

SARAH, surprised, looks towards the voice. We freeze the frame on SARAH, laughing. A caption across the screen: SARAH HICKS, aged 19.

2 INT OFFICE, FACTORY DAY

We're on IAN GLOVER.

PERSONNEL OFFICER
How old are you, Ian?

IAN
Twenty

PERSONNEL OFFICER
What school did you go to?

IAN
Archbishop Beck

PERSONNEL OFFICER
You worked for Cox Radcliffe?

IAN
On the vans. Delivery.

PERSONNEL OFFICER
You've not worked since then?

IAN
I've tried but... (shrugs)

PERSONNEL OFFICER
If we offered you the job, when could you start?

IAN
Rightaway.

PERSONNEL OFFICER
Any hobbies?

IAN's huge grin...

IAN
Football

We freeze the frame on IAN's huge grin. A caption: IAN GLOVER, aged twenty...

3 INT HICKS' HOUSE DAY

A door. A sign on it: Do Not Disturb. From the other side of this door, the sound of someone typing with two fingers.

Vi cki JENNI ' S VOI CE

4 INT VICKI ' S ROOM DAY

VICKI typi ng amateuri shl y.

Vi cki . JENNI ' S VOI CE AGAI N

Yeah? VICKI

Food JENNI ' S VOI CE

Comi ng. VICKI

But she conti nues to type

Lamb chops. JENNI ' S VOI CE

(tempted) VICKI
Wi th mi nt j el l y?

Yes. JENNI ' S VOI CE

Yes VICKI

She yanks the paper out of the typewri ter. We freeze the frame. A caption: VICTORIA HICKS, aged 15.

5 INT HICKS' DINING ROOM DAY

JENNI and TREVOR HICKS and SARAH and VICKI .

JENNI is reading what VICKI has typed. TREVOR is absorbed in opening the post - a whole week of it.

JENNI

CONTINUED:

TREVOR

So late they missed the action replay.

SARAH

He was brilliant.

JENNI

If you're going to be a sports reporter, Vicki, you've got to learn to be objective.

VICKI

I am objective.

TREVOR

I can't make that parents' night. I've got to go to Amsterdam.

JENNI's disappointment. TREVOR is aware of it

TREVOR (cont'd)

It's work.

JENNI

"Bent a free kick round the wall." That's objective?

VICKI

Yeah

TREVOR

He couldn't bend his knee.

JENNI

You're Steve McMahon mad, the pair of you. (To TREVOR) You're always in Amsterdam.

TREVOR

Correction. Amsterdam Airport. I've never actually set foot in Amsterdam itself. (To VICKI) Ask him for a lock of his hair - if it ever grows back.

VICKI

Steve McMahon isn't bald. He's just got very fine hair.

JENNI

Oh for God's sake - "A mazy dribble."

TREVOR

She means from his mouth. (Of a letter he's just opened) From Anfield. Four tickets.

VICKI AND SARAH

Yes.

6 INT _____ GLOVERS' HOUSE DAY

TERESA and JOHN GLOVER with their sons: IAN, JOE. The parents want to know the ins and outs of the interview. The lads want

IAN

Yeah.

JOHN GLOVER

You should've said you've always wanted

JENNI

CONTI NUED:

FLOWERS' COLLEAGUE
Chief Superintendent Duckenfi el d. Ex
C. I. D.

P. C. FLOWERS
C. I. D? Policing a football match?

FLOWERS' COLLEAGUE
Yeah.

P. C. FLOWERS
When di d he arri ve?

FLOWERS' COLLEAGUE
Three weeks ago.

P. C. FLOWERS (APPALLED)
Three weeks ago?

FLOWERS' reaction. We follow hi s eyeline to DUCKENFIELD.

DUCKENFIELD
The order covers most eventualities, and I can't in this limited time cover everything, but there will be additional briefings by your superintendents or supervising officers. Your inspectors have had a copy of the operational order and are fully conversant with what our intentions are today. Let me just say this. Firm but fair policing will be the correct attitude. Safety of supporters in this ground is paramount. Nobody gets in without a ticket. Nobody takes drink or banners into the ground and nobody goes in who is drunk.

13 INT SPEARITTS' DAY

We hear Radio City - the build-up to the match. ADAM, wearing only his Good Morning Sunshine boxer shorts, is brushing his teeth.

14 INT GLOVERS' DAY

We still hear Radio Ci ty. JOE GLOVER is standing in a bedroom doorway.

JOE
Ian. Ian.

IAN GLOVER wakes up and sees JOE holding a ticket.

IAN (SUSPICIOUS)
Are you havi n' me on?

(CONTI NUED)

Cut immediately to

15 EXT _____ GLOVERS' _____ DAY

JOE and IAN GLOVER leaving the house and walking briskly down the street - off to the match.

CONTI NUED:

VICKI

Oi nk, oi nk.

TREVOR

Less of that.

TREVOR gets the tickets out of his pocket, prepares to show them to these OFFICERS but the OFFICERS walk on, chatting to each other.

TREVOR (cont'd)

They checked our tickets last year.

JENNI

Don' t remember.

TREVOR

They had barriers all down the road. (To VICKI) People who call the police are the first to go running to them when there' s trouble. Okay?

VICKI

Okay.

TREVOR

Where was I?

SARAH

Down a coal mi ne.

They are nearing the turnstiles, passing a shop doorway

TREVOR

Meet here after the game, okay?

JENNI

Okay.

TREVOR (TO VICKI)

Here. Okay?

VICKI

Okay.

TREVOR

You woul dn' t bump i nto Germai ne bl oody Greer down a coal -mi ne

FADE OUT

He is distri buting the tickets

SARAH

You' re playi ng the caveman agai n, aren' t you.

(CONTI NUED)

TREVOR
They saw the soft jobs their husbands had
and they...

JENNI
I don't want the seat. I'd sooner stand.

TREVOR
...wanted them too but they didn't want
to work down a coal mine, thank you very
much.

JENNI
I want to stand.

TREVOR
I'll stand.

20 INT POLICE CONTROL BOX DAY

We see a police officer. His name is MURRAY.

RADIO VOICE
Do we fill the pens one by one? Over.

MURRAY
Just let them in. The fans will find their own level.

And MURRAY looks through the window

At the pens

EXT HILLSBOROUGH DAY

TREVOR is looking up at a tiny sign. This sign too says STANDING and it points to another entrance around the side. TREVOR looks from this tiny sign to the huge one over the tunnel. He goes to the stall, pays for his coffee, heads in the direction of the tiny sign ...

22 INT POLICE CONTROL BOX DAY

On A. C. C. JACKSON

JACKSON
I'll er, pop over to the directors' lounge.

MURRAY
Sir.

JACKSON
See how things are over there.

MURRAY
Sir.

JACKSON glances over at CHIEF SUPER DUCKENFIELD.

JACKSON
Obviously, you're in charge, Chief Superintendent, but I'm on call if you need me.

DUCKENFIELD
Sir.

They watch JACKSON go.

JOE
Can you understand these, mate? (TICKETS)

MAN
No.

And it seems to add to this man's disgust with the proceedings. He tries to attract the OFFICER'S attention once again.

MAN (cont'd)
Ey. 'Ey. I'm an off duty bobbie, right.
Do what you did last year, will y' - form
a cordon out there, get them all into
queues, get a bit of order, for God's
sake.

26 EXT ROAD DAY

Lots of SUPPORTERS walking along the road. They're talking, laughing.

We come across four FANS, laughing. A FEMALE POLICE OFFICER is in the middle of them. They're having their photo taken. Comments such as "Get a move on, will y'." We hear the voice of whomever is taking this snap. He's cracking a joke about Lord Lucan.

Fans continue to stream past this little scene. Among them are EDDIE and ADAM SPEARRITT. Mid-conversation, laughing...

EDDIE
And he screams at the wireless, "That was never a pen.

ADAM laughs and laughs

We see an older man dressed entirely in red, top hat and everything. We see a sandwich board man proclaiming,

CONTINUED:

EDDIE
Twenty five past two.

They walk past a man who's feeding crisps to a police horse

27 EXT LEPPINGS LANE TURNSTILES DAY

People packed like sardines, people crushed against the wall, hands against it, trying to protect themselves. A mounted officer serving only to make things worse.

28 INT POLICE CONTROL BOX DAY

CHIEF SUPERINTENDENT DUCKENFIELD looks at the mayhem on the screen.

DUCKENFIELD
Will we get them all in in time?

MURRAY
Yeah, we'll get them in alright.

DUCKENFIELD
What's our policy as regards delaying the kick-off?

MURRAY
Only for unforeseen circumstances, Sir.
Fog on the motorway, a crash, something like that.

29 EXT LEPPINGS LANE TURNSTILE DAY

JOE and IAN GLOVER (brothers) are in this chaos.

JOE (SCREAMING)
Ian... Ian...

At last, IAN hears him, looks.

JOE (cont'd)
I'll see you the other side...

He breaks off because the police horse thuds into him.

JOE (cont'd)
Go easy, will y'. (TO IAN) I'll see you the other side of the turnstiles. Right.

But he is forced away from IAN.

We go to EDDIE and ADAM SPEARRITT arriving at the scene. They're standing the other side of the railings (wall?) away from the crush.

(CONTINUED)

CONTINUED:

EDDIE

If we miss the start, we miss it, Adam.
I don't fancy going in there. (THE
CRUSH).

ADAM

Me neither.

Back to the crush. JOE GLOVER sees a SUPERINTENDENT MARSHALL caught up in it. He is shouting into his radio.

MARSHALL

We need support. Leppings Lane
turnstiles. Support urgently required...

We pick up on JOE GLOVER again. He sees a POLICE OFFICER caught up in the crush, fighting his way to the turnstiles and through them to safety. Back to JOE. He is now facing the wall, crushed against the wall, edging inch by inch to the turnstiles. He gets there, falls into it, hands in his ticket, keeps the stub. His trousers too get caught in the turnstile.

He gets through.

On the other side now. He sees police officers climbing over the turnstiles to safety on this side of the ground. He turns to an officer.

JOE

Someone's gonna get killed out there.

JOE looks around for IAN. Meanwhile other fans are getting through (legitimately) and they're all shaken up and demanding that the police do something...

JOE and IAN heading for the tunnel...

The huge sign: STANDING. JOE and IAN heading down the tunnel (a 1 in 6 slope) and into a jam-packed pen...

30 INT POLICE CONTROL BOX
DAY

MURRAY and DUCKENFIELD are studying the monitor of the crush outside the Leppings Lane Turnstiles.

We hear MARSHALL'S voice over the radio.

MARSHALL'S VOICE

We've got to open the gate at Leppings
Lane.

DUCKENFIELD looks at MURRAY

32 EXT HILLSBOROUGH GANTRY DAY

We see the backs of commentators. We see what they can see on their monitors... We hear JOHN MOTSON.

MOTSON

There are gaps in parts of the ground. Look at the Liverpool end, to the right of the goal. There's hardly anyone on those steps. No - to the right of it. That's right. Look down there... Unless there's some sort of segregation. I'm not going to talk about capacity because it might be below...

33 EXT LEPPINGS LANE TURNSTILES DAY

MARSHALL is well away from the crush, shouting into his radio.

MARSHALL

I'm outside the ground, Leppings Lane turnstiles. You've got to open the gates.

34 INT POLICE CONTROL BOX DAY

On DUCKENFIELD looking at the monitor of o/s Leppings Lane.

MARSHALL'S RADIO VOICE

Repeat, you've got to open the gates or someone will be killed.

MURRAY, holding a radio, looks at DUCKENFIELD.

MURRAY

Sir?

But DUCKENFIELD hesitates...

Everyone in the box is looking at DUCKENFIELD. DUCKENFIELD can't cope.

MURRAY (cont'd)

Mister Duckenfield, Sir, are you going to open the gate?

A pause

DUCKENFIELD

If there is likely to be serious injury the gates.

35 EXT GATE C DAY

A deafening shuddering of metal as the concertina gate is opened. Fans start walking through...

31 EXT POLICE CONTROL BOX DAY

TREVOR HICKS is at the bottom of the steps leading upto the box. He is shouting at a SENIOR OFFICER who is making his way up these steps.

TREVOR HICKS
Do something. The middle two pens are packed. The side ones are empty. Do something...

But the SENIOR OFFICER is doing nothing, simply looking.

TREVOR HICKS (cont'd)
My girls are in that pen. For God's sake will you ...

SENIOR OFFICER
Shut your fucking prattle.

TREVOR can't believe the response...

36 EXT LEPPINGS LANE DAY

On EDDIE and ADAM SPEARRITT as a POLICE OFFICER gestures and shouts that they should walk through the opened gate.

EDDIE can't believe it. He goes rooting through his pockets for the two tickets, waves them at the POLICE OFFICER as he walks through with the rest of the crowd. But the POLICE OFFICER isn't interested.

EDDIE (TO ADAM, WALKING)
The trouble I had getting these (THE TICKETS) and no-one's even checking them.

ADAM
It's crazy.

37 INT SHEFFIELD WEDS CONTROL ROOM DAY

We hear the roar of the crowd to remind us we're still in the stadium. HOULDSWORTH (the camera technician) can't believe what he's seeing as he watches, on a monitor, two thousand fans walking towards the tunnel.

HOULDSWORTH
Where are they gonna go, you bloody idiot? Where are they gonna go?

(CONTINUED)

CONTI NUED:

HOULDSWORTH switches to another monitor: It shows pens 3 and 4 absolutely chocker.

HOULDSWORTH (cont'd)
Shut the tunnel, for God's sake, shut the bloody tunnel and send them round the side

38 EXT HILLSBOROUGH DAY

EDDIE and ADAM SPEARRITT, and thousands of fans, walking towards the tunnel

39 INT SHEFF WEDS CONTROL ROOM DAY

HOULDSWORTH switches his gaze to another monitor, the fans walking towards the tunnel, towards pens 3 and 4.

HOULDSWORTH
Oh my God.

40 EXT HILLSBOROUGH DAY

ADAM and EDDIE and other FANS pass the gate and enter the tunnel.

We go with them. Everything goes black. Bedlam, screams...

INT TV STUDIO DAY

EDDIE SPEARRITT
Okay, they'd opened the big gate but Adam still needn't have died. All they had to do was close off the tunnel like they normally did. They didn't. We all went down that tunnel into two pens that were already chocker. And no way out.

41 EXT FOOTBALL PITCH DAY

Very close on IAN GLOVER unconscious and JOE GLOVER trying to revive him.

JOE
Come on, Ian. Ian...

42 EXT CONTROL BOX DAY

A. C. C. JACKSON makes his way up the steps of the control box. He enters.

(CONTI NUED)

CONTINUED:

JACKSON
What's going on?

DUCKENFIELD can't answer. He looks at MURRAY, gets no help from him. Eventually...

DUCKENFIELD
It looks like a pitch invasion, Sir.

43 INT HILLSBOROUGH DAY

A SERGEANT screaming at his men, shoving their backs as, truncheons at the ready, they fly past him.

SERGEANT
Pitch Invasion. Move. Move. Liverpool
End. Move...

Meanwhile: one particular OFFICER, (FLOWERS) elated, adrenaline pumping...

P. C. FLOWERS (RUNNING)
Let's smack a few Scouseerrrs. Let's
smack a few Scouseerrrrs.

44 EXT LEPPINGS LANE END DAY

On P. C FLOWERS running. His pace slows. Really close on him as he realises this isn't a pitch invasion...

P. C. FLOWERS
Oh my God...

His p.o.v. is a hand held camera pointing downwards. It's jumping everywhere.

POLICEMAN 2
We need wire-cutters. Get the fire
brigade: we need...

It jumps to JOE GLOVER...

JOE GLOVER (SCREAMING)
He needs an ambulance...

Another FAN shouting, "He can't breathe

It jumps back to

POLICEMAN 2
Who's in charge here? Will you find out
who's supposed to be in charge here...?

Another FAN shouting that, "We've got get them out of that pen

(CONTINUED)

CONTINUED:

P. C FLOWERS stoops, begins to help a FAN

P. C. FLOWERS
Wake up, you Scouse get. Wake up

Around him, desperate shouts for wire cutters

47 INT POLICE CONTROL BOX DAY

On DUCKENFIELD as he hears snatches over the radio. "People dead." "Ambulances needed." "Catastrophe"...

JACKSON'S VOICE
This is A. C. C. Jackson confirming operational support.

Other voices. Lots of them.. DUCKENFIELD'S reaction...

49 INT HILLSBOROUGH GYM DAY

POLICE OFFICERS are sitting, eating. The doors burst open and a CHIEF INSPECTOR enters and starts pushing tables to the side of the room and screaming at his men for assistance. The POLICE OFFICERS are utterly bemused.

Now FANS rush in with a couple of casualties and begin treating them. The FANS shouting, cajoling the victims into consciousness...

The OFFICERS look at each other... One of them asks the obvious question: What's going on?

50 EXT POLICE CONTROL BOX DAY

Three MEN IN SUITS (One of them is GRAHAM KELLY) are hurrying up the steps of the police control box.

51 INT POLICE CONTROL BOX DAY

They enter.

GRAHAM KELLY
What's going on?

But DUCKENFIELD'S brain won't function. KELLY turns to MURRAY.

GRAHAM KELLY (cont'd)
I'm the Secretary of the F.A. What's going on?

But MURRAY passes it back to DUCKENFIELD.

(CONTINUED)

MURRAY

Sir?

They all wait for DUCKENFIELD'S answer. Eventually...

DUCKENFIELD

The fans forced the gate. The fans
forced their way in and that's (MONITOR)
the result.

They simply look at DUCKENFIELD.

52 INT GLOVERS' HOUSE DAY

53 EXT HILLSBOROUGH PITCH DAY

Very close on IAN GLOVER, unconscious, and JOE GLOVER trying desperately to revive him.

Legs appear. A MAN stoops, checks IAN. JOE stares at this MAN. The MAN covers IAN's face with a cardigan. JOE is numb for a moment or two... and now frantic. He snatches the cardigan away, screams at the MAN.

JOE
Piss off. This is my brother. This is
my bleeding brother. (PUMPING AGAIN)
Ian. Ian...
He needs an ambulance.

54 EXT NEAR HILLSBOROUGH GYMNASIUM DAY

AMBULANCEMAN TONY EDWARDS waits in his ambulance. It's at the front of a fleet of ambulances.

He shouts to a POLICE OFFICER.

TONY EDWARDS
Can we go on yet?

POLICEMAN
No. They're still fighting in there.

58 INT GLOVERS' HOUSE DAY

On the TV we see the scenes of mayhem and hear JOHN MOTSON'S voice as an emergency number appears on the screen.

TERESA
Ask Maizie if you can use their phone.

JOHN
I'm not asking her again.

TERESA
Ask her.

JOHN (MOVING FAST)
I'll find one.

55 EXT HILLSBOROUGH PITCH DAY

IAN GLOVER flat out on an advertising hoarding. JOE and other fans are running with him at speed.

They're approaching the police cordon so they scream and yell at these officers to get out the bleeding way

They hurtle through a break in the cordon

(CONTINUED)

CONTI NUED:

He looks around

Where' s the ambul ances?

59 EXT NEAR HILLSBOROUGH GYM DAY

TONY EDWARDS is still waiting in his ambulance at the head of a fleet of other ambulances. His SUPERVISOR approaches.

SUPERVISOR

Get on.

TONY EDWARDS

The police have formed a cordon. I can't get through.

The SUPERVISOR leans into the ambulance and switches on the siren and light as he insists...

SUPERVISOR

I don't give a damn who won't let you on. Get to the top of that field.

The ambulance screeches off.

61 INT TONY EDWARDS' AMBULANCE DAY

Hell, absolute hell. It's cramped. The rear doors of the ambulance are open. From outside: screams, people banging on the side of the van, people begging: "Take my mate, please take my mate..." Etc, etc...

TONY EDWARDS, A NURSE and a YOUNG MALE CASUALTY clamber into the van. TREVOR and a P.C. McGUINNESS get VICKI HICKS in, manage to lay her on a stretcher (the wrong way, head furthest from the oxygen). A body is bundled into the ambulance. The NURSE is seeing to the YOUNG MALE CASUALTY. TONY EDWARDS is tending VICKI...

TONY EDWARDS

She's the wrong way round...

Meanwhile another body is bundled in.

TONY EDWARDS (cont'd)

Get this body out. Get it out...

TREVOR

What about Sarah?

TONY EDWARDS

The other one?

TREVOR

Yeah.

(CONTI NUED)

TONY EDWARDS
Someone's with her.

Another POLICE OFFICER is clambering in, in a state of shock.

TREVOR
I can't just leave her on the pitch.

But EDWARDS is checking VICKI and trying to stay in control of his ambulance

TONY EDWARDS (TO POLICEMEN)
Get this body out.

But the POLICEMAN is in shock, incapable of responding, just sitting there, numb.

TREVOR
What shall I do?

EDWARDS
There's someone with her. He knows what he's doing.

TONY shouts to his driver...

EDWARDS (cont'd)
For God's sake, let's get out of here.

The ambulance moves off. TREVOR clammers in. EDWARDS shuts the door.

EDWARDS (cont'd)
Where are the other ambulances? Why hasn't anyone followed me on?

TREVOR is giving mouth to mouth to VICKI. TONY starts work on her chest. Further up the ambulance the NURSE is dealing with the YOUNG MALE CASUALTY.

TREVOR
Am I doing this right?

62 INT_HILLSBOROUGH GYM_DAY

Dead bodies laid out in the gym. This, we discover, is JOE GLOVER's p.o.v. as he realises that he and the DOCTOR are not going to save IAN. People are still being carried into the

MCBRIDE
We've got to.

INJURED MALE
Me Mam' I'll kill me.

Back to JOE. He looks away again, sees A POLICE OFFICER in tears...

Back to JOE GLOVER as the DOCTOR gives up.

DOCTOR
I'm sorry.

JOE's reaction...

63 EXT PITCH DAY

BBC Hillsborough tape number 9: fans sobbing, screaming into camera, showing their unchecked tickets.

e.g. - "Don't point it (camera) at us; point it at the police who are doing nothing

64 INT SPEARRITTS' DAY

We pull back from the TV screen and reveal JAN SPEARRITT watching.

65 INT/EXT NORTHERN GENERAL HOSPITAL DAY

TREVOR HICKS and VICKI, P.C. McGUINNESS and AMBULANCEMAN EDWARDS come charging through to Accident and Emergency. The medical staff go into action. TREVOR is left alone.

66 INT/EXT HILLSBOROUGH DAY

JOE GLOVER has somehow managed to find a phone.

JOE
It's Joe Glover, Tommy. You're gonna have to go over to my Mam and Dad's. (pause)

JOHN GLOVER Looks. TERESA Looking at this TOMMY...

Oh God... TERESA (cont'd)

CONTINUED:

NESBITT

Sir, it's all on camera. This little chat we're having now - someone's filming it.

NESBITT walks off, leaving JACKSON...

JACKSON

Where are you going now?

NESBITT

To announce the game's abandoned.

JACKSON

Good idea. You do that. It's about time we did that.

NESBITT just looks at the man...

JACKSON (cont'd)

Good man.

and NESBITT walks off...

69 INT__NORTHERN GENERAL_DAY

P. C. MCGUINNESS is approaching TREVOR. Eventually

P. C. MCGUINNESS

I'm sorry, Mister Hicks: Vicki's dead.

TREVOR'S reaction.

P. C. MCGUINNESS (cont'd)

Sit down.

TREVOR

I've got to find Sarah...

P. C. MCGUINNESS takes hold of TREVOR.

P. C. MCGUINNESS

Mister Hicks, please sit down.

But TREVOR is pushing past him.

TREVOR

I've got to find my other daughter.

TREVOR is away.

P. C. MCGUINNESS

Trevor...

TREVOR

Oh God, what do I tell Jenni?

70 EXT SHOP DOORWAY DAY

JENNI stands in the shop doorway (as arranged). Crowds pass her. Police cars and ambulances screech past. She's worried...

71 INT NORTHERN GENERAL HOSPITAL DAY

TREVOR HICKS being escorted along a corridor.

TREVOR
Sarah Hicks. Blonde, five foot seven or eight. Nineteen years old.

They go through a door...

72 INT NORTHERN GENERAL ROOM DAY

TREVOR sees a covered body. The body, TREVOR. The body, TREVOR

It is uncovered

TREVOR
For Christ's sake, that's Vicki. I know she's dead. I'm looking for her sister. I'm looking for Sarah.

73 EXT SHEFFIELD CAR PARK DAY

JENNI HICKS stands by the family car. We pull away and reveal that it's the only car left in the huge car park.

74 EXT GLOVERS' DAY

Car doors slam on JOHN GLOVER. A man gets into the driver's seat. the car moves off...

76 INT AMBULANCE CONTROL DAY

It's busy. Calls coming in from all over the world. The OPERATOR is getting really pissed off as he tries to speak over a torrent of Spanish.

OPERATOR
Trent Am Control to Sierra 507

He pulls a switch/turns a dial/whatever and gets someone speaking English with a German accent.

GERMAN VOICE
Hello Sheffield. Could you tell us what is happening at the football...

(CONTINUED)

The OPERATOR continues to speak over this.

OPERATOR
Proceed red to Hillsborough Football
Stadium. Major incident involving
football spectators

The OPERATOR cuts Germany off, now gets South Africa.

77 INT NORTHERN GENERAL HOSPITAL DAY

ADAM SPEARRITT lies dead. SPECIAL CONSTABLE PEARSON is

CONTINUED:

SERGEANT (TO JENNIE)

Yeah?

JENNI

Vicki's shorter, Dark hair, blue jeans, white tee-shirt, a grandad cardigan and boots. Fifteen.

SERGEANT

Size fifteen?

JENNI

Aged fifteen.

The SERGEANT writes

JENNI (TO MAN) (cont'd)

Are you okay?

MAN

I've lost my wife.

JENNI (REASSURING)

You'll find her soon.

The MAN looks at her. JENNI looks at him. Moments pass as JENNI realises what he actually means

JENNI (cont'd)

She's dead? (PAUSE) There are people dead?

81 INT _NORTHERN GENERAL_DAY

A huge crowd of frantic people around the reception desk. TREVOR HICKS is here, still trying to stay logical...

TREVOR

I'm going to the other hospital, the er...

RECEPTIONIST

Hallamshire.

He is having to talk above the other people talking at the same time...

TREVOR

The Hallamshire. I'm going to look for my other daughter. If my wife comes here, it's crucial that you don't tell her about Vicki. Is that clear? You're not to tell her about...

RECEPTIONIST

(TO A VERY IMPATIENT WOMAN) Just a minute please.

(CONTINUED)

TREVOR
Don' t tell her Vicki' s dead until I get

Around FLOWERS - bleach, a hosepipe gushing water and can upon can of super strength lager.

He continues to scrub the sole of his boot.

83 INT_HILLSBOROUGH GYM_NIGHT

Scores of dead bodies. Many have police helmets next to them. We realise this is AMBULANCEMAN EDWARDS' p.o.v. He looks away, sees the POLICEMEN to whom these helmets belong.

They are standing to the side and...

eating chicken pieces from a bag...

EDWARDS' reaction to this. He looks back to the bodies. We hear a voice...

INT TV STUDIO DAY

TREVOR HICKS' VOICE
I spoke to Tony Edwards, the ambulanceman

They wait. They hear footsteps. A DOCTOR enters, goes to close the door.

DOCTOR
Mrs Hicks?

JENNI
Please don't close the door.

DOCTOR

CONTINUED:

She looks at him, can't believe it.

TREVOR (cont'd)
I had to. There was no room in the ambulance and I had to go with Vicki.

JENNI
Was she...?

As gently as he can...

TREVOR
She didn't look too good, love.

JENNI
Oh not both of them. Oh please God, not both of them.

91 EXT_0/S HILLSBOROUGH GYM NIGHT

Scores of people trying to enter the gym in search of missing friends and relatives. One POLICEMAN in particular is trying to make himself heard, telling them all that they can't come in yet, etc. One PARENT in particular is describing her son as wearing a teeshirt with the slogan: Cloughie is a piss artist

Lines over lines...

We leave them and pick up on another OFFICER who confronts TREVOR and JENNI. Lines over lines again...

POLICEMAN 5
Sir, if you carry on like this you'll find yourself in trouble. You have no right to come in here...

TREVOR
All we want to do is check that our other girl isn't here. There's a chance we could have lost both our daughters, for God's sake. Can't you see what that's doing to us...?

POLICEMAN 5
You've no rights whatsoever as a matter of fact. This has been designated a temporary mortuary. Everything in here's the property of the South Yorkshire coroner. And nobody's allowed in till he says so...

TREVOR
You don't know who you're talking to. I'm dressed like this, yes, no suit, but I'm a Freeman of the City of London. I know people.

(MORE)

(CONTINUED)

CONTINUED:

TREVOR (cont'd)
I live in London and I know people,
people with clout, I know senior
officers...

Lines over lines still...

POLICEMAN 5
Your daughter is no longer your property.
She now belongs to the coroner. So you're
going to have to wait

TREVOR
You want me to take a swing at you

JENNI
Trevor

TREVOR
That's why you're acting like this

POLICEMAN
I'm simply telling you to wait

TREVOR
We're looking for our children, for God's
sake

POLICEMAN
I'm simply telling you to wait until
we're ready for you

92 EXT HILLSBOROUGH NIGHT

From distance, we look at a double decker bus, full of
people, coming to a stop just outside the ground. A huge army
of journalists and whatnot are all around this bus.

We go into the bus. JOHN and JOE GLOVER are at the front.
Other people are seated here too. Nearly all of them are
weeping, waiting to go in and identify their loved ones. From
outside, all around the bus, cameras are flashing

93 INT HILLSBOROUGH GYM NIGHT

POLICEMAN 7 IS STICKING POLAROID PHOTOGRAPHS ON A
NOTICEBOARD. TREVOR AND JENNI ARE LOOKING AT THEM.

JENNI
Are all these people dead? (Disbelief)

POLICEMAN 7
There's more.

JENNI STUDIES THE PHOTOGRAPHS. HUGE RELIEF

JENNI
Sarah's not here.

POLICEMAN 7
Look again, Love.

JENNI LOOKS, SEES SARAH

CUT TO

94 INT HILLSBOROUGH GYM NIGHT

Two trolleys are being wheeled towards the HICKS. Two body-bags. The HICKS' reaction.

One body-bag is unzipped: SARAH. JENNI touches her.

JENNI
Why's she still warm?

She turns to TWO POLICEMEN but these men are too upset to answer

95 INT HILLSBOROUGH GYM DAY

The HICKS are walking, following a POLICEMAN.

TREVOR
Did they have to make us look through them all?

JENNI LOOKS AT HIM, SHE HASN'T HEARD HIM, LOOKS AWAY AGAIN.

TREVOR
We were looking for two girls. They could've separated males from females. Adults from kids.

INT HILLSBOROUGH GYM NIGHT

THE HICKS FACE POLICEMAN 7.

POLICEMAN 7
What time did you arrive at the ground?

TREVOR
About two.

POLICEMAN 7
Did you have tickets?

(CONTINUED)

CONTINUED:

POLICE OFFICER
Did he have a ticket?

JOHN GLOVER
Yeah.

POLICE OFFICER
How much did he have to drink?

Cut to a C. I. D. MAN facing a woman whom we do not see.

POLICE OFFICER (cont'd)
Where would he have stopped for a drink?

WOMAN'S VOICE
My son didn't drink.

POLICE OFFICER (AMUSED)
You'll be telling me he was a virgin next.

Cut to a C. I. D. MAN facing TWO GRIEVING PARENTS.

CID MAN
And did, er...

MAN
Steven.

C. I. D. MAN
Did Steven have a drink before the game?

MAN
I hope so.

C. I. D. MAN
Sorry?

MAN
I hope he was drunk out of his mind. I hope he never felt a thing. Why are you asking me that?

Cut to...

CLOSE ON POLICEMAN 8. WE DO NOT SEE TO WHOM HE IS TALKING.

POLICEMAN 8
Did your son have a drink before the game?

100 INT HOSPITAL NIGHT

EDDIE SPEARRITT in intensive care, tubes, monitors, beeps.
JAN is looking at him.

101 EXT ROAD _____ NIGHT

The HICKS' car pulls to a halt.

TREVOR has been driving. JENNI is still clutching the item of clothing.

The glance over at the house. They can't bring themselves to get out of the car and enter it.

TREVOR HICKS
They treated us like jobs.

JENNI doesn't, can't respond. We go to the back seat.

INT SHEFFIELD WEDNESDAY CONTROL ROOM, DAWN

We're walking with someone towards the bank of monitors.

We scan the videotapes

A hand takes a tape, pockets it. The hand takes another tape, pockets it

End of the first hour

112 EXT REAR, MEDICO-LEGAL CENTRE DAY

A car pulls to a halt on waste ground. EDDIE SPEARRITT gets out. JAN, too, gets out. EDDIE is in hospital pyjamas with a hospital blanket around him. JAN holds aloft a drip that goes into EDDIE'S arm. They start walking across the glass-strewn waste ground. EDDIE in his bare feet.

They enter the rear of the Medico-Legal Centre.

113 INT MEDICO-LEGAL CENTRE DAY

The curtain is pulled back. JAN and EDDIE (for the first time in his case) see ADAM'S body.

EDDIE (EVENTUALLY)
It should've been me.

We fade in a voice...

They pissed on the dead. They went through the pockets of the dead and robbed them...

114 INT POLICE STATION DAY

We're on the back of a SENIOR OFFICER on the phone.

SENIOR OFFICER
There was pilfering going on. People picking up coins...

115 INT OFFICE DAY

The JOURNALIST is on the phone.

JOURNALIST
You're saying to me you left bodies unattended. Over a thousand coppers on duty and you left the dead unattended. You're saying to me you didn't secure the scene of the incident.
(MORE)

(CONTINUED)

You're saying to me you watched people
robbing from the dead and you didn't

CONTINUED:

She can't contain her excitement. She pulls open the front door.

123 INT_HICKS' HOUSE_NIGHT

SARAH's room. JENNI sits, alone, at SARAH's coffin. She looks at her watch.

We go to VICKI's room. TREVOR sits alone at VICKI's coffin. He glances at his watch, stands.

We go outside the two bedrooms. TREVOR and JENNI cross each other, touch each other as they do so. TREVOR goes into SARAH's room, sits at SARAH's coffin. JENNI goes into VICKI's room, sits at VICKI's coffin.

We begin to hear the hymn "I Watch The Sun Rise" - it's special to the Hillsborough families.

124 EXT_LIVERPOOL CEMETERY_DAY

On TREVOR and JENNI HICKS as the two coffins are lowered into a grave.

We leave them, go to a nearby tree. It's bedecked with Liverpool F.C. scarves and other football souvenirs. The hymn continues.

127 EXT_RUNCORN_DAY

ADAM SPEARRITT'S coffin is slid into the back of a hearse. The hymn continues but we go to EDDIE SPEARRITT. He's having a bit of a row with a LIVERPOOL POLICEMAN.

EDDIE

You're telling me we can't drive past Adam's school?

POLICEMAN 9

Traffic problems, I'm sorry.

EDDIE

Listen, you killed my son. You're not gonna dictate how I bury him.

POLICEMAN 9

I'm not South Yorkshire, Eddie. Don't tar us all with the same brush, please.

EDDIE

That's what you did to us.

EDDIE walks off. We linger on this policeman as car doors slam

125 INT _____ GLOVERS' _____ DAY

JOHN GLOVER, dressed for a funeral, is pushing his way through a crowd of mourners towards the kitchen. He gets there. His son JOE is here.

JOHN
What is it?

JOE gives him a letter.

JOE
It came this morning. For Ian. He'd've got that job.

JOHN's reaction

JOHN
Don't tell your mother.

126 EXT _____

132 EXT FOOTBALL PITCH DAY

The winning team is lined up. A MAN is presenting medals to each of the players. Along this line we go. Suddenly the camera has to climb a little: EDDIE SPEARRITT is in this line... This MAN presents EDDIE with a medal - "For Adam".

EDDIE can't speak. He takes the medal, looks at it...

133 INT SPEARRITT'S HOUSE DAY

The medal next to a photograph of ADAM. We move to a TV screen as a TV newscaster runs through the headlines of that day's news. Top of the bill - the preliminary findings of the Taylor Report.

NEWS REPORTER

In his report into the disaster at Hillsborough, Lord Justice Taylor exonerates the Liverpool fans and says that drunkenness among a minority of fans was not a major factor. In fact the report says the main reason for the disaster was failure of police control

EDDIE

Yes.

134 INT GLOVERS' HOUSE DAY

On the screen, a diagram of the Hillsborough ground.

We discover JOHN and TERESA GLOVER with their son JOE watching the screen...

... all other fans could enter here and here...

On the screen, a thick felt tip pen is travelling along the Penistone Road and breaking off to circle the turnstiles as it travels.

...and here and here...

Now the pen is travelling along the South side of the ground and circling turnstiles as it does so.

But nearly twenty five thousand Liverpool fans all had to enter...

And two thick lines are arrowed into the narrow bottleneck of Leppings Lane.

Here...

(CONTINUED)

On JOE GLOVER, reliving the moment. Back to the lines
arrowing into the bottleneck.

REPORTER

One of the reasons for the build-up of fans was the failure of the police to filter them into queues. In previous years, an efficient system of cordons and barriers had been used. There was no evidence to support the police claim that the disaster was caused by large numbers of ticketless fans arriving late. Indeed the judge concluded that no significant number of fans entered without tickets.

JOE GLOVER

Yes.

136 INT SPEARRITTS' HOUSE DAY

EDDIE and JAN SPEARRITT watching the screen.

NEWSCASTER

Once the crush had developed at the turnstiles the police opened an exit gate to relieve the pressure. Two thousand fans went through this gate and followed the sign in front of them to the already crowded pens on the terrace.

EDDIE and JAN glued to the screen. It's having a bad effect on EDDIE.

Catastrophe could have been avoided by the simple measure of closing off the tunnel and thus diverting the fans to the side pens. Failure to do this is described by Lord Justice Taylor as a Tc 12 0 0TmqNgs4V Lod:

Jenni . TREVOR

 NEWS REPORTER
...he froze.

 TREVOR
Yes.

But JENNI isn't around. The camera moves steadily upstairs.
We begin to hear coverage from a portable TV. We find
ourselves in SARAH's bedroom...

 NEWSCASTER
The Chief Superintendent was also
untruthful and set off a widely reported
allegation against supporters that they
had smashed down the gate - which caused
grave offence and distress

We discover JENNI in the bottom of SARAH's wardrobe, her face

INT _____ DAY

DOCTOR SLATER is on the phone.

SLATER
P.C. Bruder? (pause) I'm Doctor Slater,
pathologist. I'm holding your statement
here. I think you've got one or two
details wrong.

INT _____ DAY

BRUDER (DOWN PHONE)
You're the pathologist. Thanks. Bye.

He puts phone down, looks at the uniformed officer.

BRUDER (cont'd)
Okay, I'll change my statement, clarify a
few points.

148 INT_CORONER'S COURT

SLATER

EDDIE
They' re gonna get away wi th i t.

156 INT_HICKS' HOUSE_NIGHT

TREVOR IS BEING INTERVIEWED ON THE TV SCREEN.

TREVOR
I 'm proud to be the chair man of a group
of people who've conducted themsel ves
wi th di gni ty despi te some unbel i evabl e
deci si ons agai nst them

BUT WE CAN HEAR A SHOUTING MATCH FROM ANOTHER ROOM AND
REPEATED BANGING.

He goes to SARAH's bed and attempts to remove the sheets. But JENNI goes to the other side of the bed and holds onto them at her end...

Lines over lines...

JENNI (cont'd)
You're not getting them...

TREVOR
Jenni, we've got to get back to some kind of normality. We've got...

JENNI
You are not getting these sheets...

TREVOR
to wash this bedding, we've got to get some kind of routine again. For God's sake, Jenni, there was a time when...

JENNI
We're not washing these sheets. I can

CONTINUED: (2)

JENNI
the group, Chairman Bloody Mao... Look at
me. All the time in the world for other
people, all the

TREVOR
It's my way of coping

JENNI
sympathy in the world for other people
and not one bloody drop left for me... Will
you look at me!

TREVOR (SNAPS)
I can't look at you. Everytime I look at
you you're blaming me. I can see it there
(jabs two fingers towards her eyes).
You're...

JENNI
I'm not blaming you

TREVOR
blaming me. I had to leave her on the
pitch. I had a choice to make and I made
it. I left her there and did everything I
could for Vicki and it's...

JENNI
You're not listening to me. I'm not
blaming you

TREVOR
not my fault. It's not my fault that our
girls died. It's not my fault.

SOBBING...

157 EXT_SNIFF HILL, SHEFFIELD_NIGHT

TERESA GLOVER, her face in candle-light.

Scores of candles flickering. A crowd, mainly Hillsborough
MOTHERS, singing.

Nearer to the road, Hillsborough people are collecting
signatures from passers-by. We pick up on one conversation.
A PASSER-BY is asking what they're doing

JAN SPEARRITT
We want the DPP to change his mind and
bring charges against the police at
Hillsborough.

We pick up another conversation.

(CONTINUED)

CONTINUED:

JOHN GLOVER
A fortune?

SHEFFIELD MAN
Yeah.

JOHN GLOVER
Every case we've brought we've lost. So
how d'you work that out?

SHEFFIELD MAN
I'm talking about the disaster fund, all
that money you got off the public

JOHN GLOVER
I got thirty thousand pounds from that
for Ian's death. I shared it out amongst
the family. Six thousand each...

SHEFFIELD MAN
I don't believe you...

JOHN GLOVER
I'll bring you the papers to prove it.
Have you got a son?

SHEFFIELD MAN
You got millions.

JOHN GLOVER
Have you got a son?

SHEFFIELD MAN
Yeah.

JOHN GLOVER
I'll give you six grand for him.

The SHEFFIELD MAN starts walking away.

SHEFFIELD MAN
You got millions.

JOHN shouts after him...

JOHN GLOVER
You'd be getting a bargain, pal. If he
takes after you he's not worth a bleeding
carrot.

We go back to our HILLSBOROUGH WOMEN, singing, the candles
flickering.

We go across to a GROUP OF POLICE OFFICERS outside Snigg Hill
Police Station. They are watching the candle-light vigil.

INT

TV STUDIO

DAY

JAN SPEARRITT

To them, he was one of ninety six who died. Processed, dispatched. The only difference being the cost. Adam didn't cost them much, just his funeral expenses. I thought: well, okay, if that's how you're going to differentiate, if that's the only way you know of assessing my loss - money - then give me a thousand million pounds and I'll light a bonfire with it and then you can see just how precious that boy was. How unique. He could light up a room with his smile.

158 INT CORONER'S COURT DAY

THE CORONER - POPPER - addresses the JURY.

POPPER

You'll remember in April/May time we were dealing with individuals, weren't we? We were taking each individual person and listening to medical evidence. What we were trying to do then was to deal with the first three points that coroners deal with: who died, when and where. Now we're going to start thinking about how did they come by their deaths...

159 INT CORRIDOR DAY

The FAMILIES are all in the corridor as TIM KING approaches and shakes the hand of a person whom (hitherto) he hasn't met.

TIM KING

I'm Tim King. I'm the families' barrister. (to all) Look, anyone giving evidence for the fans is going to get a

Fade out

160 INT _____ DAY

A huge round-table meeting. Very stormy.

EDDIE SPEARRITT
What does that mean exactly?

TIM KING
It means he won't take evidence about anything that happened after three fifteen on that day because they were all dead by then.

Protests around the table. All speaking at once

TERESA GLOVER
Ian was alive way after three fifteen. I've got witnesses to prove it. How can they possibly say...

JAN SPEARRITT
Adam was alive at a quarter to five. Look, I'm sorry, but what's the point of it all then? What's the point of an

TERESA GLOVER

We weren't allowed to challenge that evidence.

TIM KING

It's too late to do it now.

TERESA's impotence, frustration

JOHN GLOVER

Only fourteen of those who died got to hospital. The whole thing was covered live on Grandstand. Never mind dialling 999, it was live on bloody Grandstand, and only 14 of them got to hospital. Why? Where were the ambulancemen, the paramedics? Why didn't they get onto the pitch? There were coppers checking for a pulse with gloves on for God's sake. This was all after three fifteen and it all needs addressing.

A pause.

TREVOR HICKS

Jenni .

JENNI HICKS

161 INT CORONER'S COURT DAY

On THE GLOVERS, THE SPEARRITTS, THE HICKS and other FAMILIES all waiting for the coroner's decision. Eventually...

POPPER

I have listened, hopefully, with attention. I'm going to take these inquests and deal with the question of how on the basis of what happened to 3.15 or thereabouts... I base it mainly on the pathological medical evidence.

Our FAMILIES' reactions: a crucial decision has gone against them.

Fade into... A BARMAN giving evidence

BARMAN

They were coming up for lager five pints at a time.

POPPER

Individuals were?

BARMAN

Yeah, plus your Guinness and whatever.

POPPER

Would you say that some of the people had had

BARMAN

Quite enough. Fifteen pints to twenty pints per person.

Fade in a WOMAN POLICE OFFICER

WPC

A complete stink of alcohol. People were drinking from cans, not just cans of beer but those enormous plastic bottles, two litres of beer

We go to the public gallery. Our FAMILIES are getting more and more annoyed, frustrated

WPC (cont'd)

I've never seen so many people arriving so late. And in possession of drink... The abusive comments, the facial expressions, the overall demeanour of the crowd was quite evil

INT TV STUDIO DAY

JOHN GLOVER

They were rewriting history, weren't they. The Taylor Report said drink wasn't really a factor and the fans were largely well behaved. But this inquest kicks off and right from day one it's all about drunken yobbos. It fed the myth though, didn't it. "A gang of drunken yobbos came through gate C and crushed the people at the front." That's the myth.

Here's the truth. A quarter of those who died came through that gate. Eddie and Adam Spearritt came through it. A quarter of those who died were sent through that gate by the South Yorkshire Police.

Fade in MERVYN JONES reading a statement.

MERVYN JONES

This particular crowd had significant numbers in it of: a) people who had been drinking heavily and b) people who had no tickets and could therefore only gain access by creating such a crush that the police would have to open the gates...

People are getting really upset. Lines over lines...

EDDIE SPEARRITT (OF CORONER)

Is he going to allow this?

TERESA GLOVER

This is all lies. The Taylor Report proved it

MERVYN JONES

At the cup final that very year, when the dead were being mourned, I allege that some thousand Liverpool fans stormed gates at Wembley trying to force their way in without tickets...

EDDIE SPEARRITT

We can't go past three fifteen, he can talk about a cup final months after...

MERVYN JONES

I also refer to the Trafalgar Square riots...

Some of our families are leaving in disgust. Shouts of: "This is just a bloody joke. This is a farce." "You're saying my son killed his brother..."

(CONTINUED)

CONTINUED:

POPPER

If people leave the court I want them to
leave quietly.

It's all fading and beginning to echo in JAN SPEARRITT's
head

She is saying something. We can't hear it. She is repeating
it

MERVYN JONES

It was claimed that they too were lively
and good humoured. We all know what the
results were when the police tried to
control that crowd.

But it's indistinguishable. The protests too. We hear what
JAN SPEARRITT is saying

JAN SPEARRITT

If Liverpool fans had killed my son, do
you think I'd keep quiet about it? D'you
think I'd protect people who killed my
son? They didn't.

163 INT/EXT FILLING STATION NIGHT

TREVOR HICKS is inside, paying for petrol. JENNI sits,
silent, in the passenger seat.

The radio is on - a synopsis of the police evidence - it's
really getting to her.

TREVOR comes out the shop, gets into the car, sort out his
wallet, some boiled sweets and whatnot

JENNI (SUDDENLY)

I want to move to Liverpool.

TREVOR

Jenni, we can't. I'm snowed under in ...
(WORK)

JENNI

I. I want to move there, live there, be
close to the girls, visit their grave
whenever I want to. I want to live close
to my girls.

Silence. He starts the car.

164 EXT

GLOVERS'

NIGHT

JOHN GLOVER is scraping frost off the windscreen of his car. The car radio is on - The Farming Programme or something equally horrendously early. JOE GLOVER is in the passenger seat

JOHN

Make sure you say what you want to say.

JOE

I will.

But TERESA comes from the house.

JOHN

You're not coming.

TERESA

You want a bet?

JOHN

Teresa, you're not upto it

TERESA

I'm coming.

She gets into the back.

JOHN (TO JOE)

They'll try to lead you.

On JOE, very tense.

JOE

I know.

The car moves off.

165 INT CORONER'S COURT DAY

POPPER

Walking down, did you see other supporters?

JOE

There were a lot, all walking to the ground.

POPPER

Did you see any of them carrying cans of alcohol?

JOE

No.

(CONTINUED)

POPPER
You di dn' t see any?

JOE
No.

POPPER
None at all?

JOE
No.

Go to JOHN GLOVER - alcohol again... Fade into...

JOE (cont'd)
... and then it just started getting
tighter and tighter where you couldn't
move. You were crushed against people,
where you couldn't move at all. Then Ian
was, you could see as though he was
choki ng...

JOE GLOVER is losing it. He has become a bit indistinct...

JOHN and TERESA GLOVER watching their son struggling... Fade
to ...

JOE (cont'd)
It was just before leaving the pen. I

CONTINUED:

JOE (cont'd)
 "I've let Ian down." (beat) Again.

168 INT_HICKS' HOUSE_NIGHT

SARAH and VICKI's possessions are in a pile. JENNI and TREVOR are squatting amongst them. TREVOR picks up two official mementoes (given to them at a memorial service).

TREVOR
 D'you want Sarah's or Vicki's?

JENNI (CAN'T DECIDE)
 You choose.

TREVOR hesitates, takes one, puts it to one side, gives the other to JENNI. JENNI puts it into a cardboard box - that's next to other cardboard boxes.

TREVOR
 Can I have their football programmes?

JENNI nods.

JENNI
 Can I have the Trivial Pursuit?

TREVOR nods.

TREVOR
 Vicki's match reports?

JENNI nods. She picks up a tape (CD?).

JENNI
 This?

TREVOR nods. TREVOR can't decide what he wants next. Eventually he picks something up.

JENNI (cont'd)
 For God's sake, Trevor.

TREVOR
 What?

JENNI
 You're only picking that 'cause you saw me looking at it. You're doing...

TREVOR
 I'm not...

JENNI
 ... it out of spite.

(CONTINUED)

I'm not. TREVOR

You are. JENNI

The two of them don't know what to do so...

We'll toss for it. TREVOR

Right. JENNI

I realised he wasn't going to do anything so I grabbed hold of Adam. I tried to lift him over the fence, and the fence is about ten feet high with spikes coming in. I couldn't lift him. So then I started punching the fence to try and knock it down. All I managed to do was make my hands all swollen and full of holes. No-one opened the gate. Right at the beginning, when I was begging the officer to open the gate, if he would have opened it then, I know I could have got Adam out. I know that because I was there...

That has a tremendous effect on the JURY, on everyone...
Fade to...

Adam fainted round about five to three, yet he was in the pen for twenty minutes before anyone got him out.

POPPER

That may well be so but we're not exploring that aspect of the matter.

Which makes EDDIE look at him.

172 EXT ROADS _____ DAY

A car hurtling along. Someone is driving like a maniac.

It is, we discover, EDDIE SPEARRITT, and he has a frightened woman passenger in the back. We go right into EDDIE SPEARRITT's head and see...

Blackness.

Now the road hurtling past, a corner taken at great speed. Into EDDIE's head again...

The road hurtling past.

EDDIE takes another corner at speed.

The PASSENGER frightened in the back.

On EDDIE again. He slams on the brakes.

The car screeches to a halt behind a police van, its rear doors open, its interior full of uniformed OFFICERS. The OFFICERS look at EDDIE.

EDDIE looks at the OFFICERS. Meanwhile his PASSENGER is getting out. A parting shot.

PASSENGER

If you go back the same way, keep an eye
out for me bowels.

The PASSENGER walks off. The OFFICERS are still looking at
EDDIE as they swing their rear door shut and pull away.

Something attracts EDDIE's attention. It's a man dressed as
Santa. They look at each other. SANTA laughs a ho-ho-ho

INT CORONER'S COURT DAY

POPPER

Can I take the opportunity of wishing all
the legal representatives a very very
happy Christmas and I will use the term
"prosperous" New Year - it's appropriate
for legal representatives... But I don't
want to exclude anybody else. I know
particularly for the families this is a

CONTINUED:

HOULDSWORTH

Yeah. I installed all this and it was all working perfectly that day.

JOHN GLOVER

They've got a camera like this and they're trying to say they didn't know the central pens were full.

TERESA TAKES A LOOK

HOULDSWORTH

You can read the time on his watch, it's that good.

TERESA

I can see what's on the end of his finger.

CUT TO

177 INT

CORONER'S COURT

DAY

PC TREVOR BICHARD is giving evidence.

BICHARD

My recollections are that that particular camera had been faulty.

POPPER

Would it have been recording before 15.02?

BICHARD

Yes.

POPPER

So there ought to be a film of it?

BICHARD

I would've thought so, yes.

POPPER

If I tell you that we can't find it, would that make any difference to your answer?

BICHARD

I've no idea at all where it could've gone to. It was part of the tape and the tapes were all sealed up at the end of the day.

Reactions from the FAMILIES, particularly JOHN GLOVER.

Fade in

INT TV STUDIO DAY

TERESA GLOVER

That camera recorded the state of the pens just before the police allowed another two thousand people into them. Recorded exactly what the police could see. But it was wiped from the tape. Never mind, they said, that camera was faulty anyway. So I spoke to Roger Houldsworth. He installed all that equipment. He told me there was nothing wrong with that camera; he'd checked it that day. He told me he was in the Sheffield Wednesday Control Room. He could see what the police could see. And he knew the pens were chocker. Stevie bloody Wonder would've known. He was never called to give evidence. A man who could contradict vital police evidence, probably the most crucial evidence of the whole bloody inquest, and he was never called.

Back to the inquest...

KING

Do you maintain the view that it is not possible to zoom in and clearly identify a given individual?

BICHARD

I'm quite happy with that comment, yes.

KING

You maintain that?

BICHARD

Yes.

KING

I assume you're equally confident about your assertions as to what you can and cannot see on the terraces generally, about not being able to pick out overcrowding and so forth.

BICHARD

Yes

KING

But you can zoom in and clearly see

INT CORRIDOR DAY

CHIEF SUPERINTENDENT DUCKENFIELD walks briskly along the corridor, passing a few of our family members.

TERESA GLOVER
You're suspended, Chief Superintendent
Duckenfield. You shouldn't be in uniform.

But DUCKENFIELD ignores her, strides on

178 INT CORONER'S COURT DAY

KING is questioning DUCKENFIELD.

DUCKENFIELD
Yes, I was in the control box and I was standing towards the back of that control box and I had a view. As you rightly say, you have the other facilities. But I did not see anything untoward on those terraces from my position, from my viewing position and from the angle at which I was in the control box

We go to the public gallery. JOHN GLOVER's reaction

Fade to

TIM KING
You told us you didn't know of the precise contents of the safety certificate.

DUCKENFIELD
It's difficult to recollect after such a long period.

KING
Had you been supplied with a copy?

DUCKENFIELD
I can't recollect, Sir.

KING
Did you call for one?

DUCKENFIELD
I recall asking about it, Sir.

KING
You say your knowledge of the ground was limited.

DUCKENFIELD
Yes, Sir.

(CONTINUED)

KING
Based on how many journeys round the ground prior to the fifteenth of April?

DUCKENFIELD
I can't answer with any accuracy.

KING
How many roughly?

DUCKENFIELD
I'd be guessing, Sir.

Fade to

KING
Did you know there was to be no stewarding by the club as regards the Leppings Lane Terraces?

DUCKENFIELD
I don't think I knew that.

KING
Can you seriously say that you felt yourself competent to be in overall command of the Hillsborough ground?

POPPER
That is definitely an incriminating question and you should think hard.

DUCKENFIELD
I was something of a generalist as opposed to a specialist

Fade out

179 INT_TEA-ROOM_DAY

Lots of people in the queue for tea/coffee. POLICE and FAMILIES alike. DUCKENFIELD is right behind JENNI HICKS. She can feel his breath on her neck. It's really getting to her.

180 INT_CORONER'S COURT_DAY

POPPER is winding up. Throughout, we go to our families:

The first one, unlawfully killed, you
have to be satisfied beyond reasonable
doubt. The second one,
(We fade out ...)

CONTINUED:

POPPER

In that case, carry on until, say, four thirty and then we'll convey you to a suitable location where I hope you will have a reasonable evening.

181 INT TEA-ROOM DAY

Tremendous tension. People just sitting/standing and waiting. FAMILIES and POLICE. We go to the SPEARRITTS. JAN is now heavily pregnant and she is feeling uncomfortable.

EDDIE

I'll get someone to drive you home.

JAN shakes her head: no way

EDDIE (cont'd)

I'll phone as soon as we get a verdict.

JAN

I'm okay.

EDDIE isn't happy. He thinks it through, decides to come clean

EDDIE

Jan, I don't want this baby born in Sheffield.

She looks at him. Moments pass. She looks away, smiles

EDDIE (cont'd)

What?

But she smiles even more. EDDIE smiles now

EDDIE (cont'd)

What?

She giggles now. EDDIE giggles too

EDDIE (cont'd)

What?

183 INT CORONER'S COURT DAY

POPPER

I want to ask you again a question I asked you yesterday afternoon. Are you likely to come to a verdict within, say, the next hour or so?

FOREMAN

No.

(CONTINUED)

CONTINUED:

POPPER
 Tomorrow then? Shall we say then nine-
 thirty tomorrow?

The CORONER continues but we go to our FAMILIES: Tremendous stress...

JOHN GLOVER
 We're gonna win this.

INT CORRIDOR DAY

An earnest, fairly young POLICEMAN is defending himself but the families are not impressed.

POLICEMAN
 I didn't join to knock hell out the
 miners or anybody else. Okay, Maggie's
 looked after us, yeah, but I joined to
 stop thieving and mugging and murdering
 and drug dealing. That's why I joined.

JOHN GLOVER
 And have you managed to give it all up,
 son, yeah?

JOHN GLOVER laughs. Other FAMILY MEMBERS smile

184 INT CORONER'S COURT DAY

On EDDIE SPEARRITT, JAN, JENNI and TREVOR HICKS, the GLOVERS...

The JURY files in again. Our FAMILIES watch them again, trying to read their faces.

POPPER
 Mister Foreman, would you please stand?
 Have you reached a verdict on which you
 have all agreed?

FOREMAN
 No.

POPPER
 Have you reached a verdict on which at
 least nine of you have agreed?

FOREMAN
 Yes.

POPPER
 Do you know what it is or do you want to
 go out and fetch the forms?

Our FAMILIES - unbearable tension...

(CONTINUED)

CONTINUED: (2)

JAN SPEARRITT
Take me home

He's not ignoring her. He simply can't hear her

JAN SPEARRITT (cont'd)
Take me home, Eddie

We go with JENNI HICKS. She is lost, stumbling out of the courtroom...

185 INT CORRIDOR DAY

But the corridor is full of POLICE and OFFICIALS who are grouped around TERESA GLOVER who is flat out on a bench. She's hysterical and the sight of so many police uniforms is just making her worse. JENNI HICKS blunders back into the courtroom...

186 INT CORONER'S COURT DAY

The CORONER is sending the JURY out. The sobbing and the cries of anger and grief and exasperation continue. TREVOR is still trying

TREVOR
I can understand how you're all feeling but, please, this isn't the time or the place. There's a room set aside.

We lurch to JOE GLOVER

JOE GLOVER
I've sat here for months hearing people say I killed my own brother and the only thing that kept me going was this, this bloody verdict

It goes on and on. Everyone is in tears. And suddenly...

A prim and proper mother stands and begins singing defiantly, quite beautifully, You'll Never Walk Alone. This woman looks like a retired headmistress. She is a retired headmistress. She is VERONICA McALLISTER. But the protests continue

JOE GLOVER (cont'd)
I've had to defend my own brother. He died but I've still had to defend him and all he did was go to a bloody football match. Well, come along to his grave and tell him it was an accident

They're still sobbing, still protesting, but one or two are joining in the song. Meanwhile

(CONTINUED)

TREVOR
Will you please

TREVOR can't go on. He is overcome

JOHN GLOVER
We did what you said, Trevor: played by
the rules. Look where it's got us.

THAT REALLY GETS TO TREVOR.

WE leap even closer to EDDIE. The song is getting louder now
as more and more join in. An arm tries to pull EDDIE up

EDDIE
I don't feel like singing.