to the bathroom and used the time to rifle through 16 his possessions. The way you describe it at the bottom 17 of the page is: 18 "There I had opened a cupboard to find row upon row 19 of identical jumpers and trousers stacked up inside. 20 I was rummaging about in there when he came looking for 21 me, and I have to say, he did take it very well when he 22 came down to find me elbow deep in his waist-high 23 trousers. 24 "What you doing?" he asked, very politely. He's 25 always very charming, Mr Cowell. Everyone says that. Page 103</p>
<p>1 I think that was a particularly good example. 2 Q. Does the general tenor of this paragraph, which is that 3 it was believed that your very rich bosses were fair 4 game for false expense claims -- is that true? 5 A. I think it wouldn't be frowned upon if somebody put in 6 and got away with a particularly spectacular expense 7 claim. We're not MPs who are defrauding the taxpayer 8 and yes, I think if someone had managed to put something 9 in -- I mean, some of these tales are dating back 10 decades. I think the newsroom would -- I thought it was 11 funny. That's why I put it in the book. 12 Q. Was there a feeling that it was some sort of payback for 13 all the years of impossible tasks, lousy wages and 14 bollockings? 15 A. I think, when you pull that out in one paragraph like 16 that, it looks odd. I intended it as a joke. I mean, 17 my bosses would often say, if you -- like the example of 18 the Jackie Goody story. You'd get to the end of that 19 and they'd said, "Well done, go and have a dinner and 20 have it on us." So it was seen as -- I don't think it 21 was really -- it's not quite as sinister as it perhaps 22 sounds. I intended the entire chapter to be a joke to 23 celebrate some anecdotal tales. 24 Q. You conclude that paragraph by saying: 25 "We tabloid cats were positively obese when it came Page 102</p>	<p>1 Even to hacks who are going through his underpants." 2 Is that story true? 3 A. It's true I went off to do an at home at Simon Cowell's 4 house and it's true that the editor said, "Can you try 5 and see if he dyes his hair?" and it's true that when 6 I went to the bathroom, I did have a look round his 7 cupboards to see if I could find any hair dye, which 8 I couldn't, and then I did -- as I came out of the 9 bathroom, Mr Cowell was in his bedroom and I said, "Is 10 it true that you have several pairs of high-waisted 11 trousers? Can I have a look through the cupboards?" 12 And he did let me look through the cupboards and we did 13 run a story about him and his high-waisted trousers. 14 I don't think that's anything particularly heinous and 15 I interviewed and worked with Mr Cowell several times 16 after that. He took it for what it was: a jokey story 17 in good humour. 18 I myself do at-home interviews when journalists come 19 around and it is like an episode of Come Dine With Me. 20 I fully expect them to go around and look at all my 21 photos and do everything, because that's what you're 22 writing, a colour piece. I didn't break into his house; 23 I was doing an at-home interview. 24 Q. I see. If it had been a suggestion of criminal 25 behaviour, I wouldn't have asked you the question. My Page 104</p>

26 (Pages 101 to 104)

<p>1 purpose was to see if that sort of assignment, going to 2 visit a celebrity and to poke around to find private 3 details -- in this case, hair dye -- was that 4 representative of the sort of assignment a tabloid 5 journalist might expect? 6 A. That makes it sound entirely sinister. I went round and 7 did an at-home piece in which -- yes, I rummaged around 8 to see if I could find some hair dye in the bathroom, 9 but I also, with his full knowledge, went right round 10 his kitchen and right round his bedroom as well, and he 11 didn't object in the slightest. 12 Q. You've made that point twice now and it's not quite what 13 I'm asking. I'm asking: was this sort of assignment 14 a typical tabloid journalist assignment? 15 A. To go and do an at-home piece for a celebrity? 16 Q. And to root around. 17 A. No, you wouldn't be told to root around. But if you go 18 for an at-home piece with a celebrity, it would be 19 entirely likely that you would go and add some colour to 20 the piece. But no, I didn't -- this is the only one 21 that springs to mind. 22 Q. Can we move now to page 226, please. Here you start 23 telling us a little bit about how some stories are 24 obtained. You introduce the topic by saying, at the top 25 of 226:</p> <p style="text-align: center;">Page 105</p>	<p>1 yeah. 2 Q. Let me put this question another way around. Is there 3 any part of this that you would like to assert is 4 positively untrue? 5 A. It's true an advert ran -- it was actually about the 6 entire group. They had a kiss-and-tell on every member. 7 How many are there? Five, four? I don't know. Four or 8 five journalist journalists were assigned to find 9 somebody. 10 Q. You then describe driving for seven hours to Rhyl, going 11 through various pubs, paying a backhander of £100 to 12 a local newspaper editor and then finding a man who said 13 he was the ex-boyfriend of one of the members of the 14 Steps band and that he was willing to agree to the quote 15 for a lucrative sum of cash. 16 A. Yeah. 17 Q. Is that true? 18 A. Well, kind of. What actually happened was yes, there 19 was a seven-hour drive to Rhyl because that was the home 20 town of the Steps member I'd been assigned. Yes, your 21 first port of call is the local newspaper to see if 22 anyone local can help you. Yes, an ex was found and 23 yes, we did do an interview. The bit that I didn't put 24 in, because it just slows down the narrative, is that we 25 did the whole interview, he was given copy approval and</p> <p style="text-align: center;">Page 107</p>
<p>1 "Despite all you've heard so far, I wouldn't blame 2 you for clinging on to a old-fashioned, quaint belief 3 that quotes are gained after a nice sit-down chat with 4 an interview subject, carefully taped, transcribed and 5 written up. This is not always so. Sometimes the 6 quotes were written before we ever left the office." 7 Then you describe an incident involving the band 8 Steps. You say: 9 "Before we even knew who we were interviewing, on 10 one occasion, the editor arrived at my desk and barked 11 that an advert was to start running the next day, saying 12 the newspaper had a brilliant kiss-and-tell about 13 someone from the pop group Steps, who'd just had 14 a worldwide hit with the hideous song 5, 6, 7, 8. The 15 kiss-and-tell was to run under the headline 'My 5, 6, 7, 16 8 times every night with Steps girl'. 17 "I said, 'Great story. Who got that then?' 18 "'You did,' he replied, 'or at least you better had 19 get it by tonight. Find me someone to agree to that 20 headline or don't bother coming back into the office.'" 21 Is that true? 22 A. It's true the advert started running, yeah, before -- 23 and I was told to go and get the story. To be honest, 24 the "don't bother come back into the office" bit, 25 I can't actually remember if that's true or not, but</p> <p style="text-align: center;">Page 106</p>	<p>1 he did sign affidavits and he was aware of the headline 2 that was going on the piece and he signed to say that he 3 was happy with the copy which was read to him. 4 Q. And that was a headline that was pre-ordained by the 5 editor? 6 A. Yes. 7 Q. Did you have any qualms that this man might have been 8 signing up to something just for the money? 9 A. No. I think what I did at the time -- you take the 10 story and then you kind of do the best with it at your 11 end. So as far as I remember, he phoned the person in 12 question that it was about, who was aware of it, and 13 actually the piece that I wrote, I would say, was quite 14 Mills & Boon in style. So it wasn't a sort of sinister, 15 horrible, salacious piece. It was -- I'd say it was 16 more sort of humorous. But yes, the headline was 17 preordained, yes. 18 Q. In another story you give in your book, an account of 19 a famous lead singer of a rock band with really very 20 impressive virility -- 21 A. Is this Lemmy(?)? 22 Q. Yes, included in the story. And here, the headline, "My 23 5, 6, 7, 8 times every night with Steps girl" -- was it 24 a feature that if you wrote an, as you say, friendly, 25 fluffy story, perhaps flattering of a man's virility,</p> <p style="text-align: center;">Page 108</p>

27 (Pages 105 to 108)

<p>1 that there wasn't really a proper scrutiny of whether or 2 not the story was true? 3 A. Well, in the case of Lemmy and his kiss-and-tell, I did 4 put the whole story and read it out to his lawyer, who 5 approved it, went to the gentleman in question and 6 agreed it, and his sole response was actually to say 7 what I assume is a comical letter, to say, "I didn't tie 8 the lady to the bed for three days; I hung her from the 9 ceiling and it was seven", which we printed as a letter. 10 I don't think his reputation was particularly damaged or 11 that he was unduly upset by it. 12 Q. I'm not suggesting that it was, but did you really 13 believe that was true? 14 A. It is what a young lady who rang in and told us the 15 story said to us and the details of it were put to the 16 gentleman's lawyer, who didn't raise any objections, and 17 said that it was perfectly fine to run the story in the 18 paper. 19 Q. Can we look now, please, at the account you give at the 20 top of page 2237. Here you've been sent on a Club 18 to 21 30 holiday and you say: 22 "It was another brilliant idea of the editor's. 23 I remember that much ... undercover story of the sordid 24 drugs and sex romps of shameless Brits abroad. 25 In reality, I ended up standing in a bleach-stinking Page 109</p>	<p>1 I don't have a massive problem with that. It could 2 be that maybe the gentlemen did maybe exaggerate what 3 they were doing, but they're telling me the story -- it 4 hasn't actually read -- it was intended -- again, 5 I intended this as a comical tale. It was more to do 6 with the fact that I spent millennium new year's eve on 7 my own on a Club 18 to 30 holiday, which I thought was 8 a funny story. 9 Q. But was the ethos that if it was felt there was no 10 victim in the piece, then it didn't matter whether or 11 not the piece was true or exaggerated? 12 A. If you say to a young man, "What have you been doing on 13 holiday?" and he -- maybe he did big himself up, but I'm 14 not ruining anyone's life by writing that story. If the 15 young man wants to look like a bit of a rock star in the 16 paper and say it and no one else is named, no one's 17 getting hurt, you wouldn't go through full legal checks 18 on that. It's intended to be a bit of fun about Brits 19 abroad on a Club 18 to 30 holiday. I wouldn't call it 20 fabrication. The people are real. 21 Q. You then describe, at the bottom of page 227 and over 22 onto 228, instances where the editor wants a story from 23 a celebrity, a journalist writes a story and then goes 24 to the celebrity's manager asking, "Is it all right if 25 we print this then?" and then if the manager says okay, Page 111</p>
<p>1 holiday in the early hours of the year 2000, realising 2 that everyone was far too drunk to be doing any sex 3 romps that day and announced to the teenage drunks in 4 the bar that I would give £50 cash to anyone who was 5 prepared to say they'd had a fivesome and be 6 photographed in a family newspaper. A collection of 7 spotty drunken virgins from Harrow happily signed on the 8 line and posed smiling and with thumbs up for pictures." 9 Is that true? 10 A. It's true that for the millennium new year's eve I was 11 sent on a Club 18 to 30 holiday on my own. I think 12 I was 28 at the time and it became fairly obvious a few 13 hours into it that I'm getting fairly strange looks from 14 the holiday makers of what a 28-year-old woman is doing 15 on her own on a Club 18 to 30 holiday. So I just did 16 a hands up, said, "Look, guys, I'm here from a national 17 newspaper. We are looking for tales of Brits abroad 18 having fun. Does anybody actually want to take part in 19 it?" And yes, as I say -- I can't remember if they were 20 really spotty drunken virgins from Harrow, take that as 21 a dramatisation, but certainly some gentlemen came 22 forward and told me their tales of derring-do from 23 holiday and were photographed. And actually, the piece 24 never ran because they got the first baby born in the 25 millennium, so it never actually ran. Page 110</p>	<p>1 the article is printed. 2 A. Yeah, what I do -- there's a piece I say here. You do 3 ghost-write for celebrities. That goes on. I mean, 4 I see it very much like speech-writing for politicians. 5 It's the same thing. But I go on to give the example 6 here of two glamour models who were bitching at each 7 other in the paper and it's true that I would go home 8 and I would write -- I would ghost-write an article for 9 someone that then would be read to the manager and to 10 the celebrity in question and then it appears under her 11 words. But that's ghost-writing. That's an industry 12 that happens everywhere, because not every celebrity can 13 write, not -- you know, so it's something that you would 14 do for them. 15 Q. But these accounts, you're suggesting in your book, are 16 simply made up and then, because they are not going to 17 have any negative impact upon the celebrity's image, 18 they are happy to see published? Is that right? 19 A. No, you would talk to the celebrity and they would say 20 the gist of what they're saying. You may go away and 21 then put it in a form that is more easily read. That's 22 the ghost-writing industry. You know, authors will 23 ghost-write books for people. It's not a fabrication; 24 it's just the fact that I can write and they can't. 25 Q. I'm looking at the top of page 229 now. You say: Page 112</p>

<p>1 "The same system was used for ..."</p> <p>2 Then you name the celebrity.</p> <p>3 "There are scores of interviews of her in the</p> <p>4 vaults, sexily pouting about how she loves doing this or</p> <p>5 that and being trussed up in silk or stockings or</p> <p>6 whatever. She didn't say a word of it. The journalists</p> <p>7 would invent a line or quote they wanted her to say, and</p> <p>8 it would be put to the agent who okayed it as long as</p> <p>9 there was a plug for the latest calendar or whatever."</p> <p>10 A. Yes, you would --</p> <p>11 Q. So in your book, you are saying that these things --</p> <p>12 A. You would put a quote -- absolutely, but you would put</p> <p>13 a quote, "Can we say this", which may be something that</p> <p>14 the editor is giving you, it may be something -- it's</p> <p>15 simply saying something in a better way, in a more</p> <p>16 entertaining way, in a way that is tabloidese. But you</p> <p>17 wouldn't -- I wouldn't just throw that into a paper.</p> <p>18 You would go back to them and say, "Can we say this?</p> <p>19 Can we say it?" to the manager, and we do give the</p> <p>20 example there of perhaps the young lady didn't quite say</p> <p>21 what the quote was she was being quoted as doing, but</p> <p>22 it's simply putting people's speech into tabloidese.</p> <p>23 Q. It goes a bit further than that, because you say, "She</p> <p>24 didn't say a word of it"?</p> <p>25 A. There would be -- I think there are a couple of quotes</p> <p style="text-align: center;">Page 113</p>	<p>1 bad. By the end of my career I had seen some very bad</p> <p>2 things. Some of them I did myself."</p> <p>3 Was the bottom line that it was because of your</p> <p>4 unease with ethics in the tabloid press that you decided</p> <p>5 to get out and move, as you have, into television?</p> <p>6 A. I did get a sense that the industry is perhaps changing.</p> <p>7 I think the whole reality TV culture changed the way in</p> <p>8 which reporting was done. Maybe in the old times, in</p> <p>9 the Hollywood days, it's about protecting contacts,</p> <p>10 keeping hold of stories, and I think reality TV sort of</p> <p>11 spawned in sort of instant fight for news.</p> <p>12 As I said earlier, I just kind of fell out of love</p> <p>13 with the industry, really.</p> <p>14 Q. Can I ask you now about the individual techniques? At</p> <p>15 the bottom of page 250, you write about Robohack</p> <p>16 dressing up as a doctor to gain access to the home of</p> <p>17 a dying man, that his family let him inside and led him</p> <p>18 to the bedside. There, the elderly man and his wife</p> <p>19 proceeded to give every detail of his fight against</p> <p>20 terminal cancer. Robohack held his hand and gently</p> <p>21 asked about how their famous son was bearing up.</p> <p>22 A secret tape recorder captured the lot. They didn't</p> <p>23 realise they were talking to a national newspaper</p> <p>24 journalist until the story ran on the front page. He</p> <p>25 wasn't the only one to con his way into a story with</p> <p style="text-align: center;">Page 115</p>
<p>1 that are put to her that, again, have come to my -- you</p> <p>2 know, the line manager would say, "Can we have her</p> <p>3 saying this?" and that would be done with agreement</p> <p>4 through the manager. I think it's true to say you would</p> <p>5 create tabloid personas, because not many people speak</p> <p>6 in sound -- friendly soundbites, but it would be put and</p> <p>7 be done as their agreement and I don't see ghost-writing</p> <p>8 as different -- any different from writing a speech for</p> <p>9 someone.</p> <p>10 Q. Can we go now, please, to chapter 16 of your book,</p> <p>11 page 248. It's entitled "Confessions of a tabloid hack</p> <p>12 and the art of being a bastard".</p> <p>13 A. Yes.</p> <p>14 Q. In this chapter, you describe a number of different ways</p> <p>15 of obtaining information. Before we go to those, I'd</p> <p>16 like to go to a passage on page 250, about a third of</p> <p>17 the way down, where you speak in general terms about</p> <p>18 ethics in the tabloids. You say:</p> <p>19 "I think that as we've lost some of our gentlemen</p> <p>20 reporters, we've also lost some ethics. And I think</p> <p>21 that as the fame industry's changed, as reality TV</p> <p>22 culture has created overnight stars, we've created some</p> <p>23 monsters. And by the time I left the tabloids, I wasn't</p> <p>24 sure who was the worst: us or the people we wrote about.</p> <p>25 I'll start with the journalists because we were pretty</p> <p style="text-align: center;">Page 114</p>	<p>1 a uniform. Honestly, some days in the office there were</p> <p>2 that many fancy dress outfits being put on it was like</p> <p>3 walking into an episode of Mr Benn."</p> <p>4 Can I ask you, first of all, a question about the</p> <p>5 specific example of gaining access, dressed as a doctor,</p> <p>6 to a dying man's bed side?</p> <p>7 A. I had heard that as an anecdotal tale in a pub and I put</p> <p>8 it in as part of this hideous character called Robohack.</p> <p>9 And I think there's another one that you asked in the</p> <p>10 statement. You said, you know, another time of him</p> <p>11 being in a white -- going into a hospital. That did</p> <p>12 actually happen, it was right back in 1990, though, and</p> <p>13 there was an actor who had a car accident and who was in</p> <p>14 hospital and journalists went into the hospital and</p> <p>15 photographed him in a coma.</p> <p>16 Q. I'm asking specifically about the second example I've</p> <p>17 taken you to, because in your witness statement you're</p> <p>18 rather more certain about the truth of this story. You</p> <p>19 write, paragraph 78, page 15 of your statement:</p> <p>20 "The story on page 250 is based on an anecdote,</p> <p>21 which I believe to be true, of a reporter who had gained</p> <p>22 a story by wearing a white coat and turning up at</p> <p>23 a particular house."</p> <p>24 So that's right, isn't it? As far as you're aware,</p> <p>25 this is a true story?</p> <p style="text-align: center;">Page 116</p>

<p>1 A. Then as I go on to say: 2 "However, I have only anecdotal evidence of this, 3 and the precise details of the tale as described in the 4 book should be seen as a dramatisation." 5 Q. Moving on now to Mr Benn and allowing for a certain 6 journalistic licence, is it right that dressing up in 7 costumes to assume different identities was a routine 8 tabloid tactic? 9 A. It wasn't like an episode of Mr Benn. It wasn't that 10 bad. As I say, I've named about four or five occasions. 11 The one example of the journalist in the hospital -- 12 sorry, the person in the hospital dated back to 1990. 13 Incidentally, he did actually sue for invasion of 14 privacy and he lost his case. There's a jokey tale 15 about somebody dressed in a cow costume standing in the 16 middle of a field. I don't think anybody thought that 17 was a real cow. You should take that whole thing as 18 a joke, but certainly -- I've gone on to joke, saying 19 I've warn a waitress outfit. I haven't. You need to 20 take this as a bit of topspin. It is -- I'm aware that 21 there have been -- as I've asked journalists for tales 22 over the years, there have been tales of people using 23 fancy dress, but not to the extent that, you know, you 24 come in with a rack of fancy dress disguises. This is 25 tales told over several decades. Page 117</p>	<p>1 Q. If it's not something that you've done personally more 2 than once, is it something that happens frequently on 3 tabloids? 4 A. I think if you have a deal where the celebrity couple 5 have sold their wedding to one publication, it's 6 certainly true to say that another publication would 7 attempt to get the story, as I've said before. 8 MR BARR: Sir, I estimate I have between five and ten 9 minutes more to go. Would you like to indulge me or 10 would you like to come back? 11 LORD JUSTICE LEVESON: I'm really in Ms Marshall's hands, 12 because she's been at it now for an hour and a half. 13 I'm in your hands. 14 A. Can we finish? I mean, how long have you got to go? 15 LORD JUSTICE LEVESON: He's talking about five, ten minutes. 16 A. That's fine. 17 LORD JUSTICE LEVESON: We'll carry on. 18 MR BARR: The next topic you raise is funerals. You say: 19 "Mind you, other hacks would take it further. Crump 20 gatecrashed a funeral once for a story, then made the 21 mistake of leaving his mobile phone in the crematorium." 22 To your knowledge, were funerals attended by tabloid 23 reporters trying to get a story? 24 A. You would go down -- if a funeral of a public figure was 25 taking place, then journalists would go and attend it. Page 119</p>
<p>1 Q. You go on at the bottom of page 251 to say: 2 "And I'd break into celebrity weddings a lot." 3 A. Yeah, topspin. Sorry. 4 Q. "If a few of these people off the telly look back at 5 their wedding album at the happy crowd scenes as they 6 come out of church, they'll probably see me there, 7 smiling and throwing confetti. The trick here -- should 8 you ever need to crash a B-list wedding -- is to get 9 there really, really early, before the best man, or 10 vicar, or crucially, either of the wedding couple have 11 turned up, wear an unremarkable hat and a dull pastel 12 outfit that won't attract any attention and then sort of 13 mingle around, smiling vaguely at everyone. If you're 14 out in public wearing something with feathers on, people 15 always tend to believe you're a wedding guest and you 16 get waved through most security cordons." 17 Is this true? 18 A. That's a little bit of top -- the character, Tabloid 19 Girl, as well, is an amalgamation of other people. It 20 is true that I went down to cover one celebrity wedding 21 that was being covered by -- they actually had 22 a magazine deal, and I think all we wrote was "The bride 23 looked beautiful" and nothing horrendous written. But 24 please take it as a bit of topspin. I'm not sort of 25 breaking and entering into churches. Page 118</p>	<p>1 This is an anecdotal tale. I've no idea whether it's 2 actually true. Somebody told me they'd left a mobile 3 phone in a crematorium and he'd gone to get it and got 4 stuck in the next funeral service. I don't think people 5 would actually gatecrash into funerals. There is a 6 line -- a moral line to be drawn there and I certainly 7 don't know of people trying to crash into ceremonies. 8 Q. You describe what you call a sneaky trick when recording 9 interviews, having a very visible recorder, perhaps on 10 a table or something like that, and then another one 11 hidden away perhaps in a bag and then leaving the room, 12 conspicuously turning off the first tape recorder in 13 order to try and get unguarded comments captured on the 14 hidden recorder. Was that a tactic that you used? 15 A. What happened once was I was actually doing an interview 16 and I left the room for five minutes and my tape 17 recorder was left running and when I came back to 18 transcribe it at a later date, I did realise that they 19 had said a rather brilliant story. So I've dramatised 20 it and made it look like it's something I did all the 21 time, probably to try and make myself look like a rock 22 star. It was a happy coincidence and a happy story that 23 I was happy to find on a tape. 24 Q. Was it a tactic you ever discussed with other reporters? 25 A. No. This was actually back in the 1990s. I thought it Page 120</p>

<p>1 might be quite a good tactic to use, and that's why I've 2 put it in the book.</p> <p>3 Q. Over the page at 254, you talk about blaggers and you 4 say that newspapers used fixers, blaggers. There were 5 people you could call:</p> <p>6 "One source was christened Benjy the binman because 7 he regularly rifled through the rubbish of the rich, 8 famous and infamous."</p> <p>9 You say that there was a freelancer who was able to 10 pull people's medical records. The rumour was that he 11 posed as a GP.</p> <p>12 "The same guy had shadowy contacts within mobile 13 phone firms who could hand over phone records for anyone 14 you wanted."</p> <p>15 Is it right, to your knowledge, that there were 16 people who could be approached -- I'm not saying you 17 did -- to obtain medical records?</p> <p>18 A. I'd very much like to state that I didn't, but I know 19 that it was a practice that did happen in the industry.</p> <p>20 Q. Mobile phone details?</p> <p>21 A. Again, it is not something I've ever engaged in, but 22 yes, I know it is something that happened in the 23 industry.</p> <p>24 Q. Could you, not you personally but as a tabloid 25 journalist, approach a blagger to the obtain perhaps an</p> <p style="text-align: center;">Page 121</p>	<p>1 international megastar got so fed up with her phone 2 being hacked into by journalists that she ended up 3 leaving a voicemail which ended: 'And will you bloody 4 journalists stop hacking into my fucking voice 5 messages.' I heard it playing into the air one morning 6 as I arrived at the office."</p> <p>7 Could I ask you first of all: was it, as you say, 8 common knowledge how to hack a phone?</p> <p>9 A. Yes, certainly at the time I wrote this book a man had 10 gone to jail and there had been wide coverage. You only 11 had to read the newspaper to know what a four digit PIN 12 number was.</p> <p>13 Q. Was it common knowledge before that time?</p> <p>14 A. I'd say it was rumours.</p> <p>15 Q. In relation to the international megastar, is it true 16 that the international megastar left a voicemail ending 17 in the terms that you've described in your book?</p> <p>18 A. I'm afraid that's a little bit of topspin. What 19 actually happened was that a journalist who is now 20 deceased did tell me that that was the voice message 21 that was left on somebody's phone. It's simply at the 22 point of the book I just put it into the office. 23 I moved the location. That doesn't prove he was hacking 24 into a phone; it just proved that he'd listened to an 25 answering machine message. I didn't have the person's</p> <p style="text-align: center;">Page 123</p>
<p>1 ex-directory phone number?</p> <p>2 A. You would be able to ring a private investigator, but 3 ex-directory numbers actually could be obtained 4 perfectly legally, and I believe that the private 5 investigator that's used by the paper actually had 6 a raft of old telephone directories and that was one of 7 the methods that's used to obtain an ex-directory 8 number.</p> <p>9 Q. Could a tabloid journalist obtain a friends and family 10 number using a blagger?</p> <p>11 A. I'm not sure. Possibly. Probably.</p> <p>12 Q. Vehicle details?</p> <p>13 A. Again, I wouldn't know who to call, but possibly, 14 probably.</p> <p>15 Q. You then describe phone hacking for voicemails and you 16 say, at the bottom of 254:</p> <p>17 "Oddly, although not one single journalist in the UK 18 will ever admit to getting stories by this method and 19 everyone agrees it's a terrible, immoral thing to do, 20 every journalist who has ever worked on any tabloid will 21 know exactly how to do it and which codes you use. 22 Incidentally, if you want to stop journalists hacking 23 it, you simply set up a four-digit PIN number."</p> <p>24 If I skip to the next paragraph:</p> <p>25 "It wasn't just the royals who were targeted. One</p> <p style="text-align: center;">Page 122</p>	<p>1 number. I haven't rung it. I haven't actually heard 2 the message play.</p> <p>3 Q. You say that you heard it playing into the air one 4 morning "as I arrived at the office".</p> <p>5 A. Yeah.</p> <p>6 Q. Did you?</p> <p>7 A. No, I didn't. I was told about the message. It became 8 a better narrative to put it in the book that way.</p> <p>9 Q. If I can just take you to the back cover of your book, 10 where, in the paragraph which is the third one down, it 11 says:</p> <p>12 "In her hilariously honest memoirs, she reveals what 13 really goes on behind the scenes at a major tabloid 14 newspaper."</p> <p>15 A. Yes.</p> <p>16 Q. There attesting to the honesty of the contents.</p> <p>17 A. It is a dramatisation. It is heightened reality. I'm 18 telling a good tale about a good tale.</p> <p>19 Q. Is it really the case that you didn't hear this message 20 being played?</p> <p>21 A. I genuinely -- and I am on oath -- I have not heard that 22 message being played. But I was told about it in 23 anecdotal evidence by a journalist, I thought it was 24 funny, therefore I put it in the book.</p> <p>25 LORD JUSTICE LEVESON: You've told stories in the book.</p> <p style="text-align: center;">Page 124</p>

<p>1 I see that, and I've heard your explanation for how they 2 come to be in the book. But the part of the book that 3 you've just been taken to at 254 isn't a story at all. 4 It's an assertion: 5 "Oddly, although not one single journalist in the UK 6 will ever admit to getting stories by this method and 7 everyone agrees it's a terrible, immoral thing to do, 8 every journalist who's ever worked on any tabloid will 9 know exactly how to do it and which codes it would use." 10 A. Yes, that doesn't prove that they did it. Knowing how 11 to do something is not proof that you did it and 12 actually -- sorry. 13 LORD JUSTICE LEVESON: But pause. The question is this: is 14 that right? 15 "... every journalist who's ever worked on a tabloid 16 [you worked on lots of tabloids over many years] will 17 know exactly how to do it and which codes you use." 18 A. I think it would be unfair to say the earlier papers 19 I worked on I would say that because we didn't even have 20 mobile phones back then, but certainly any journalist 21 who's read any newspaper -- at the time this book is 22 written, a man has gone to jail. This has all been 23 written. It's all in the public domain. 24 Actually, there's a second method of hacking that 25 I hadn't known about that I only heard about when I</p> <p style="text-align: center;">Page 125</p>	<p>1 I'm being very careful not to say that people did it, 2 but I think you only had to pick up a newspaper to know 3 how to do it. It's out there in the public domain. 4 LORD JUSTICE LEVESON: I see. So would it be right to say 5 that you're not saying that every journalist knows what 6 codes you use? 7 A. I think it was actually in all the articles at the time. 8 You have to remember I've written this after a man has 9 gone to jail. 10 LORD JUSTICE LEVESON: Yes, I know. 11 A. That's been fairly widely reported. 12 LORD JUSTICE LEVESON: I know. 13 MR BARR: Two more questions. 14 A. Okay. 15 Q. Bottom of 255, you say: 16 "Fleet Street has cleaned up its act a lot but 17 I don't think it will ever totally let go of its bad 18 ways. Hacks are pushed by deadlines, pushed to fill the 19 paper, pressured as they face a relentless daily push to 20 deliver, whilst all the time being challenged by 21 younger, cheaper shifters coming up through the ranks 22 who are desperate to steal their jobs. On newspapers 23 you not only compete against the rest of Fleet Street, 24 but bosses would frequently put a desperate young 25 journalist and an older staffer on the same story and</p> <p style="text-align: center;">Page 127</p>
<p>1 heard the opening remarks of this Inquiry. 2 LORD JUSTICE LEVESON: But you see, what troubles me about 3 it is that what you're saying in this sentence isn't 4 just a story; it's making an assertion about your 5 business. It isn't just saying they know about it 6 because they've read about it in the newspapers because 7 somebody's gone to jail. It's not saying that at all, 8 is it? 9 A. It's saying that every journalist who's ever worked on 10 any tabloid will know exactly how to do it and which 11 codes you use. That's not saying that they all did it. 12 It's just saying they knew how to do it. 13 LORD JUSTICE LEVESON: No, it isn't saying they all did it; 14 I entirely agree. But is it your evidence, based upon 15 your experience, that that statement is accurate? 16 A. I haven't interviewed every single journalist out 17 there -- 18 LORD JUSTICE LEVESON: No, Ms Marshall, of course you 19 haven't interviewed every single journalist. You're 20 giving us the benefit of your experience as a journalist 21 within the industry and I'm not suggesting that you mean 22 every single journalist, but the thrust of the remark is 23 that people generally knew about this stuff and they 24 knew how to do it. 25 A. People -- I would say people knew about phone hacking.</p> <p style="text-align: center;">Page 126</p>	<p>1 set them in competition against each other. Add to that 2 the constant threat of redundancy as circulations fall 3 and staffing levels decrease each year so newspapers can 4 survive. No excuse for the old dark arts, as we used to 5 call them, but as it gets harder and harder to survive, 6 it perhaps goes some way to explaining why these 7 practices persist." 8 Does that reflection on the state of tabloid ethics 9 and the pressures on tabloid journalists -- is that 10 something that you stand by? 11 A. I do. And also the paragraph following that, saying: 12 "There are many amazing journalists on many amazing 13 papers, but across all titles are a sprinkling of 14 chancers and risk-takers, those that go outside the 15 boundaries of what's quite morally right." 16 At the time I've written this book, I haven't been 17 aware of some of the instances brought before us so I'm 18 trying to explain what they did. What I didn't know is 19 the things they've been confused of doing during this 20 Inquiry. I wouldn't have been quite so understanding of 21 what they're doing. But the point I'm trying to make is 22 there are many amazing journalists out there. This 23 isn't the entire industry. 24 LORD JUSTICE LEVESON: Ms Marshall, that's a very, very fair 25 point, and I think I've said on more than one occasion</p> <p style="text-align: center;">Page 128</p>

<p>1 that although we're focusing on customs, practices and</p> <p>2 ethics of which legitimate complaint can be made, there</p> <p>3 is much about journalism at the broadsheet, tabloid and</p> <p>4 mid-market end that is truly laudable, and that's</p> <p>5 entirely fair and it has to be put into context. But it</p> <p>6 doesn't take away from the concerns that have to be</p> <p>7 addressed.</p> <p>8 A. Absolutely, and I think what this whole exercise has</p> <p>9 done is actually made certainly myself -- you know,</p> <p>10 having your whole working life held to account and go</p> <p>11 through it, it has made the industry perhaps stop and</p> <p>12 think, and I think it's something that the industry</p> <p>13 welcomes, because the vast majority of journalists out</p> <p>14 there do want to operate in an ethical and legal way.</p> <p>15 MR BARR: My final question -- and I should preface it by</p> <p>16 saying I quite accept the good and the bad. This is</p> <p>17 a question about the bad.</p> <p>18 A. Okay.</p> <p>19 Q. It's based on the line that you finish your book with.</p> <p>20 Page 271. It's a maxim. You're using it in the context</p> <p>21 of an aspect of your private life and I'm not interested</p> <p>22 in that. What I'm interested in is the maxim. You</p> <p>23 conclude your book with the maxim:</p> <p>24 "Fuck the facts and just file."</p> <p>25 Was there a section of the tabloid press that had</p> <p style="text-align: center;">Page 129</p>	
<p>1 adhered to that maxim?</p> <p>2 A. No, I don't think it's fair so say "a section". I think</p> <p>3 it's fair to say that it's a handful of individuals.</p> <p>4 You're taking that quote a little out of context,</p> <p>5 because there is 80,000 words before that that explain</p> <p>6 it and as you say, I'm making a joke about my personal</p> <p>7 life and a text that I've sent, but I don't think it's</p> <p>8 fair to say that that is the maxim that the entire</p> <p>9 tabloid industry works by.</p> <p>10 Q. My question was: was there a section of the tabloid --</p> <p>11 A. I have always believed it is a few individuals. Bad</p> <p>12 apples.</p> <p>13 MR BARR: Thank you.</p> <p>14 LORD JUSTICE LEVESON: All right. Thank you. Thank you</p> <p>15 very much indeed. Thank you. We'll say 2.15.</p> <p>16 (1.14 pm)</p> <p>17 (The luncheon adjournment)</p> <p>18</p> <p>19</p> <p>20</p> <p>21</p> <p>22</p> <p>23</p> <p>24</p> <p>25</p> <p style="text-align: center;">Page 130</p>	

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