

1A INT TV STUDIO DAY

A pre-title sequence. JAN SPEARRITT is talking to someone just beyond the camera.

JAN
The Chief Constable of South Yorkshire's
said you shouldn't do the programme,
it'll upset the families of the dead. I'm
one of those families. My son died at
Hillsborough. And I want his story told.
I want the truth.

Titles now... And the sound of a football match

1 (B) EXT FOOTBALL PITCH DAY

We're travelling down a touchline. Lots of parents shouting encouragement. We pick up on a man, EDDIE SPEARRITT, shouting encouragement at ADAM

On ADAM SPEARRITT, running for all he is worth. We do not see the ball.

Back to the line. Tremendous excitement. Obviously a chance of a goal

Perhaps a quick glimpse of the ball now as ADAM makes contact. The ball flies into the net.

Exhilaration for some on the touchline, despair for others

Players leap on top of ADAM. A huddled heap of joyous humanity.

On ADAM walking back to the halfway line, fists clenched in triumph, an utterly ecstatic face.

1 (A) EXT HICKS' GARDEN DAY

SARAH HICKS sits by some tulips. A trowel lies beside her, a bin-bag of weeds. She has a little spray gun. She sprays a tulip.

Sprays another tulip

And now she starts spraying them to that football chant rhythm.

A sudden voice.

JENNI'S VOICE
What are you doing?

(CONTINUED)

CONTINUED:

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.

(CONTINUED)

CONTINUED:

JENNI'S VOICE
Vicki

4 INT VICKI'S ROOM DAY

VICKI typing amateurishly.

JENNI'S VOICE AGAIN
Vicki.

VICKI
Yeah?

JENNI'S VOICE
Food

VICKI
Coming.

But she continues to type

JENNI'S VOICE
Lamb chops.

VICKI
(tempted) With mint jelly?

JENNI'S VOICE
Yes.

VICKI
Yes

She yanks the paper out of the typewriter. 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
"Steve McMahon, man of the match"

VICKI
It's true.

TREVOR
He just went round kicking people.

VICKI
A few late tackles, that's all.

(CONTINUED)

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 to talk semi final tickets...

TERESA

What makes you think you got it?

IAN

I just do. (to JOE) One?

JOE

Yeah.

IAN

What about mine?

JOE

You haven't got one.

TERESA

What sort of questions did they ask?

IAN

All sorts. (to JOE) You said you were gonna get me a ticket.

JOE

I lied.

TERESA

Did they ask why you wanted the job?

IAN

Yeah

TERESA

And what did you say?

IAN

What?

TERESA

For God's sake, it's like getting blood out of a stone.

IAN

I said I needed the money. (to JOE) Where's it for?

JOE

Leppings Lane.

TERESA

"You needed the money."

(CONTINUED)

CONTINUED:

IAN

Yeah.

JOHN GLOVER

You should've said you've always wanted to work there.

IAN

It's only a bloody factory.

JOHN GLOVER

It's what they want to hear.

IAN

I've always wanted to pull a lever for the rest of my life?

JOE

Do ten years, you get to twist a knob.

10 INT SPEARRITTS' HOUSE NIGHT

EDDIE and ADAM watch CORONATION STREET. JAN is ironing. EDDIE starts pulling bits of rubbish out of his pockets.

EDDIE

I don't half collect some rubbish.

EDDIE and JAN exchange a look. They're sharing a secret. EDDIE tosses a ticket somewhere near to ADAM. He doesn't see it.

JAN folds a pair of boxer shorts on top of the ironing. On the boxer shorts is a motif and the slogan: Good Morning Sunshine.

Back to ADAM. He glances, sees the ticket, realises what it is...

ADAM

Yes.

Caption: Adam Spearritt, aged 14.

11 EXT HICKS' HOUSE DAY

TREVOR and SARAH are sitting in the car. TREVOR is sounding his horn to that football rhythm.

JENNI waits impatiently at the front door. VICKI at last appears.

VICKI

What d'you think? (of the way she's dressed)

(CONTINUED)

CONTINUED:

JENNI

For God's sake, Vicki, we're only going to a football match.

They make their way to the car. TREVOR sounds the horn as he moves off, the girls' footie scarves trailing through the rear window.

SC 13 B INT HILLSBOROUGH DAY

CHIEF SUPERINTENDENT DUCKENFIELD WALKING, DEEP IN THOUGHT. HE GLANCES DOWN AT HIS SHOES. HE STOPS, RUBS HIS RIGHT SHOE AGAINST THE BACK OF HIS LEFT LEG, RUBS HIS LEFT SHOE AGAINST THE BACK OF HIS RIGHT LEG.

WE FADE IN HIS OPENING REMARKS FROM THE NEXT SCENE

MEANWHILE, SATISFIED OVER HIS SHOES, HE WALKS ON.

12 EXT HILLSBOROUGH STANDS DAY

CHIEF SUPERINTENDENT DUCKENFIELD meticulously going through his pre-match briefing

DUCKENFIELD

I can't stress too highly the word "safety." The ground will be full to capacity today and some of you may never have experienced a football match of this nature

We reveal row upon row of POLICE OFFICERS. One in particular: P.C.FLOWERS.

DUCKENFIELD (cont'd)

Our job is to ensure the safety of spectators and you must make sure you know the escape routes, the problem areas and that you are fully conversant with your responsibilities should a crisis arise

P.C. FLOWERS

Shall I organise a sweep - first goalscorer?

FLOWERS' COLLEAGUE winks in agreement.

P.C. FLOWERS (cont'd)

Who is this wanker?

(CONTINUED)

CONTINUED:

FLOWERS' COLLEAGUE
Chief Superintendent Duckenfield. Ex
C.I.D.

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

FLOWERS' COLLEAGUE
Yeah.

P.C. FLOWERS
When did he arrive?

FLOWERS' COLLEAGUE
Three weeks ago.

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

FLOWERS' reaction. We follow his 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 City. 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 havin' me on?

(CONTINUED)

CONTINUED:

Cut immediately to

15 EXT GLOVERS' DAY

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

16 EXT HILLSBOROUGH DAY

A man, HOULDSWORTH, is up a ladder, positioning a camera just outside the police control box. He aims it at a group of POLICE OFFICERS on the terraces. He gets down the ladder, enters the box

He inserts a videotape. He switches on the camera. It picks up the group of POLICE OFFICERS. P.C.FLOWERS is one of these and the other OFFICERS are picking bits of paper from his hat

17 EXT HILLSBOROUGH DAY

On the group of POLICE OFFICERS, one or two of them unravelling bits of twisted paper.

FLOWERS' COLLEAGUE
(reading, disgusted) Neil Webb, couldn't score in a brothel, the big fat get.

18 EXT ROAD DAY

The HICKS walking towards Hillsborough. This is all friendly banter

TREVOR
Why shouldn't I have the seat?

SARAH
Cause you're supposed to be a gentleman.

TREVOR
Women's Lib's fine, isn't it, until you get real equality, until you get the hardships as well as the perks...

JENNI
I don't want the seat.

TREVOR
You don't get many feminists down a coalmine, for instance

SARAH
What?

But, ahead of them, two POLICE OFFICERS are approaching.

(CONTINUED)

CONTINUED:

VICKI
Oink, oink.

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 coalmine.

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 wouldn't bump into Germaine bloody Greer down a coal-mine

FADE OUT

He is distributing the tickets

SARAH
You're playing the caveman again, aren't you.

(CONTINUED)

CONTINUED: (2)

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 coalmine, thankyou very
much.

JENNI

I want to stand.

TREVOR

I'll stand.

JENNI hesitates. VICKI goes to her, kisses her

VICKI

You'll see more up there. See you later.

They say their goodbyes. JENNI walks off

TREVOR (TO GIRLS)

Where are you standing?

SARAH

Behind the goal.

They start going through the turnstiles. The bottom of
TREVOR's trousers gets caught in them.

21 INT/EXT HILLSBOROUGH DAY

TREVOR and the GIRLS.

VICKI (TO TREVOR)

Where are you going?

TREVOR knows the sub-text.

TREVOR

Don't worry. I'm not going to cramp your
style. Go on.

The GIRLS laugh and hurry off to the entrance to a tunnel
beneath a huge sign that proclaims: STANDING.

TREVOR walks across to a refreshment stall.

TREVOR (cont'd)

Coffee please.

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.

23 EXT ROAD DAY

On a man selling pictures of the Liverpool team, shouting, etc. JOE and IAN GLOVER come out of a sweetshop, eating sweets. They pass this man. There are lots of FANS around. This shop is very close to the turnstiles.

JOE
Shall we queue up?

IAN
What time's it?

JOE
Quarter past two.

IAN
We'll be standing round for ages but sod
it; come 'ed.

24 EXT SOUTH STAND TURNSTILE DAY

Lots of fans. A POLICEMAN (FLOWERS' COLLEAGUE) is approached by a couple of LIVERPOOL FANS.

FLOWERS' COLLEAGUE
Liverpool?

He gets an answer.

FLOWERS' COLLEAGUE (cont'd)
Leppings Lane. North Stand, West Stand or
terraces it doesn't matter; you're all
going in at Leppings Lane...

And to another fan...

FLOWERS' COLLEAGUE (cont'd)
Yes, Sir?

25 EXT LEPPINGS LANE TURNSTILES DAY

JOE and IAN GLOVER are caught up in a bit of a crush - not a serious crush but a crush nonetheless. They're both trying to make sense of the numbering and lettering on their tickets.

JOE
Getting a bit out of order, this.

JOE sees a man trying to attract a POLICE OFFICER's attention.

MAN
Ey. 'Ey

(CONTINUED)

CONTINUED:

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, "Almighty God saves souls." and handing out leaflets. EDDIE takes one.

EDDIE (cont'd)

But Brucie saves goals, mate.

ADAM laughs again.

We cut to hot dog sellers...

Souvenir sellers...

Back to EDDIE and ADAM.

ADAM

What time's it?

(CONTINUED)

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
or death I have no option but to open
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)

CONTINUED:

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.

(CONTINUED)

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 Scouseeerrrs. Let's
smack a few Scouseeeeerrrrs.

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)

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

Scenes from Hillsborough on the TV screen. We're pulling away as we hear JOHN MOTSON'S voice.

MOTSON

Yes, Bob, I can tell you that a gate was
opened and non-ticket-holders poured
through and crushed the legitimate fans
already on the terraces...

MOTSON continues but we're pulling back and revealing JOHN GLOVER, wearing earphones, listening to music. He glances at the screen, reacts, removes the earphones, takes in what's being said

JOHN GLOVER

Teresa.

On the screen, people pulling at the wire in a desperate attempt to free the victims

46 EXT O/S HILLSBOROUGH DAY

A fire engine comes to a halt. A POLICE INSPECTOR approaches the FIRE OFFICER.

POLICE INSPECTOR

What are you doing here?

FIRE OFFICER

We got a shout. Oxygen and wire cutters.

POLICE INSPECTOR

I don't think you're needed, Mate.

And the POLICE INSPECTOR is walking off.

FIRE OFFICER (INTO RADIO)

Make machines twelve.

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)

CONTINUED:

Shouts of "Do something, don't just bleedin' stand there..." as they hurtle on towards the Gymnasium

56 INT HILLSBOROUGH GYMNASIUM DAY

They enter, lay the hoarding down. JOE is knackered, gets down next to IAN.

JOE

Ian...

A DOCTOR gets to IAN, feels for a pulse.

DOCTOR 1

He's alive.

The DOCTOR gets to work as JOE lets out a moan of relief.

57 EXT HILLSBOROUGH DAY

SPECIAL CONSTABLE PEARSON is running with ADAM SPEARRITT in his arms. He gets to an ambulance, screams at the crew...

PEARSON

There's a pulse in his groin.

Another POLICE OFFICER appears

POLICE OFFICER

It's no good, mate, it's jammed in.

PEARSON's reaction. He starts running with ADAM - past ambulance after ambulance. He gets to one at the head of this fleet. He gets ADAM in ...

and realises this ambulance is deserted.

PEARSON (LOUD, TO ALL AND SUNDRY)

Where's the crew? It's blocking
everything in so where's the bloody crew?

But the other officer is clambering in, driving off. Two AMBULANCEMEN jump in as it is moving

They tend to ADAM SPEARRITT.

We see the boxer shorts: Good Morning Sunshine.

EXT HILLSBOROUGH PITCH DAY

P.C. FLOWERS trying to revive a fan. With each word he presses downwards onto this man's chest.

FLOWERS

Wake-up-you-stupid-Scouse-get

(CONTINUED)

CONTINUED:

He looks around

Where's the ambulances?

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.

(CONTINUED)

CONTINUED:

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 gym, lots of shouting, panic... JOE looks away to a little huddle. An off-duty female nurse (MCBRIDE) and another man are tending to an injured TEENAGED MALE.

MCBRIDE
We're gonna have to cut your jumper.

INJURED MALE
You can't.

(CONTINUED)

CONTINUED:

MCBRIDE
We've got to.

INJURED MALE
Me Mam'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)
'Cause our Ian's dead.

67 INT GLOVERS' DAY

Scenes of mayhem on the telly. TERESA glances at the window, sees through this window a man approaching the house. TERESA knows, just knows, that something is wrong...

TERESA
It's Tommy.

(CONTINUED)

CONTINUED:

JOHN GLOVER looks. TERESA looking at this TOMMY...

TERESA (cont'd)
Oh God...

60 EXT HILLSBOROUGH PITCH DAY

On P.C. FLOWERS, crouching. He has given up. He is bedraggled, almost traumatised, and he pulls out a ciggy and lights it. A SENIOR OFFICER approaches him, tells him to put his ciggy out.

It gets right up FLOWERS' nose

P. C. FLOWERS
Why don't you just piss off, you stupid,
incompetent bastard?

68 EXT HILLSBOROUGH DAY

NESBITT walking fast. He hears a shout.

A.C.C. JACKSON
Nesbitt.

NESBITT stops, sees JACKSON approaching.

JACKSON
What have you been doing?

NESBITT
What have I been doing?

NESBITT would like to punch him...

NESBITT (cont'd)
I'll tell you what I've been doing, ACC Jackson, Sir. I got to the Leppings Lane End and discovered I was the only senior officer around so I had to take charge. I'd remind you I was on traffic, Sir, but I had to take charge. I sent men round the back of the tunnel to try and clear the pens. And I formed a chain into the pens to get the dead and injured out.

JACKSON
I told you to do that. Right?

NESBITT
No, Sir. There was a total lack of command.

JACKSON
You were acting on my orders.

(CONTINUED)

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)

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.

SOUTH AFRICAN VOICE
Johannesburg, South Africa. Could you
give us details, please about events at
Hillsborough? We're watching it live on
satellite here. What is happening?

The OPERATOR has had enough.

OPERATOR
Repeat, major incident. This is not an
exercise. Proceed red

South Africa persists. The OPERATOR snaps

OPERATOR (TO SOUTH AFRICA) (cont'd)
I tell you what, pal. I'll tell you
what's happening at Hillsborough if you
free Nelson Mandela. Now piss off.

75 EXT REAR OF WEST STAND (?) DAY

POLICE OFFICERS are manning a newly set-up trestle table and
there is a huge crowd around it, searching for loved ones.
We find JENNI HICKS. Mid-conversation...

JENNI
Victoria Hicks, Sarah Hicks. They're
with their father, Trevor...

The POLICE OFFICER is consulting a list.

POLICE OFFICER
Nothing here, love, sorry. (TO ANOTHER
DESPERATE PERSON) Yes, Sir?

This person gives a name and brief description but we stay on
JENNI. She is utterly lost.

JENNI
What do I do now?

But she is ignored.

77 INT NORTHERN GENERAL HOSPITAL DAY

ADAM SPEARRITT lies dead. SPECIAL CONSTABLE PEARSON is undressing him. He sees the motif on ADAM's boxer shorts. It sickens him.

PEARSON

Charming.

The camera is leaving ADAM and PEARSON as we continue to hear him speak. The camera finds EDDIE SPEARRITT only yards away, seriously ill in an intensive care bed

PEARSON'S VOICE

Where's your Mum, son? Where's your Dad?
They're gonna be out their bloody minds

A pause... PEARSON'S VOICE changes

I got him going at the ground. I got him
going on the stretcher. I got him going
in the ambulance. I thought I'd cracked
it...

78 INT/EXT HILLSBOROUGH DAY

PEARSON

...And then he went and died on me in the
hospital.

We reveal that PEARSON is talking to a FRIEND. A SENIOR OFFICER approaches

SENIOR OFFICER

Where's your bloody hat?

79 EXT O/S POLICE STATION DAY

A police car pulls to a halt. JENNI HICKS gets out. She's expecting one of the officers to get out with her but, instead, the car door is closed and the car speeds off, leaving her alone.

80 INT POLICE STATION DAY

Mid-conversation.

JENNI

...blonde, levis, white tee-shirt. She's
wearing a leather jacket and DM's... They
could be at the car but I don't want to
try that in case we miss each other
again.

The SERGEANT writes... A MAN enters, distraught, confused

(CONTINUED)

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)

CONTINUED:

TREVOR

Don't tell her Vicki's dead until I get back. Okay?

RECEPTIONIST

Yes.

TREVOR

Thank you.

And TREVOR sets off...

82 INT POLICE CLUB DAY

A POLICE OFFICER is singing. Tip-toe through the blue lips, through the blue lips, that is where I'll be. Come tip-toe through the blue lips with me-ee. Tip-toe through the blue lips...(on and on)

This POLICE OFFICER is lost, in a world of his own, not even hearing shouts from one or two other OFFICERS that he should shut up. He continues to sing.

We find a very few LOW RANKING POLICEMEN. One or two are crying. Throughout, we hear the POLICE OFFICER singing.

A SENIOR OFFICER is walking from copper to copper.

SENIOR OFFICER

Don't put anything in your notebook.

Don't put anything in your notebook.

We find P.C. FLOWERS, also lost in a world of his own. The POLICE OFFICER continues his song

SENIOR OFFICER (TO FLOWERS AND COLLEAGUE)
(cont'd)

Don't put anything in your notebook.

FLOWERS JUST LOOKS AT HIM. THE SENIOR MOVES ON.

FLOWERS' COLLEAGUE (TO FLOWERS)

Get it all down in your notebook.

We stay on FLOWERS for a short while. We still hear the SINGING OFFICER. An OFFICER snaps, goes over to the SINGING OFFICER and punches him.

85 EXT P.C. FLOWERS' HOUSE NIGHT

A scrubbing brush working ferociously on the sole of a boot. Foam, scum

We discover it's FLOWERS doing this.

(CONTINUED)

CONTINUED:

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 who took Vicki to hospital. He described rows and rows of dead bodies. No equipment, no airways, nothing. Did anyone even try with them, he kept on saying.

They told me Sarah would come in the next ambulance. There wasn't a next ambulance. No other ambulance followed Tony Edwards onto that pitch. Not one paramedic. Outside the ground, an army of highly skilled people, Inside the ground, people like me, all doing their best but... People died who could've been saved. His words, Tony Edwards' words, not mine.

86 INT NORTHERN GENERAL HOSPITAL NIGHT

We're suddenly on a door bursting open and people travelling at speed with a stretcher case. They pass a room. We find JENNI HICKS in this room.

JENNI and a SOCIAL WORKER. The door is open. The SOCIAL WORKER goes to close it.

JENNI

Don't.

SOCIAL WORKER

You want it open?

JENNI

Yes.

(CONTINUED)

CONTINUED:

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

DOCTOR
Mrs Hicks?

JENNI
Please don't close the door.

DOCTOR
Fine. (SITS) You're Mrs Hicks?

JENNI
Yes.

DOCTOR
Mother of Victoria Hicks, aged fifteen?

JENNI
Yes.

But the DOCTOR can't go on

JENNI (contíd)
You're going to tell me she's dead.

Eyes down, the DOCTOR nods

JENNI (contíd)
My little Vicki? (AT SOCIAL WORKER)
Leave that door open.

DOCTOR
I'm so sorry.

JENNI
She's fifteen years old. She only went to a football match for God's sake.

Tears of grief and anger now...

She sees a VICAR enter the office and she goes...

JENNI (contíd)
And you can piss off. You can stick your God up your arse. (to SOCIAL WORKER)
Look, I'm sorry to swear but don't let him start talking to me about God. The love of God. You start talking to me about the love of God and I'll spit in your bloody eye. The love of God. A fifteen year old girl, my Vicki...

SOCIAL WORKER
Jenni, please...

(CONTINUED)

CONTINUED: (2)

JENNI (AT SOCIAL WORKER)
Get your bloody hands off me. I'm sorry
to swear but I can't help swearing (AT
VICAR)... my little Vicki lying dead in
this...

SOCIAL WORKER
You swear all you want

JENNI
bloody place and you think you can spout
to me about the love of God...

87 INT NORTHERN GENERAL HOSPITAL NIGHT

Still lots of people around the reception desk. Bedlam. But
it begins to die down as JENNI HICK'S voice becomes clearer
and clearer. She is backing into this area, pursued by
VICAR, SOCIAL WORKER and DOCTOR.

JENNI
If you've got people in this hospital,
get them out 'cause they kill people
here. They let people...

SOCIAL WORKER
Jenni, please.

JENNI
... die here. Young kids come in and die
in this place. They couldn't care less
...

SOCIAL WORKER
Jenni, please...

JENNI
about them. They just... "Jenni please"
my arse. She only went to a football
match, for God's sake. She hasn't even
tidied her room, she's left things lying
round, things I shouldn't see. She only
went to a football match

The SOCIAL WORKER grabs and hugs JENNI.

JENNI (cont'd)
She only went to...

She buries her head in the SOCIAL WORKER'S chest.

89 INT NORTHERN GENERAL NIGHT

A quiet corner. JENNI HICKS drinks tea with the SOCIAL
WORKER. She's calmer now.

(CONTINUED)

CONTINUED:

JENNI

I want Trevor.

SOCIAL WORKER

He's on his way over from the Hallamshire Hospital.

JENNI

With Sarah?

SOCIAL WORKER

They said he's got a young woman with him.

JENNI

Thank God..

A little pause.

JENNI (cont'd)

How am I going to tell her? How am I going to tell Sarah that Vicki's dead?

90 EXT NORTHERN GENERAL NIGHT

JENNI waits outside the hospital. In the distance she sees TREVOR approaching with a young woman who is not SARAH. She walks to meet him. He increases his pace to meet her. They embrace.

JENNI

Who's that? (THE YOUNG WOMAN)

TREVOR

Social worker.

JENNI

They said you were with Sarah.

TREVOR

I can't find Sarah.

JENNI

Vicki's dead.

TREVOR

Oh for God's sake, I said they weren't to tell you.

JENNI

Oh God.

A pause. They are holding each other...

TREVOR

I left Sarah on the pitch.

(CONTINUED)

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 O/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:

TREVOR

Three Leppings Lane, one in the stands.

POLICEMAN 7

How much did you have to drink?

TREVOR

I beg your pardon?

POLICEMAN 7

How much did you have to drink?

97 EXT O/S HILLSBOROUGH GYM NIGHT

We see the parked bus, full of people.

We go into the bus again as an OFFICER boards it and calls out a name: Mister Glover.

JOHN GLOVER's reaction

98 INT HILLSBOROUGH GYM NIGHT

A body is being wheeled on a trolley. It's covered in a scruffy, yellow blanket, leg and arm dangling, head lolling. We discover it's being wheeled towards the GLOVERS. The blanket is removed...

The GLOVERS' reactions...

JOHN GLOVER

Get me a catholic priest.

99 INT HILLSBOROUGH GYM NIGHT

On JOE GLOVER sitting... From all around the gym, a cacophony of anguish. Shrieks of grief echo and bounce off the walls, sobs, cries of "Oh my son, my son.." shrieks of "You've killed him, you bastards, you've killed him." Desperate pleas for privacy

Quick glimpses of JOE's p.o.v.

A tea-urn with a sign: For Police Use Only.

A man bangs his head against a wall.

A little huddled group of people sob.

A woman tries to free herself from the grip of a priest.

The howls of grief still ring around the walls. A POLICE OFFICER faces JOHN AND JOE GLOVER. Statement time...

(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, bleeps.

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 yobs.

JENNI doesn't, can't respond. We go to the back seat. Instead of two daughters, there's a plastic bag of some of the girls' belongings.

TREVOR HICKS (cont'd)
It's guilt. Loads of people dead thanks to them, thanks to their bloody incompetence. Therefore don't think of them as people; think of them as yobs, as scum. And the parents, and all those people grieving, they must be yobs too. Scum too.

But JENNI is lost in grief...

102 EXT HICKS' GARDEN NIGHT

Someone is cutting tulips with a pair of scissors. It's JENNI, we realise. TREVOR watches...

104 EXT ROAD DAWN

We're on the crest of a hill as car after car and a BBC van and an ITV van zoom over the crest, into view and away

105 INT HICKS' DAY

Repeated ringing on the doorbell. TREVOR gets to the door, opens it and is met by a huge posse of media, screaming questions

TREVOR can't cope. He slams the door.

He and JENNI look at each other. She goes to him. They hug. From outside, a barrage of questions through the door and, even, through the letterbox. One question in particular:

Drunken, ticketless fans forced the gate and caused the crush that killed your daughters. Can we have your response to that allegation, Mister Hicks. Drunken, ticketless fans forced the gate

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)

CONTINUED:

JOURNALIST (cont'd)
 You're saying to me you watched people
 robbing from the dead and you didn't
 arrest one single person for it. Do you
 think he's going to buy that? Do you
 think the editor's a total bloody nutter?

116 INT GLOVERS' HOUSE DAY

A copy of the Sun with the notorious headline: THE TRUTH.

JOE (IAN GLOVER's brother) is reading it.

JOE (TO HIS PARENTS)
 They're saying I killed my brother.

JOE, JOHN and TERESA GLOVER glance at their TV screen.

A newscaster is announcing that the West Midlands Police are
 to gather evidence about Hillsborough.

JOHN GLOVER
 They'll pin it all on some bloody
 Irishman.

The NEWSCASTER goes on

Meanwhile, on Merseyside today

Newsreel footage: the protest against the Sun in Kirkby,
 Merseyside...

120 EXT RUNCORN DAY

EDDIE, JAN and EDDIE'S BROTHER in a moving car. ADAM's
 school is letting out. Lots of lads ADAM's age. The effect
 on EDDIE is devastating.

121 INT/EXT THE HICKS' HOUSE DAY

JENNI, at the window, sees two (?) hearses pull up. She is
 delighted.

JENNI (TO ALL IN THE ROOM)
 The girls are home.

She leaves the room at speed, runs halfway upstairs.

JENNI (cont'd)
 Trevor.

TREVOR (V/O)
 Yeah?

JENNI
 The girls are home.

(CONTINUED)

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 LIVERPOOL CEMETERY DAY

IAN GLOVER'S coffin going into the ground. On JOHN GLOVER, especially, as we hear the PRIEST and MOURNERS

Blessed are the poor, for theirs is the kingdom of Heaven.
Blessed are the meek, for they shall inherit the earth.

The camera is leaving the mourners, travelling to one of the funeral cars

Blessed are those who mourn, for they shall be comforted.

We discover TERESA GLOVER in this funeral car. She can't, simply can't, go to the graveside

Blessed are those who hunger and thirst for justice...

TERESA's reaction to "justice

for they shall be satisfied

131 EXT FOOTBALL PITCH DAY

Suddenly a teenage boy slide tackles another teenage boy. A match is in progress. Lots of parents on the line, shouting. Obviously it's a crucial game. EDDIE SPEARRITT is one of these parents...

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)

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 "blunder of the first magnitude.

EDDIE

Yes.

141 INT HICKS' HOUSE DAY

On TREVOR HICKS watching the coverage.

NEWS REPORTER

The officer in charge, Chief Superintendent Duckenfield, who's now suspended, is singled out for criticism. He failed to take effective control and during the disaster...

(CONTINUED)

CONTINUED:

TREVOR

Jenni.

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 pressed against SARAH's clothes. The coverage of the Taylor Report continues...

142 INT VERNON SANGSTER CENTRE, LIVERPOOL NIGHT

An early meeting of the Hillsborough Family Support Group. EDDIE SPEARRITT is speaking from the floor. TREVOR HICKS is here (as chair), JENNI, too. And JAN. And all the other families.

EDDIE

I don't want money. Money won't bring my son back. I want two things. First, I want to make sure that Hillsborough never happens again. How do we make sure of that? We make them pay. We make them pay millions. Because if we don't make them pay through the nose for this one, they'll go on taking risks with public safety because it's cost effective to do so. The second thing I want is justice. That ground was a death trap. And the police just herded us into it like cattle. I want people to go to prison for this. I want justice. With this Taylor Inquiry we're nearly there; it's within our grasp.

Fading out

Justice. I want justice for my son.

THE NEXT FOUR OR FIVE PAGES SHOULD BE REALLY FLUID. THEY'RE ALL PART OF A SEQUENCE. WE'LL CALL IT "THE INJUSTICE SEQUENCE".

143 INT CORONER'S COURT DAY

On the Coroner - DOCTOR POPPER addressing the JURY.

POPPER

An inquest deals with the following matters: who the deceased was and how, when and where the deceased came by his death. I will not yet be dealing with the question of "how" because at the present time there is an ongoing inquiry by the Director of Public Prosecutions...

144 INT CORONER'S COURT DAY

SLATER, a pathologist, addresses the coroner...

SLATER

This nature of death, Sir, unconsciousness occurs very rapidly, normally within three to five seconds, and after that there is no awareness of any pain or discomfort and death supervenes after another three to five minutes.

We fade in the HICKS watching, listening to...

SLATER (cont'd)

Unconsciousness occurs rapidly, usually within a few seconds. I'd suggest between five and fifteen seconds and the individual passes away after a further, say, three to five minutes.

A sudden cut to...

147 INT DAY

A phone is ringing somewhere. A very tired P.C. BRUDER is talking to a uniformed POLICE OFFICER and will walk over to the phone.

BRUDER

Look, I'm a copper too. My statement says exactly what I saw. I got to that boy lying on the pitch at half past three.

He was convulsing; he was vomiting; and he had a pulse. He was alive at half past three. Scuse me. (DOWN PHONE) Hello?

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 DAY

On the same DOCTOR SLATER in the witness box.

POPPER
You had a word with P.C. Bruder?

SLATER
Yes. I'm confident that the boy was dead
and there is nothing that anybody could
have done for him, including P.C. Bruder.

INT CORONER'S COURT DAY

The sequence continues... EDDIE and JAN SPEARRITT listen
to...

SLATER
Unconsciousness would have occurred
extremely rapidly, if not instantaneously
and there would have been no hope at all,
Sir.

POPPER
And no pain?

SLATER
Certainly no pain, sir, no.

Fade to JOE, JOHN and TERESA GLOVER listening to...

POPPER
Would it have made any difference to his
state of consciousness, Doctor Slater?

(CONTINUED)

CONTINUED:

SLATER

He would have been unconscious all through that period.

POPPER

No question of his suffering pain?

SLATER

No.

INT TV STUDIO DAY

JENNI HICKS

Unconsciousness occurs rapidly." I didn't dream of challenging that. It was exactly what I wanted to hear. My girls didn't suffer. It meant less money of course but to hell with that.

JENNI HICKS (CONT'D) (cont'd)

But later, much later, I found out that they did suffer. Other pathologists, better qualified than him, told me my girls had suffered. Oh God, how they'd suffered. And I felt so... (SEARCHING FOR WORD) so betrayed.

153 INT VERNON SANGSTER CENTRE, L'POOL NIGHT

EDDIE SPEARRITT addresses an angry meeting.

EDDIE SPEARRITT

"If you're gonna die, get crushed to death at Hillsborough, no finer way to go. Highly recommended" And it's working for them. This is gonna be the cheapest disaster in history. Well, okay. But I still want justice for my son. They're not gonna deny me that.

154 INT SPEARRITT'S HOUSE DAY

Newsreel footage. The DPP is not going to prosecute anybody in connection with the disaster.

EDDIE and JAN SPEARRITT watch in disbelief. EDDIE stands, leaves the room.

155 INT SPEARRITT'S KITCHEN DAY

EDDIE turns the taps on full, holds on to them. JAN comes in, goes to him. They embrace.

(CONTINUED)

CONTINUED:

EDDIE
They're gonna get away with it.

156 INT_HICKS' HOUSE_NIGHT

TREVOR IS BEING INTERVIEWED ON THE TV SCREEN.

TREVOR
I'm proud to be the chairman of a group
of people who've conducted themselves
with dignity despite some unbelievable
decisions against them

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

TREVOR (cont'd)
This one by the DPP is just the latest in
a long line. Well, we'll continue to
conduct ourselves with dignity. We'll
continue to

But we're fading out, heading towards the noise
put our faith in British Justice

TREVOR is trying to force open a bedroom door. JENNI is on
the other side, preventing it.

TREVOR (cont'd)
Jenni, please let me in...

JENNI
No...

TREVOR
You can't carry on like this...

JENNI
You're not getting them...

TREVOR
Jenni, open the bloody door. Please open
the...

JENNI
You're not getting them so just piss off.
Right. Just...

TREVOR
...the door. Open the bloody door.

JENNI
...piss off.

And TREVOR succeeds in getting into SARAH's bedroom. A
little silence.

(CONTINUED)

CONTINUED:

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
still smell my daughters on these sheets
and no-one's washing that away...

TREVOR
I'd eat off your floor but now I wouldn't
trust your bloody table and that's got to
change, Jenni. This is no good...

JENNI
You are never going to... Because I
can't cope. For God's sake, Trevor, I
can't cope because I loved them...

TREVOR
I loved them...

JENNI
The two people in this... You couldn't
've loved them. You've gone back to
work...

TREVOR
I loved them...

JENNI
You've gone back to work as if nothing
ever happened. Busy, busy, busy.
Chairman of this, chairman of that,
chairman of...

He can't look at her now

TREVOR
That's my way of coping. That's my way
of coping...

(CONTINUED)

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 SNIGG 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 hard time. They've brought in the cavalry. There's ten of them.

INT CORONER'S COURT DAY

We travel along the barristers as we continue to hear KING.

TIM KING

Vincent Hale for Superintendent Marshall.
Richard Payne for the Chief Constable of South Yorkshire.
Paul Isaacs for Chief Superintendent Duckenfield...

(CONTINUED)

CONTINUED:

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 inquest if it's not going to tell you what happened to your child?

EDDIE SPEARRITT

That's ridiculous. He can't just pluck a time out of thin air and say, bang, that's it, that's where I draw the line. It's ridiculous. No rhyme or bloody reason

Others protest too. Long, sustained. I'll script it in an appendix. Meanwhile, throughout, TREVOR calls for order.

TREVOR

One at a time and through the Chair please. One at a time. Please.

TREVOR gets silence. A pause. TERESA starts

TERESA GLOVER

Ian was alive way after three fifteen. At three thirty five in that gymnasium, a doctor found a pulse

TIM KING

He was effectively dead. They all were. That was established at the earlier inquest: unconscious within seconds, brain-dead within minutes.

(CONTINUED)

CONTINUED:

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

(EVENTUALLY) You know where we went wrong? Listening to you. "Dignity at all times." We'd 've done better screaming our heads off.

And that hurts TREVOR.

EDDIE SPEARRITT

(To KING) Look, this is our last chance. (To JENNI) I hear what you're saying, Jenni. (To KING) And she's right: we've been shafted at every stage. But I want a manslaughter verdict at the end of this inquest. There were senior coppers standing watching while people were dying. That went on till well after three fifteen and I want this court to hear about it. So you go in there and tell that coroner he's not on.

KING

I'll try.

A silence. People are far from happy.

TERESA GLOVER (TO KING)

I never wanted you in the first place, lad. I wanted David Napley.

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)

CONTINUED:

POPPER
You didn'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 choking...

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 was right by him and then there was a lad in front of us who vomited. There was a lad in front of us who vomited on his jumper and there was another lad who fell onto the floor...

And JOE breaks down now...

POPPER
Have a little drink of water.

Long moments pass now as the USHER pours out water for JOE and JOE tries to fight his tears. BARRISTERS calmly make notes in their files as JOE continues to struggle.

JOE
Could I just have a break for a minute?

166 INT CORRIDOR DAY

JOE fighting his tears. He becomes aware of his Dad, JOHN GLOVER. They look at each other...

JOE
Say it, go on.

But JOHN says nothing.

(CONTINUED)

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)

CONTINUED:

TREVOR
I'm not.

JENNI
You are.

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

TREVOR
We'll toss for it.

JENNI
Right.

TREVOR (GETS COIN, ETC.)
You call.

JENNI
Heads.

But suddenly TREVOR can't toss the coin.

TREVOR
Look at us.

169 EXT MOVING VANDAY

TREVOR driving, JENNI beside him.

170 INT JENNI HICKS' PLACE, L'POOL DAY

JENNI is surrounded by unopened boxes and whatnot. TREVOR is standing by the open door.

TREVOR
I'll see you then.

She nods. He comes towards her. They embrace. He leaves.

JENNI is alone in the room.

171 INT CORONER'S COURT DAY

Fade in EDDIE SPEARRITT

EDDIE SPEARRITT
There was a police officer just slightly to my right, about five or six feet away and I started begging him to open the gate onto the pitch... I was screaming. "My lovely son is dying." And begging him to help and he didn't do anything. He just stood there, looking at me.
(MORE)

(CONTINUED)

CONTINUED:

EDDIE SPEARRITT (cont'd)

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.

(CONTINUED)

CONTINUED:

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
very difficult time, but nevertheless I
want to wish you as happy a Christmas and
as happy a New Year as you can possibly
have.

173 INT GLOVERS' DAY

JOE GLOVER is fiddling with lights on a Christmas tree. They
suddenly come on, start flashing off and on.

TERESA breaks off what she is doing to look at the tree. Now
she resumes what she was doing -

- putting decorations around a photograph of IAN.

On IAN's photo, the lights flashing off and on

175 EXT HILLSBOROUGH DAY

A man in Pen 3 surreptitiously picks his nose.

Sadly, for him, we go closer and closer. We realise we're
looking at him through a zoom lens.

176 INT POLICE CONTROL BOX DAY

We discover JOHN GLOVER looking through the zoom camera.

TERESA is with him. And the technician HOULDSWORTH.

JOHN GLOVER

They had this on the day?

(CONTINUED)

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 facial features, can't you?

BICHARD

I don't think so, Sir.

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.

Bu 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)

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 HICKS, SPEARRITTS, GLOVERS...

POPPER

There are three possible conclusions which you are able to consider. The first one is unlawfully killed. The second is accident/misadventure. The third one is open.

(MORE)

(CONTINUED)

CONTINUED:

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

INT CANTEN? DAY

The families sitting around, waiting, tense... On JENNI HICKS.
TREVOR joins her.

TREVOR
Some of the tulips are coming through
again.

JENNI thinks this through, manages a smile.

TREVOR (cont'd)
I've cracked it this time. I fill a load
of plastic bottles with petrol. I make
myself a bazooka...

SHE GLANCES AT HIM - A BAZOOKA

TREVOR (cont'd)
It's easy. It's just a piece of tube and
compressed air. I cycle down the side of
Hillsborough, the admin block. There's
windows, right? Wallop, one window after
another, right down the side. But the
petrol bombs aren't lit. They go through
each window, smash, a nice build-up of
vapour. You get to the last window, and
that's the bottle you light. Wallop,
smash, boooooom.

SHE THINKS THIS THROUGH.

JENNI
Plastic bottles won't smash.

TREVOR
They split.

WE LEAVE THEM, SERIOUSLY CONSIDERING THE PLAN

182 INT CORONER'S COURT DAY

POPPER
Are you likely to reach a verdict within
the next hour or so?

FOREMAN
No.

(CONTINUED)

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:

FOREMAN

We haven't got the forms, the actual verdict.

POPPER

Okay. Tell me what wording you've decided to put into paragraph three.

FOREMAN

Nine-two majority, accidental death.

A moan, a haunting horrendous moan goes up in the public gallery. The CORONER tries to continue (as per transcript) but the FOREMAN is looking at the gallery and other MEMBERS OF THE JURY are looking at the gallery and they're horrified at the effect their decision has had on people.

In the gallery TERESA GLOVER is hyperventilating and sobbing and trying to get out of the courtroom. We leap towards EDDIE SPEARRITT

EDDIE SPEARRITT

How can this be justice? In the name of God, how can you call this justice?

And EDDIE goes on and on... We lurch to JENNI

JENNI HICKS

They've murdered my babies and got away with it. They've got away with murdering my babies...

And JENNI goes on and on... We lurch to JOHN GLOVER

JOHN GLOVER

How could you reach a verdict like that? There's ninety five people dead and no-one's to blame? In the name of God, how could you reach a verdict like that...

And he goes on and on.... We've been hearing TREVOR throughout. We lurch across to him

TREVOR

There's a meeting of all the families right now. A room down the corridor's been set aside. Please don't say anything right now

Others just sob their loved ones' names. Others just sob and sob. It's not uproar, it's not a riot, it's grief and exasperation... We leap even closer to EDDIE SPEARRITT.

EDDIE SPEARRITT

The longest inquest in History and it started as a farce and it's ending as a farce

(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)

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.

The arm tries again

EDDIE (cont'd)
I don't feel like singing.

188 EXT ROAD DAY

EDDIE SPEARITT is driving like a maniac. Grief, rage

A caption on the screen

Chief Superintendent David Duckenfield
retired on health grounds. All internal
police disciplinary charges against him
were dropped.

190 EXT ROAD DAY

EDDIE SPEARRITT driving like a maniac.

Caption

Later, all disciplinary charges against officers serving at
the Hillsborough Football Disaster were also dropped.

The End