

# OPUS2

Manchester Arena Inquiry

Day 22

October 20, 2020

Opus 2 - Official Court Reporters

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1 Tuesday, 20 October 2020  
 2 (9.30 am)  
 3 DS MIKE RUSSELL (continued)  
 4 Questions from MR DE LA POER  
 5 MR DE LA POER: Good morning, sir. We are going to begin  
 6 the evidence today with a return to DS Mike Russell who  
 7 is going to assist us in the earlier part of this  
 8 morning with two sequences of events.  
 9 Detective Sergeant, we're now turning to look in  
 10 further detail at events as they relate to Mohammed Agha  
 11 and Kyle Lawler. Can you confirm that, please?  
 12 A. That's correct, yes.  
 13 Q. In chapter 6 can you confirm that Detective Chief  
 14 Inspector Pickering and I considered the sequence of  
 15 events charts prepared by your team in relation to both  
 16 of those individuals?  
 17 A. Yes, that's correct.  
 18 Q. So we are not going to go over those again. However,  
 19 we are going to extract elements of them as they relate  
 20 to three witnesses. Can you confirm that?  
 21 A. Yes, I can.  
 22 Q. The first and second of those witnesses we will hear  
 23 from later today. They are, can you confirm, please,  
 24 Christopher Wild and his partner Julie Whitley?  
 25 A. Yes, that's right.

1

1 Q. And so that everybody knows, Christopher Wild is the  
 2 individual who we have previously been referring to as  
 3 Witness A?  
 4 A. That's correct.  
 5 Q. Can you confirm that a sequence of events has been  
 6 prepared which focuses on those two people?  
 7 A. It does indeed, yes.  
 8 Q. The third person to introduce is a gentleman by the name  
 9 of Thomas McCallum and he was also present in the  
 10 City Room at the time that Mr Agha and Mr Wild spoke?  
 11 A. Yes, he was.  
 12 Q. And your team has prepared a sequence of events for him  
 13 also?  
 14 A. Yes, sir.  
 15 Q. So we will look at the sequence of events for  
 16 Christopher Wild and Julie Whitley first. We will then  
 17 look at the sequence of events for Mr McCallum and,  
 18 finally, can you confirm that we will watch a very short  
 19 extract of CCTV covering the crucial interaction between  
 20 Mr Wild and Mr Agha?  
 21 A. That's right.  
 22 Q. We'll begin with the sequence of events for  
 23 Christopher Wild and Julie Whitley. That, Mr Lopez, is  
 24 {INQ035315/1}.  
 25 Go to {INQ035315/2} and crop in, please.

2

1 So we begin this sequence, Detective Sergeant, at  
 2 21.49.24; is that right?  
 3 A. Yes, sir.  
 4 Q. And we can see that they are both sat in the vicinity of  
 5 the public house which is on the Victoria railway  
 6 concourse?  
 7 A. That's right, on the ground floor.  
 8 Q. If we move forward, just over 20 minutes, to  
 9 {INQ035315/4}, please. We can see by this stage,  
 10 Julie Whitley has entered the City Room and is in the  
 11 process of ascending the McDonald's mezzanine staircase.  
 12 A. Yes, that's correct.  
 13 Q. Mr Wild is a short distance behind her at this point?  
 14 A. Yes, you can see his silhouette on the doorway as he's  
 15 entering the City Room. It'll become clearer on the  
 16 next slide.  
 17 Q. {INQ035315/5}, please, 7 seconds on. There he is picked  
 18 out as you describe.  
 19 The next view that we're going to have of them,  
 20 which we'll look at in just a moment, is when they are  
 21 both on the mezzanine. By what route does Mr Wild get  
 22 on to the mezzanine, please?  
 23 A. Mr Wild walks up the first set of stairs he comes to,  
 24 which is the McDonald's side. He takes a right turn  
 25 here and goes directly up the stairs.

3

1 Q. And we'll see them next on {INQ035315/6}, on about  
 2 40 seconds or so. Now on the mezzanine. Let's remind  
 3 ourselves of this view, detective sergeant. This is the  
 4 CCTV camera within the JD Williams complex?  
 5 A. Yes, looking out on to the stairway that leads to the  
 6 City Room.  
 7 Q. We see the doors in the foreground, we see two figures  
 8 picked out in red and blue in the mid-ground and beyond  
 9 them there's an area of bright light. Is that the floor  
 10 of the City Room?  
 11 A. Yes, sir.  
 12 Q. So the staircase down to the City Room is beyond them?  
 13 A. (Inaudible: coughing).  
 14 SIR JOHN SAUNDERS: So they've gone up the McDonald's steps,  
 15 turned left and are now heading towards the other steps  
 16 coming down? Is that right?  
 17 MR DE LA POER: Exactly right, sir. They are just above at  
 18 this point the JD Williams staircase, is that right?  
 19 A. Yes.  
 20 Q. We go to {INQ035315/7}, please. We'll see them on the  
 21 same camera view. They've moved all the way across and  
 22 they're in the general area of what has been described  
 23 by some as one of the vantage points on the mezzanine;  
 24 is that right?  
 25 A. Yes, that's right.

4

1 Q. As one was looking at the mezzanine from the floor of  
 2 the City Room, they'd be on the far left—hand side?  
 3 A. Yes, if you were looking on to it, that's absolutely  
 4 right, sir, yes.  
 5 SIR JOHN SAUNDERS: And on the left of the left—hand stairs?  
 6 A. On the left of the left—hand stairs if you were looking  
 7 at it, yes.  
 8 SIR JOHN SAUNDERS: It is the JD Williams stairs —  
 9 A. (Overspeaking) it took me a minute then —  
 10 SIR JOHN SAUNDERS: No, it's a bad description, I expect.  
 11 MR DE LA POER: If we then move on to the next slide, which  
 12 should be {INQ035315/8}, please. Here we have moved on,  
 13 they were in their previous position at 22.12.18, we're  
 14 now at 22.12.40, and Mr Wild has done an about—face and  
 15 is walking back in the direction that he came when he  
 16 came on to the mezzanine; is that right?  
 17 A. Yes, that's right.  
 18 Q. So in the direction of the old McDonald's?  
 19 A. That's correct.  
 20 Q. If we go to the next slide {INQ035315/9}. We'll see  
 21 marked in blue that Ms Whitley remains where she was.  
 22 A. Yes, she's just moved slightly to her left, but she's  
 23 still in that same area.  
 24 Q. Still, as the chairman described it, to the left of the  
 25 left—hand staircase?

5

1 A. Yes.  
 2 SIR JOHN SAUNDERS: I don't think it's a very good  
 3 description so I shouldn't adopt it.  
 4 MR DE LA POER: We move to the next slide, {INQ035315/10},  
 5 please. Exactly 22.14. We can see that Mr Wild has  
 6 returned from his period off camera to the left as we  
 7 look at this photograph.  
 8 A. Yes, sir.  
 9 Q. So in the direction of, and it'll for him to describe  
 10 exactly where he went, the McDonald's side?  
 11 A. Yes, that's right.  
 12 Q. Putting together the timings from {INQ035315/8} with  
 13 {INQ035315/10}, does that mean there was a period of  
 14 1 minute and 20 seconds when he was off camera to the  
 15 left as we look at it?  
 16 A. Yes, that's right.  
 17 Q. Move on to {INQ035315/11}, please, 29 seconds on.  
 18 Having returned to the JD Williams side, do we see in  
 19 this still that Mr Wild decides to descend the  
 20 JD Williams staircase to the City Room?  
 21 A. Yes, he does.  
 22 Q. We're going to get a different angle of that now,  
 23 please, on {INQ035315/12}. We now have what might be  
 24 described as the main image of the floor of the  
 25 City Room and we can see picked out in red Mr Wild at

6

1 the bottom of that staircase.  
 2 A. Yes, that's right.  
 3 Q. Also marked in yellow, who is that, please?  
 4 A. That's Mohammed Agha.  
 5 Q. That is 22.14.37 real time. {INQ035315/13}, please,  
 6 Mr Lopez. We're going to need to just decode this  
 7 image, please. Firstly, sticking with the figure  
 8 indicated by the red arrow, is that Mr Wild?  
 9 A. Yes, it is.  
 10 Q. He has from the bottom of the steps moved to his left  
 11 in the general direction of the exit into the  
 12 Victoria Station?  
 13 A. Yes, that's right.  
 14 Q. In yellow, in approximately the same position as he was  
 15 when circled in the previous still, could we see  
 16 Mohammed Agha marked?  
 17 A. We do, just slightly back into the recess of that  
 18 doorway.  
 19 Q. There is a third figure marked here, leaning against  
 20 what might be described as the frame for those emergency  
 21 exits, effectively a column, isn't it?  
 22 A. Yes.  
 23 Q. Who is that individual marked in green, please?  
 24 A. It's Thomas McCallum.  
 25 Q. So 22.14.49, Mr Wild in the vicinity of the emergency

7

1 exit with Mr Agha to his left?  
 2 A. That's correct.  
 3 Q. We move forward 5 seconds, please, to {INQ035315/14}.  
 4 Mr McCallum first in the same position as he was  
 5 previously?  
 6 A. Yes.  
 7 Q. Marked by the green arrow?  
 8 A. That's right.  
 9 Q. Mr Agha, we can just see a faint yellow line at the end  
 10 of the yellow arrow. Is that right?  
 11 A. That's right.  
 12 Q. Marking his uniform?  
 13 A. Yes, that's correct.  
 14 Q. And Mr Wild has turned to his left and is now facing the  
 15 emergency exit doors at a distance of presumably, from  
 16 those doors, about 1 metre, no more?  
 17 A. Probably less, I would say.  
 18 Q. So this is the — the purpose of the interaction and its  
 19 extent, this is a key time, isn't it,  
 20 Detective Sergeant, 22.14.54?  
 21 A. Yes, it is.  
 22 Q. We'll take that as a time and come back to that in  
 23 a moment.  
 24 {INQ035315/15}, please. We've moved on nearly  
 25 30 seconds. We're now at 22.15.22. Mr Wild has stepped

8

1 back a little from where he was.  
 2 A. Yes.  
 3 Q. And perhaps ever so slightly, Mr Agha has come forward.  
 4 A. Yes, he's still -- you can see his uniform in the  
 5 doorway.  
 6 Q. And not labelled but present nonetheless, Mr McCallum is  
 7 in that position leaning with his feet away from the  
 8 wall and his back against it?  
 9 A. Yes, that's right.  
 10 Q. And he hasn't moved in any meaningful sense throughout  
 11 this period, has he?  
 12 A. He turns his head every now and again, you'll see that  
 13 in the moving footage, but he hasn't moved body  
 14 position.  
 15 Q. Four seconds on, {INQ035315/16}, please, Mr Lopez.  
 16 Mr Wild is closer to the doors than he was in the  
 17 previous image?  
 18 A. Yes, he is.  
 19 Q. And less of Mr Agha perhaps visible?  
 20 A. Yes, but I can confirm that he's still there.  
 21 Q. Throughout this, Mr Wild's body position is to face  
 22 square to the doors?  
 23 A. That's correct.  
 24 Q. And not marked but in essentially the same position,  
 25 Mr McCallum, although it maybe that his head is turned

9

1 to his left at this point?  
 2 A. It could be. It is clearer on the moving images.  
 3 Q. We will see those shortly.  
 4 Now we're going to go to {INQ035315/17}, which is  
 5 the other half of our pair of bookends. 22.15.36. At  
 6 this point, 10 seconds on from the previous one, by this  
 7 stage Mr Wild has turned to his left and is walking back  
 8 in the direction of the camera. In fact, his journey is  
 9 going to take him up that flight of stairs.  
 10 A. It is, yes.  
 11 Q. And Mr Agha still in the same position within that  
 12 alcove. Mr McCallum still leaning against that  
 13 upright -- in this image I think he is slightly leaning  
 14 forward?  
 15 A. Yes, that's right.  
 16 Q. So if we take our timings to, as I've described it,  
 17 bookend the interaction, we had on {INQ035315/14} the  
 18 time of 22.14.54 being the time at which Mr Wild was  
 19 facing square to those doors, but by 22.15.36 he has  
 20 moved away and is about to walk up that flight of  
 21 stairs.  
 22 A. Yes, that's correct.  
 23 Q. On {INQ035315/18}, we'll see him going up those stairs.  
 24 We can see it's a continuous journey on his part, save  
 25 this: can you confirm -- and we'll see this on the

10

1 moving footage -- there is a moment of pause at the  
 2 bottom of the stairs where he appears to come to  
 3 a complete standstill and look around?  
 4 A. He does, yes.  
 5 Q. That occurs between 22.15.36 and 22.15.44?  
 6 A. That's right, sir.  
 7 Q. Again, we'll look at that when we come to the CCTV.  
 8 Next, {INQ035315/19}, please. The first thing to  
 9 draw attention to here is that there is a time error,  
 10 isn't there?  
 11 A. There is.  
 12 Q. And I think that when you identified it, you immediately  
 13 took steps to create a replacement slide for this?  
 14 A. We have.  
 15 Q. And that in due course that will be substituted, but  
 16 can you tell us what the correct time should be?  
 17 A. Yes, it should be 22.15.55.  
 18 Q. So a typographical error, the 2 should be a 1 in the 25?  
 19 A. That's correct. Just to confirm, it's both the GMT and  
 20 the screen time that's incorrect.  
 21 Q. Yes.  
 22 SIR JOHN SAUNDERS: I'm really sorry, I have just lost  
 23 something on my computer. The end bookend time, as  
 24 you're calling it, can you tell me when it is?  
 25 MR DE LA POER: The start --

11

1 SIR JOHN SAUNDERS: Is 22.15.54, got that.  
 2 MR DE LA POER: The other end, when Mr Wild has turned away,  
 3 is 22.15.36.  
 4 SIR JOHN SAUNDERS: Thank you.  
 5 MR DE LA POER: Having corrected the time, do we see that  
 6 Mr Wild and Ms Whitley are both on the mezzanine now on  
 7 the JD Williams side? I think we can see quite clearly  
 8 in this image that Ms Whitley is leaning against the  
 9 railing with her back to the camera.  
 10 A. Yes, that's correct.  
 11 Q. And Mr Wild is in the process of approaching her?  
 12 A. Yes, that's right.  
 13 Q. We'll move on 30 seconds to {INQ035315/20}, please.  
 14 We can see that having had a period of about 30 seconds  
 15 on the mezzanine, Mr Wild walks down the flight of steps  
 16 again?  
 17 A. Yes, that's right.  
 18 Q. And at {INQ035315/21}, we'll see that he walks in the  
 19 direction of the railway station and he is leaving the  
 20 City Room, isn't he?  
 21 A. He is indeed, yes.  
 22 Q. So this is 22.16.32. The next slide {INQ035315/22} is  
 23 just over 6 minutes on, 22.22.39. We see Mr Wild  
 24 returning?  
 25 A. That's correct.

12

1 Q. Can you confirm for us where, so far as you were able to  
2 identify from the CCTV, Mr Wild went?  
3 A. Mr Wild goes out on to the footbridge, down the ground  
4 floor of Victoria and, from memory, he uses the toilets  
5 before returning to the City Room.  
6 SIR JOHN SAUNDERS: That's all in a minute?  
7 MR DE LA POER: Six minutes, sir. The previous slide was  
8 22.16.32.  
9 SIR JOHN SAUNDERS: Sorry, I got the wrong time there,  
10 thank you.  
11 MR DE LA POER: Next, {INQ035315/23}, please. We'll see  
12 that Mr Wild goes back up the JD Williams mezzanine  
13 staircase.  
14 A. Yes, he does.  
15 Q. At 22.22.54, {INQ035315/24}, please, he rejoins  
16 Ms Whitley?  
17 A. Yes, he does.  
18 Q. And the final slide that I'll look at {INQ035315/25} is  
19 at 22.23.04. The two of them together on that far side  
20 of the mezzanine?  
21 A. Yes, sir.  
22 Q. And they are in that position at 22.31 exactly, aren't  
23 they?  
24 A. They are.  
25 Q. So that deals with the sequence of events for Mr Wild

13

1 and Ms Whitley.  
2 We're next going to turn to look at the sequence of  
3 events for Thomas McCallum, please, just to look at his  
4 movements before and after the sequence that we have  
5 just looked at. Mr Lopez, {INQ035313/1}, please.  
6 We'll start at {INQ035313/2}. That is Mr McCallum  
7 on the raised footbridge walking in the direction of the  
8 City Room, time 22.12.02?  
9 A. That's correct.  
10 Q. {INQ035313/3}. Helpfully marked by the creator of this  
11 booklet, we see, having entered the City Room, his  
12 direction of travel to that point by the emergency exit  
13 is marked.  
14 A. Yes, it is.  
15 Q. The time on this slide, 22.12.18. And we'll see that  
16 within 20 seconds, next slide {INQ035313/4}, he has  
17 taken up that position, 22.12.37?  
18 A. That's correct, sir.  
19 Q. So the effect of that is when we consider it by  
20 reference to what we've looked at for Mr Wild is that by  
21 the time that Mr Wild comes down the staircase, he's  
22 been there for a period of 1.5 minutes or so?  
23 A. Yes, sir.  
24 Q. We don't need to look at that interaction again. Let's  
25 move forward to {INQ035313/7}, please. We can see from

14

1 the time that it's now 22.17.02 in the top slide. So by  
2 this point, Mr Wild has gone back up the mezzanine  
3 having finished his interaction with Mohammed Agha?  
4 A. Yes, that's correct.  
5 Q. And in the bottom slide, we can see that, at 22.24.23,  
6 the creator of this document has identified that  
7 Mr McCallum appears to be looking in the general  
8 direction of where Mohammed Agha and Kyle Lawler are  
9 interacting?  
10 A. Yes, that's right, sir.  
11 Q. We don't need to look at any more images, but can you  
12 confirm that, as at 22.31, Mr McCallum had moved  
13 slightly from the position he was in, in that bottom  
14 still, and is at the bottom of the mezzanine staircase?  
15 A. He is.  
16 Q. Finally, then, for you this morning, detective sergeant,  
17 we're going to consider the CCTV.  
18 For this, Mr Lopez, {INQ032059/1}, please.  
19 So we'll just orientate ourselves here in time.  
20 We are very shortly to see Mr Wild descend that  
21 JD Williams staircase, aren't we?  
22 A. We are.  
23 Q. We know that he is captured descending that staircase in  
24 the stills at 22.14.37.  
25 A. That's correct.

15

1 Q. That is the time when we first see him here. Mr Lopez,  
2 if you could play this, please, and just track Mr Wild  
3 with your cursor as he comes down the stairs.  
4 SIR JOHN SAUNDERS: Mr McCallum, we can see already in  
5 place.  
6 MR DE LA POER: Quite so, sir.  
7 (Video played to the inquiry)  
8 He appears to be looking around at this point.  
9 A. He does.  
10 Q. And Mohammed Agha may or may not be in his line of sight  
11 given where he was standing?  
12 A. I agree, sir.  
13 Q. A period where he's close to Mohammed Agha?  
14 A. Yes, that's right.  
15 Q. And the two of them must have been within a matter of  
16 centimetres of each other?  
17 A. I would say face to face, sir.  
18 Q. Steps back at this point, then steps back in again.  
19 A. That's right.  
20 Q. Begins to walk away before pausing briefly, his hands in  
21 his pockets by the look of it, looking around as you've  
22 described, before going back up again.  
23 A. That's right, sir.  
24 Q. Throughout that time, Mr McCallum in the position that  
25 we saw him marked in the photographs.

16

1 A. Yes, that's right.  
 2 MR DE LA POER: Sir, I don't know whether you would find it  
 3 helpful to watch that again given that we're going to  
 4 hear from Mr Wild very shortly.  
 5 SIR JOHN SAUNDERS: Okay, it only takes a minute.  
 6 MR DE LA POER: Yes. Perhaps it might be useful, during  
 7 this, to focus on Mr McCallum. We can see what he is  
 8 doing.  
 9 At this point he has his right forearm extended  
 10 parallel to the ground.  
 11 A. Yes, he does.  
 12 Q. The arm drops down, now heading to his left.  
 13 A. Yes.  
 14 Q. Appears to be looking at something in his hand.  
 15 A. And then turns to his left again now, sir.  
 16 Q. Looking between his hand and to his left. Now appears  
 17 to be looking to his right.  
 18 A. Yes, sir.  
 19 Q. Interaction now over with Mr Wild, making his way back  
 20 up the flight of stairs?  
 21 A. That's correct.  
 22 SIR JOHN SAUNDERS: And the interaction period is something  
 23 under 1 minute?  
 24 MR DE LA POER: Certainly. In fact I would say something  
 25 under 40 seconds, but only by a whisker.

1 SIR JOHN SAUNDERS: I make it 42 seconds, but...  
 2 MR DE LA POER: I think...  
 3 SIR JOHN SAUNDERS: We can work that out.  
 4 MR DE LA POER: Yes. It depends upon where you draw the  
 5 line at the start of the conversation.  
 6 SIR JOHN SAUNDERS: He's starting up the stairs after  
 7 42 seconds.  
 8 MR DE LA POER: Yes. Detective sergeant, those are all the  
 9 questions I have for you today. I don't have any  
 10 indication that any of the core participants wish  
 11 questions to be asked of you, so thank you very much  
 12 indeed for your attendance, unless you, sir, have any  
 13 questions.  
 14 SIR JOHN SAUNDERS: No. It makes things very clear, so I am  
 15 really grateful. I know it must be fairly tedious for  
 16 you to keep coming back but it does help and it does  
 17 help doing it in this sort of order just before we have  
 18 the evidence, so thank you very much.  
 19 MR DE LA POER: Sir, before the detective sergeant moves,  
 20 can I request a 15-minute break? It's very early in the  
 21 morning, I acknowledge. The reason for it is no secret:  
 22 Mr Wild and Ms Whitley are joining us via the video  
 23 link. We try to speak to all of the witnesses just  
 24 before we call them to ensure that they are clear about  
 25 the process. In fact, Mr Suter is with both these

1 witnesses, but Mr Greaney needs to speak to both of them  
 2 and that 15 minutes will allow that to happen.  
 3 SIR JOHN SAUNDERS: So 12 minutes past or thereabouts.  
 4 (9.57 am)  
 5 (A short break)  
 6 (10.24 am)  
 7 MR GREANEY: Sir, as Mr de la Poer indicated, the next  
 8 witness will be giving evidence via the video link. The  
 9 witness is Mr Christopher Wild, and I would ask Andrew,  
 10 please, to swear him.  
 11 MR CHRISTOPHER WILD (affirmed)  
 12 Questions from MR GREANEY  
 13 MR GREANEY: Would you begin please by telling us your full  
 14 name?  
 15 Mr Suter, we couldn't actually hear that answer.  
 16 I'm just going to ask you to check the equipment.  
 17 (Pause)  
 18 A. Christopher Gary Wild.  
 19 (Pause)  
 20 Q. Mr Wild, on 22 May 2017, did you and your partner,  
 21 Julie Whitley, travel with your 14-year-old daughter and  
 22 her friend to Manchester?  
 23 A. Yes.  
 24 Q. Was the purpose of that trip to take the girls to the  
 25 Ariana Grande concert at Manchester Arena?

1 Again, I could see your lips move, Mr Wild, but  
 2 I couldn't hear what you had to say.  
 3 A. It was, yes.  
 4 Q. It will have been obvious to you, and indeed you knew in  
 5 any event, that I was going to refer to your daughter,  
 6 not by name, but as your daughter, which I know is your  
 7 preference, and we hope, do we not, that everybody else,  
 8 if they have questions, will respect that.  
 9 A. (Inaudible: distorted).  
 10 SIR JOHN SAUNDERS: I'm really sorry, Mr Suter -- I'm afraid  
 11 this is not your fault, Mr Wild, and I really don't want  
 12 you to be put off, but we actually can't hear. All  
 13 we can do is see. Is it possible to put Mr Wild closer  
 14 to the microphone?  
 15 MR GREANEY: Sir, I'm going to ask you to rise so this is  
 16 not playing out in front of you and ask everyone else to  
 17 leave the room and sort out the technology once we're  
 18 sure it is operational.  
 19 SIR JOHN SAUNDERS: Very sorry, everybody. These technical  
 20 faults do happen occasionally.  
 21 (10.28 am)  
 22 (A short break)  
 23 (10.40 am)  
 24 MR GREANEY: Sir, we have hopefully resolved the problems  
 25 with the technology. I'm just going to start again in

1 a few moments, but before I do so, can I indicate that  
 2 I've been told that our probably very unimpressive  
 3 attempts to solve the problem were broadcast to any  
 4 person who was watching on BlueJeans. So can I say I'm  
 5 very sorry to anyone who had the experience of viewing  
 6 that particular episode.  
 7 SIR JOHN SAUNDERS: I hope the language was all right!  
 8 MR GREANEY: I think the language was probably just the  
 9 right side of acceptable.  
 10 I'm going to ask, please, that Mr Wild be sworn  
 11 again.  
 12 SIR JOHN SAUNDERS: Sorry about this, Mr Wild.  
 13 (The witness was re-sworn)  
 14 MR GREANEY: Mr Wild, on 22 May, 3 years ago, did you and  
 15 your partner Julie Whitley travel to Manchester by car?  
 16 A. Yes.  
 17 Q. Did you travel together with your 14-year-old daughter  
 18 and a school friend of hers?  
 19 A. Yes.  
 20 Q. Was the purpose of the trip that the four of you made to  
 21 enable the girls to attend the Ariana Grande concert at  
 22 Manchester Arena?  
 23 A. It was, yes.  
 24 Q. Was the intention that you and Julie would drop the  
 25 girls off at the arena and collect them at the end?

21

1 A. Yes, it was.  
 2 Q. I believe that the four of you travelled to Manchester  
 3 by car; is that correct?  
 4 A. That's correct, yes.  
 5 Q. And you were the driver, driving your own car?  
 6 A. Yes.  
 7 Q. In 2017, was Manchester a city that you knew at all  
 8 well?  
 9 A. No, not very well at all.  
 10 Q. As a result, had you booked online to park in a car park  
 11 that was not far away from the arena?  
 12 A. We had, yes.  
 13 Q. Did you manage to find your way to that car park just  
 14 across the road from the arena?  
 15 A. Yes, we did.  
 16 Q. I'm going to ask that there be put on the screen a plan  
 17 that we've all seen, although you might not have seen it  
 18 before, {INQ033841/1}.  
 19 Could you enlarge that, please?  
 20 Do you see towards the middle of the page on the  
 21 left-hand side, there is a tunnel in yellow, leading  
 22 from Trinity Way?  
 23 A. Yes. I can see that.  
 24 Q. Do you remember that the way in which you got from the  
 25 car park into the arena was through a tunnel?

22

1 A. Yes, it was, yes.  
 2 Q. Looking at that plan, do you think it was probably the  
 3 yellow tunnel from Trinity Way that you used to get  
 4 there?  
 5 A. Yes, I think so, yes.  
 6 Q. Having travelled through that tunnel, did you find your  
 7 way into a box office area?  
 8 A. Yes, we did, yes.  
 9 Q. What kind of time do you think it was when you arrived  
 10 in that area?  
 11 A. I would guess about 7 o'clock. I can't really remember.  
 12 Q. When you gave your witness statement, you thought it was  
 13 about 6.30, so I expect things will have been fresher in  
 14 your mind at that stage; is that right?  
 15 A. Yes, probably, yes.  
 16 Q. So when you arrived into the box office area, which we  
 17 know was the City Room, at 6.30, was it busy?  
 18 A. Not really, no. Not that busy.  
 19 Q. Were some people already queueing to enter the arena and  
 20 queueing at merchandise stalls?  
 21 A. Yes, they were selling merchandise, yes. That was the  
 22 busiest area.  
 23 Q. And do you remember that your daughter and her friend  
 24 went to the merchandise stalls and bought some T-shirts  
 25 and posters?

23

1 A. Yes, I do remember, yes.  
 2 Q. During the period that that was happening, was the  
 3 City Room starting to get busier and busier?  
 4 A. I believe it was, yes.  
 5 Q. As a result, did you, that's to say the four of you,  
 6 decide to leave the City Room and go to get some food?  
 7 A. That's correct, yes.  
 8 Q. Do you remember that you walked from the City Room  
 9 across a walkway and down some stairs into the station  
 10 concourse itself?  
 11 A. Yes, I remember that, yes.  
 12 Q. Once there, I think you found a takeaway, bought some  
 13 pizza, and sat within the station to eat it?  
 14 A. Yes, that's correct.  
 15 Q. Once you'd eaten, did the four of you return to the  
 16 City Room?  
 17 A. I believe so, yes.  
 18 Q. You'll appreciate I'm just reading from your statement.  
 19 When we get to the more significant aspects of your  
 20 account, I'll ask some more open questions.  
 21 A. Okay.  
 22 Q. When you gave your statement, you remembered that you'd  
 23 returned to the City Room at about 7.10.  
 24 A. Right, yes, okay.  
 25 Q. Does that sound about right?

24

1 A. Yes, it would be about right, yes.  
 2 Q. You recall as well that by that stage the queues had  
 3 reduced a great deal?  
 4 A. Yes, they had, yes.  
 5 Q. And security staff were now on each door, checking  
 6 people as they went through the doors and into the arena  
 7 itself?  
 8 A. They were at the turnstiles to get into the arena, yes,  
 9 checking bags and everything else that went through,  
 10 really.  
 11 Q. I believe it's the case that you could see that at one  
 12 door, there seemed to be fewer people and so you  
 13 directed your daughter and her friend to go to that  
 14 door?  
 15 A. Yes, I believe so, yes.  
 16 Q. Before your daughter left your presence, do you remember  
 17 whether you'd made an arrangement about what was to  
 18 happen once the concert was over?  
 19 A. Yes. We made an arrangement that we would be waiting --  
 20 we told them we'd be standing at the top of some stairs,  
 21 and we'd wait for them there when they came out.  
 22 Q. I'm going to ask that we show on the screen  
 23 a photograph, but first of all I'm going to check. Are  
 24 you content that I should put a photograph of the  
 25 City Room on the screen?

25

1 A. Yes, fine, yes.  
 2 Q. It's just a general photograph, {INQ035307/1}.  
 3 Are you able to see that photograph at your end,  
 4 Mr Wild?  
 5 A. Yes, I can, yes.  
 6 Q. So this is an area that during the course of this  
 7 hearing we've been speaking about as the mezzanine.  
 8 A. Yes.  
 9 Q. Does this help you to identify the area where you had  
 10 agreed to meet your daughter and her friend?  
 11 A. Yes, it does. If you look at the photo, it's the  
 12 left-hand staircase, at the top of there, that's where  
 13 we said we'd be.  
 14 Q. So we can see there are two sets of stairs, a narrower  
 15 set on the right, which leads up to an area where  
 16 previously there had been a McDonald's -- I'm not  
 17 expecting you to know that -- and then a set on the  
 18 left, leading up to some doors leading to the premises  
 19 of a call centre called JD Williams. And you had agreed  
 20 to meet your daughter and her friend at the top of the  
 21 stairs on the left as we look at the photograph; is that  
 22 correct?  
 23 A. That's correct, yes.  
 24 Q. Thank you. We can take that from the screen now.  
 25 Was it your understanding that the concert was to

26

1 finish at 10.30 pm that evening?  
 2 A. Yes, around 10.30, yes.  
 3 Q. So that it was your intention and Julie's intention to  
 4 be back in that area at some stage before 10.30?  
 5 A. Yes, it was.  
 6 Q. Did the girls just leave your presence or did you take  
 7 some step to make sure that they went into the arena  
 8 itself?  
 9 A. We watched them through the turnstiles and made sure  
 10 they were in okay.  
 11 Q. And do you remember where you watched them enter the  
 12 turnstiles from?  
 13 A. No.  
 14 Q. When you gave your statement, you said:  
 15 "When the girls joined the queue to get in, we went  
 16 on to the stairs and platform closest to the train  
 17 station exit doors, which gave a view across the foyer  
 18 towards the doors, so I could watch my daughter and made  
 19 sure they got through the doors okay."  
 20 Does that ring a bell with you?  
 21 A. Okay, yes, that's it, yes.  
 22 Q. It sounds as if you went on to the mezzanine area to  
 23 watch them go through the doors. Do you remember?  
 24 A. Yes, that sounds about right, yes. That's okay, yes.  
 25 Q. And you did that, as you've explained, because that gave

27

1 you a view across the City Room itself?  
 2 A. Yes.  
 3 Q. Once you and Julie were happy that your daughter had  
 4 entered the arena safely, what did you and Julie do?  
 5 A. We walked into Manchester, looking for somewhere to eat,  
 6 and we had a meal at a restaurant and went to a few  
 7 bars, I had a few pints.  
 8 Q. We'll just break it down slightly.  
 9 A. Yes.  
 10 Q. This is not at the heart of the issues we're exploring,  
 11 but I think it's the case that Julie likes looking at  
 12 churches and cathedrals.  
 13 A. She does, yes.  
 14 Q. And you realised that there was a cathedral nearby,  
 15 which you had a look at?  
 16 A. Yes. We did, yes.  
 17 Q. You then had a drink in a bar nearby, but, as you said  
 18 in interview, you thought that was quite a rubbish  
 19 place?  
 20 A. Yes (inaudible: distorted).  
 21 Q. And then you went for a meal in a restaurant?  
 22 A. Yes. That's correct.  
 23 Q. Which you remembered as a Thai restaurant and Julie  
 24 described it as a Vietnamese restaurant; for those of us  
 25 who know Manchester, it was probably a restaurant called

28



1 Pho.  
 2 In your statement you remembered that you ate your  
 3 meal at about 8 o'clock and once you'd finished, you  
 4 went for another wander around?  
 5 A. That's correct, yes.  
 6 Q. You then went for a coffee at Costa at the Arndale  
 7 Centre?  
 8 A. Yes, that's correct.  
 9 Q. And then you went and found another pub where you had  
 10 another pint?  
 11 A. That's correct as well, yes.  
 12 Q. Essentially, were you and Julie just running down time  
 13 until you picked up your daughter and her friend?  
 14 A. Exactly, yes. Just killing time, as you say.  
 15 Q. You then, as you explain in your statement, went back to  
 16 the railway station, but it was probably only about  
 17 10 o'clock, so you sat and had a drink at the Beer House  
 18 bar in the station itself?  
 19 A. Yes, that's correct.  
 20 Q. And we saw in the sequence of events this morning that  
 21 you just sat outside of that within the station.  
 22 A. Yes, that's right.  
 23 Q. Then, at about 10.15, did the two of you decide to go  
 24 into the City Room in order to collect the girls?  
 25 A. We did, yes.

29

1 Q. When you entered the City Room, how busy would you say  
 2 it was?  
 3 A. Not that busy at the time. The concert was still going  
 4 on, so people hadn't started coming out yet.  
 5 Q. Could you actually hear the music coming from within the  
 6 concert venue?  
 7 A. Yes.  
 8 Q. When you entered the City Room, where did you go?  
 9 A. We went up the stairs, as we saw in that picture, the  
 10 right-hand set of stairs, to walk across to the top of  
 11 the left-hand set of stairs, if you get what I mean.  
 12 Q. I do. Let's have a different photograph on the screen.  
 13 {INQ016169/1}. That shows the City Room itself. Let's  
 14 go back to the other photograph that we looked at  
 15 earlier, which is {INQ035307/1}.  
 16 A. Yes.  
 17 Q. So I think you're describing that you went up the narrow  
 18 set of stairs that we see on the right?  
 19 A. Yes.  
 20 Q. And that you then walked around the back of the  
 21 mezzanine area towards the area where you had agreed to  
 22 meet your daughter; is that correct?  
 23 A. That's correct, yes.  
 24 Q. Did the two of you decide that that's where you would  
 25 wait?

30

1 A. Yes. It was, yes.  
 2 Q. Whilst you were up there, did Julie say anything in  
 3 particular to you?  
 4 A. Yes. She said she didn't like the look of the guy that  
 5 was sat behind the wall in between the stairs.  
 6 Q. I'm going to identify in a moment precisely where that  
 7 spot is, but she was saying essentially she didn't like  
 8 the look of someone that she had seen?  
 9 A. Nor did I.  
 10 Q. At that stage, had you seen the person to whom she was  
 11 referring?  
 12 A. Yes, we both walked past him.  
 13 Q. So this was on your journey from the right staircase to  
 14 the left staircase; is that right?  
 15 A. That's correct, yes.  
 16 Q. You'd actually walked past this person?  
 17 A. Yes.  
 18 Q. And what distance had you been from him as you walked  
 19 past him?  
 20 A. Maybe a metre away from him.  
 21 Q. Did Julie say to you at that stage what was making her  
 22 feel uncomfortable about the man?  
 23 A. Yes. It's a kids' concert and why he should be sat  
 24 there with a massive rucksack, out of sight of everyone,  
 25 it's just very strange.

31

1 Q. And do you remember that Julie said to you that she was  
 2 feeling so uncomfortable that she would prefer to go and  
 3 stand somewhere else?  
 4 A. I can't remember that, no.  
 5 Q. Let me just remind you about what you said in your  
 6 witness statement, dated 23 March 2018, although it was  
 7 based upon what you said during the course of an  
 8 interview on 31 May 2017.  
 9 You said this:  
 10 "She [Julie] said she didn't like where we were  
 11 stood and she wanted to move, even though we'd told our  
 12 daughter that's where we would be waiting. She said she  
 13 would prefer to stand at the other stairwell so we moved  
 14 and, as we walked to the other stairwell, by going  
 15 towards the back of the mezzanine level, following  
 16 a sloped walkway that routes round the back of the  
 17 raised platform giving access to the other side of the  
 18 raised area without having to go back down on to the  
 19 foyer floor."  
 20 I don't know, but does that now remind you of what  
 21 happened?  
 22 A. Yeah, it sort of rings a bell, that, yes. Things fade  
 23 a bit.  
 24 Q. Of course they do. This isn't a memory test, but I dare  
 25 say that if you said that back in early 2018, and indeed

32

1 in May 2017 when your memory was fresher, it's likely to  
 2 be correct, isn't it?  
 3 A. Yes.  
 4 Q. So it seems to be the position that Julie was feeling so  
 5 uncomfortable about this man that she decided that she  
 6 wanted to move?  
 7 A. Yes.  
 8 Q. Let's move to identify where this man was. Could  
 9 we have on the screen, please, {INQ023234/1}?  
 10 We're looking there at the area which is between the  
 11 two staircases. Do you remember the area?  
 12 A. Yes, I do, yes.  
 13 Q. Does that photograph help you to identify where the man  
 14 was that you have told us about?  
 15 A. Yes, it does. He was sat -- if you see the wall to the  
 16 right, as you look at it, he was leaned, sat leaned  
 17 against there with his rucksack at the side of him.  
 18 Q. We can see a raised area that we're familiar with.  
 19 There are some railings on the top of it. Are you  
 20 talking about him being in that area?  
 21 A. Yes.  
 22 Q. He was seated with his back against that wall that  
 23 we can see above which there are railings?  
 24 A. Yes.  
 25 Q. And beside him there was a rucksack?

33

1 A. That's correct, yes.  
 2 Q. Did you notice, first of all, anything about the man's  
 3 clothing?  
 4 A. What do you mean, anything unusual?  
 5 Q. Just describe his clothing, what was he wearing.  
 6 A. I just remember he had a blue coat, a blue coat on, and  
 7 that's all I can remember, really.  
 8 Q. What about his rucksack that was beside him, what do you  
 9 remember of that?  
 10 A. I think that was blue as well and it was a big rucksack  
 11 and it was full.  
 12 Q. When you saw the man, what were your first thoughts  
 13 about him? Did you have any thought about what he was  
 14 trying to do in that position?  
 15 A. I just thought it was strange -- it's a kids' concert --  
 16 that he would be sat there. If he was a merchandiser,  
 17 he would be selling his things with the other  
 18 merchandisers, but it just all seemed very strange to me  
 19 why he would be there.  
 20 Q. I'm going to ask you a little more about that in  
 21 a moment. I'm going to remind you that in your  
 22 statement at {INQ005767/6}, you said:  
 23 "My thoughts were that the man was trying to keep  
 24 out of view."  
 25 A. Yes.

34

1 Q. Can you remember now that one of the things that passed  
 2 through your mind was that you considered that  
 3 essentially this man might be hiding?  
 4 A. Yes, he was keeping out of view and that's another  
 5 reason why I thought it was strange at a kids' concert.  
 6 Q. You mentioned something along the way of what you've  
 7 just said about merchandising. So did you have some  
 8 thought about whether he might be the seller of  
 9 merchandise?  
 10 A. Yes, definitely, yes. It could have been a rucksack  
 11 full of T-shirts for all I know, but it's just strange  
 12 that he wasn't selling any, he was just sat there, out  
 13 of the way.  
 14 Q. You tell me if I've misunderstood you, but I think what  
 15 you're saying is that it did cross your mind that he  
 16 might have T-shirts in his rucksack or other  
 17 merchandise, but essentially you rejected that as an  
 18 idea or tended to reject it because, if he was  
 19 a merchandiser, why wasn't he selling his T-shirts but  
 20 instead hiding, as you perceived it to be?  
 21 A. Exactly, yes.  
 22 Q. Do you remember whether you or Julie said anything to  
 23 each other about whether he might be selling  
 24 merchandise?  
 25 A. I think Julie may have said he may be a merchandiser.

35

1 Q. And indeed that's what you record when you gave your  
 2 witness statement.  
 3 A. Yes.  
 4 Q. But in short, were both of you very wary of the man?  
 5 A. Very wary, yes.  
 6 Q. What I want to do next is just to identify with you  
 7 precisely what it was that caused you to be concerned  
 8 about the man; then we'll move on to what you did as  
 9 a result.  
 10 First of all, I'm going to ask you: do you  
 11 personally have any background in security?  
 12 A. None, none at all.  
 13 Q. We'll just understand this: essentially, you were just  
 14 an ordinary member of the public forming a concern about  
 15 this man with a rucksack?  
 16 A. That's correct, yes.  
 17 Q. Let's just work through what it was that was causing you  
 18 to develop the concern. You've said that this was  
 19 a kids' concert; is that right?  
 20 A. Correct, yes.  
 21 Q. So what was the relevance of that to your mind?  
 22 A. Why would he be there at a kids' concert, hiding where  
 23 he was hiding? I mean, I don't get it.  
 24 Q. So was the fact that it was an adult man relevant when  
 25 you formed your concern?

36

1 A. Yes.  
 2 Q. Was the fact that he was, as you saw it, hiding relevant  
 3 to your concern?  
 4 A. Yes, it was, yes.  
 5 Q. Was anything about his bag relevant to your concern?  
 6 A. Not really at the time because I didn't really expect  
 7 anything that happened to happen.  
 8 Q. And at the stage that you were becoming concerned, did  
 9 you have any idea about how long he had been in the  
 10 City Room in that position for?  
 11 A. I had no idea how long he'd been there, no. None at  
 12 all.  
 13 Q. So your concern really, at least initially, was  
 14 formulated on the basis that you've got an adult male,  
 15 hiding at a kids' concert, basically?  
 16 A. That's correct, yes.  
 17 Q. What was your concern? What were you concerned his  
 18 intentions might be at that stage, at any rate?  
 19 A. I started to think about things that happened in the  
 20 world and I just thought it could be very dangerous.  
 21 Q. What danger was it that you thought he might present,  
 22 what did you think he might do?  
 23 A. Let a bomb off.  
 24 Q. Let's just be very clear about this. This was the  
 25 concern that you, a member of the public, were forming

1 on the basis of really just a snapshot about this  
 2 person?  
 3 A. That's correct, yes.  
 4 Q. What did you decide to do?  
 5 A. I decided to have a word with him.  
 6 Q. Why was that?  
 7 A. Because Julie was very wary of him and so was I, and  
 8 I just wanted to know why he was there.  
 9 Q. So what did you, in the result, do?  
 10 A. I went up and talked to him.  
 11 Q. Did he remain seated as you went up to him?  
 12 A. He did, yes.  
 13 Q. Did his bag remain by his side?  
 14 A. Yes.  
 15 Q. What did you say to him?  
 16 A. I asked him what he was doing there and did he know how  
 17 bad it looked, him sitting there out of sight of  
 18 everybody.  
 19 Q. I appreciate it was some time ago now, but do you  
 20 remember whether you said anything else to him? For  
 21 example, did you say anything about his bag? If you  
 22 can't remember, I'll refresh your memory.  
 23 A. I can't remember.  
 24 Q. What you said in your witness statement was this, and  
 25 am I right that when you gave your statement, things

1 will have been fresher in your mind?  
 2 A. Exactly, yes.  
 3 Q. What you said was:  
 4 "I stood in front of him and he didn't respond at  
 5 all, but looked straight ahead. I didn't crouch or bend  
 6 down to him, I felt a bit bad in myself by challenging  
 7 him but I asked, 'What have you got in your rucksack?'  
 8 He didn't reply, he just looked up at me. I then said,  
 9 'It doesn't look very good, you know, what you see with  
 10 bombs and such, you with a rucksack like this in a place  
 11 like this, what are you doing?'"  
 12 A. Yes.  
 13 Q. If you said at the time when you gave your statement  
 14 that that's what you said, do you think that is likely  
 15 to be correct?  
 16 A. It is, yes. Yes.  
 17 Q. What did the man reply, if anything?  
 18 A. He said that — first he said he was waiting for  
 19 somebody and then he just kept asking, after everything  
 20 I said, he just kept asking what the time was.  
 21 Q. And do you recall that he asked you a couple of times  
 22 what the time was?  
 23 A. Yes.  
 24 Q. And you said you didn't know and then just walked away  
 25 from him?

1 A. Yes. That's correct, yes.  
 2 Q. We're going in a moment to look at what you did next,  
 3 but first of all I reminded you that you said in your  
 4 statement that you felt "a bit bad in myself for  
 5 challenging him". What was it that made you feel bad  
 6 about challenging him, can you remember?  
 7 A. Maybe if he was just a regular guy and he wasn't doing  
 8 anything wrong, that will be the reason.  
 9 Q. How long do you think you were with the man for,  
 10 speaking to him?  
 11 A. Probably 2 minutes.  
 12 Q. And did the man speak to you clearly in English and with  
 13 a northern accent?  
 14 A. Yes, I think so, yes.  
 15 Q. What was his manner or demeanour when he spoke to you?  
 16 A. He seemed on edge, nervous.  
 17 Q. As you'd approached the man, you were worried about the  
 18 danger that he presented?  
 19 A. Yes.  
 20 Q. As you left him following that short conversation, did  
 21 you feel any easier about the situation?  
 22 A. I felt — as you know, I just wanted to head for the  
 23 security people and let them know and that's what  
 24 I intended to do.  
 25 Q. That was your decision, that you went to draw it to the

1 attention of security , and so the answer to the next  
 2 question may be obvious, but were you less worried, more  
 3 worried, or worried to the same extent you had been when  
 4 you walked over to him?  
 5 A. I think ... If it was a bomb, it was going to go off  
 6 because he was inside the foyer, so no more worried than  
 7 I already was.  
 8 Q. And any less worried?  
 9 A. No.  
 10 Q. Or just the same?  
 11 A. Just the same, really.  
 12 Q. So what did you do as you walked away from the man?  
 13 A. Just headed for -- I saw some security men and just  
 14 headed for them to let them know.  
 15 Q. So did you walk down the stairs and look for a security  
 16 guard?  
 17 A. Yes.  
 18 Q. Did you see a security operative?  
 19 A. Yes, I did, yes.  
 20 Q. Was he an Asian male wearing a black and yellow top?  
 21 A. He was, yes.  
 22 Q. Did you approach that person?  
 23 A. I did, yes.  
 24 Q. And speak to him?  
 25 A. Yes. I spoke to him, yes.

41

1 Q. Were you able to see the sequence of events that  
 2 Mr de la Poer took us through earlier this morning?  
 3 A. Yes, I saw what you showed this morning, yes.  
 4 Q. I'm going to ask that we have that on the screen now and  
 5 that we're going to go through it in stages.  
 6 Could we have on the screen, please, the sequence of  
 7 events, which is {INQ035315/2}.  
 8 As I said earlier , this is you at 21.49, with Julie,  
 9 having your final drink outside the Beer House, actually  
 10 within Victoria Station. Are you able to see that?  
 11 A. Yes, I can see that, yes.  
 12 Q. {INQ035315/3}, please. 22.10. The two of you are  
 13 walking across that footbridge towards the City Room.  
 14 A. Yes. I can see that, yes.  
 15 Q. {INQ035315/4}. 22.11. Julie has entered before you and  
 16 she's walking up those steps on the right of the  
 17 mezzanine as we look at it.  
 18 A. Yes.  
 19 Q. {INQ035315/5}, please. There you are, just seconds  
 20 later , making precisely the same journey.  
 21 A. Yes.  
 22 Q. {INQ035315/6}, please.  
 23 As Mr de la Poer explained to us earlier , at  
 24 22.11.53, you and Julie are together and you've walked  
 25 around the back of the mezzanine area and it follows

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1 therefore past the man that you've described to us.  
 2 A. Yes. Okay.  
 3 Q. {INQ035315/7}. 22.12.18. You're in the area very near  
 4 to the top of the left --hand staircase as we look at the  
 5 mezzanine level.  
 6 A. Yes.  
 7 Q. {INQ035315/8}. 22.12.40. You're now walking back  
 8 towards the area where you've told us Salman Abedi, the  
 9 man you'd seen, was.  
 10 A. Yes.  
 11 Q. Do you agree that this appears to be the time at which  
 12 you are walking towards the man who was seated on the  
 13 ground?  
 14 A. Yes.  
 15 Q. 22.12.40.  
 16 {INQ035315/9}, please. Julie remains where she is.  
 17 Go back to {INQ035315/8}, so I can note the time,  
 18 please. Thank you.  
 19 Go to {INQ035315/9}, please. And {INQ035315/10}.  
 20 So we can now see that at 22.14.00, just over  
 21 a minute and a half later, you have returned from where  
 22 the man had been.  
 23 SIR JOHN SAUNDERS: It doesn't matter, it's just under  
 24 a minute and a half, actually, 1 minute and 20 seconds.  
 25 It's a detail.

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1 MR GREANEY: In just under a minute and a half, you've  
 2 walked back. So does it follow that that's the period  
 3 during which you had your conversation with  
 4 Salman Abedi?  
 5 A. Yes.  
 6 Q. That would seem to accord, do you agree, with your  
 7 recollection that you spoke to the man for maybe  
 8 a minute or two?  
 9 A. Yes.  
 10 Q. {INQ035315/11}, next, please. We are now at 22.14.29,  
 11 you're walking down the stairs, so this is the left --hand  
 12 staircase as we look at the mezzanine. Does it follow  
 13 that this is you walking down the staircase, trying to  
 14 find a security guard?  
 15 A. Yes, it will be, yes.  
 16 Q. {INQ035315/12}, please. We're now seeing a view from  
 17 a different camera at 22.14.37. We're nearly at the  
 18 bottom of the staircase now.  
 19 {INQ035315/13}, please. You're at 22.14.49, walking  
 20 towards the security operative, Mohammed Agha, he's the  
 21 yellow arrow. Don't worry about Mr McCallum; he's  
 22 someone from whom we'll hear evidence a little later in  
 23 the week.  
 24 A. Okay.  
 25 Q. {INQ035315/14}. You're now closer to Mohammed Agha and

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1 within talking distance. We'll note that time: it's  
 2 22.14.54.  
 3 {INQ035315/15}, 22.15.22. You're a little further  
 4 away from Mohammed Agha, but still, according to the  
 5 legend, appear to be speaking to him.  
 6 A. Yes.  
 7 Q. {INQ035315/16}, please, 22.15.26. You have moved closer  
 8 in again, as you'll have seen in the footage this  
 9 morning. You still appear to be interacting with  
 10 Mr Agha.  
 11 Then {INQ035315/17}. At 22.15.36, you have walked  
 12 a short distance from Mr Agha. So on the basis of those  
 13 timings, you are with Mr Agha between about 22.14.54 and  
 14 about 22.15.36, which, as the chairman indicated  
 15 earlier, is a period of 42 seconds.  
 16 A. Yes.  
 17 Q. {INQ035315/18}, please. 22.15.44. You're walking back  
 18 up the stairs to the mezzanine level.  
 19 A. Okay, yes.  
 20 Q. Having set that scene, I have a few questions for you,  
 21 Mr Wild.  
 22 A. Okay.  
 23 Q. First of all, did you have a conversation with the  
 24 security operative?  
 25 A. Yes.

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1 Q. What did you say to him?  
 2 A. I told him about the guy with the rucksack, hidden  
 3 behind the wall, up the stairs.  
 4 Q. Can you remember the exact words you used?  
 5 A. No.  
 6 Q. Let's try to work out then what it was that you wanted  
 7 to communicate to him and whether in fact you  
 8 communicated that to him.  
 9 Did you want to communicate to Mr Agha, as it turned  
 10 out to be, that you were concerned?  
 11 A. Yes. Very concerned, yes.  
 12 Q. Did you want to communicate to him that your concern was  
 13 about a man on the mezzanine level?  
 14 A. Yes.  
 15 Q. Did you want to communicate to Mohammed Agha that you  
 16 were concerned that the man was hiding?  
 17 A. Yes.  
 18 Q. Did you want to communicate to Mohammed Agha that you  
 19 were concerned because he had a large, apparently full  
 20 rucksack beside him?  
 21 A. Yes.  
 22 Q. And did you want to communicate to Mohammed Agha that  
 23 you were concerned that the danger this man presented  
 24 was that he might be a bomber?  
 25 A. Well, yes. Yes.

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1 Q. Whilst you may not be able to recall the exact words  
 2 that you used, is it your belief and indeed recollection  
 3 that in the 42 seconds you were with Mohammed Agha you  
 4 did communicate all of those things?  
 5 A. Yes, I think so, yes.  
 6 Q. How did Mr Agha respond?  
 7 A. He said he already knew about him and that was about it,  
 8 really.  
 9 Q. Did he seem interested in what you were saying?  
 10 A. Not really.  
 11 Q. Did he seem to share your concerns about Salman Abedi?  
 12 A. No.  
 13 Q. The way in which you put it in your witness statement  
 14 was:  
 15 "I felt I was being fobbed off, really."  
 16 And as you think back to those important moments  
 17 now, is that still how it feels?  
 18 A. Yes. It was as if he had more important things to deal  
 19 with. But in no way do I blame him because the guy was  
 20 already in there, there was nothing he could do.  
 21 Q. We, as the inquiry legal team, do understand that that's  
 22 a view that you and Julie share, that you do not wish  
 23 Mohammed Agha to be blamed for what happened.  
 24 A. Exactly, yes.  
 25 Q. But what I do want to ask you is: are you able to

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1 explain in any further detail why you felt that you were  
 2 being fobbed off by him?  
 3 A. Because he just didn't seem that interested, but they're  
 4 very busy, so... That's it.  
 5 Q. As you may have seen from the moving images that we saw  
 6 earlier today, as you walk away from Mr Agha you appear  
 7 to pause for a moment?  
 8 A. Yes.  
 9 Q. Do you recall why it was that you paused?  
 10 A. I have no idea why I paused. I can't remember.  
 11 Q. Do you recall whether or not you were looking for any  
 12 other security operative that you might speak to?  
 13 A. I don't think I was because I'd already told one.  
 14 I have no idea why I paused. No idea.  
 15 Q. We know that as a matter of fact there was no police  
 16 officer in the room at the time that you spoke to  
 17 Mohammed Agha. If there had been a police officer  
 18 in the room — a lot of ifs and buts today as there were  
 19 yesterday, but if there had been a police officer in the  
 20 room, do you consider that you would have approached  
 21 that police officer and expressed your concerns?  
 22 A. Yes, definitely. Before the security people, I would  
 23 have gone to the police officer, yes.  
 24 Q. And would you have expressed your concerns in the way  
 25 that you and I explored earlier?

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1 A. Yes.  
 2 Q. In the result, you walked away from Mohammed Agha and  
 3 back up to the mezzanine level. We're going to look at  
 4 your movements over the subsequent minutes in a sequence  
 5 of events. Could we have that back on screen, please,  
 6 and we'll go to page 19?  
 7 {INQ035315/19}. We know this is the wrong time,  
 8 22.15.55. You can be observed walking back towards  
 9 Julie, who had remained in the mezzanine area.  
 10 {INQ035315/20}, next. You then walk down the stairs  
 11 for the second time at 22.16.25.  
 12 {INQ035315/21}, please. 22.16.32. You're  
 13 continuing a journey through the City Room towards the  
 14 walkway. You walk past Mohammed Agha, as we have seen.  
 15 {INQ035315/22}, please. At 22.22.39, so some  
 16 minutes later, you return to the City Room via the  
 17 walkway, and we know from the evidence given by  
 18 Mr Russell earlier today that you'd been to the  
 19 lavatory.  
 20 We'll just conclude this, {INQ035315/23}. You  
 21 continue to walk back towards the left-hand staircase.  
 22 {INQ035315/24}. You've returned up the staircase  
 23 and you're observed looking towards Salman Abedi. Do  
 24 you remember, this is 22.22.54 — do you recall looking  
 25 at him at that stage?

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1 A. No.  
 2 Q. {INQ035315/25}. You remain there you and remain there  
 3 until the detonation. As you will appreciate, we will  
 4 not be showing any images of that occurring.  
 5 A question that I'm asked to explore with you,  
 6 Mr Wild, is this: you've expressed to us in very clear  
 7 terms, if I may say so, the extremely serious concern  
 8 that you had about this man. We've seen that you walk  
 9 away from the staircase, go downstairs to the lavatory,  
 10 and then you return. Can you help us with this issue:  
 11 if you had that level of concern, namely that the man  
 12 might be a bomber, why did you remain in the area for  
 13 a period of time and even return after going to the  
 14 lavatory?  
 15 A. Because there was nothing definite that said he was  
 16 a bomber, plus we were meeting our daughter and we said  
 17 we'd be there.  
 18 Q. Your daughter was 14 at the time; is that right?  
 19 A. Yes.  
 20 Q. If she'd come out of the concert with her friend and you  
 21 hadn't been there where she expected to meet you, would  
 22 that have been an acceptable state of affairs?  
 23 A. No.  
 24 Q. Mr Wild, I'm not going to ask you in any detail about  
 25 the explosion or the events after the explosion, and

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1 I hope that everyone else will equally not feel the need  
 2 to do so, but you were obviously aware of the explosion,  
 3 were you not?  
 4 A. Yes.  
 5 Q. It quickly became obvious to you that Julie had been  
 6 injured?  
 7 A. Yes, that's correct.  
 8 Q. You then desperately went to look for your daughter and  
 9 her friend?  
 10 A. That's correct, yes.  
 11 Q. But Julie received a call from your daughter to say that  
 12 she was safe and that her friend was?  
 13 A. That's correct, yes.  
 14 Q. Arrangements were made to meet the girls at your car  
 15 in the car park?  
 16 A. That's correct.  
 17 Q. And the four of you then travelled to a nearby hospital  
 18 where Julie's injuries were treated?  
 19 A. Yes, that's correct, yes.  
 20 Q. And indeed, you were to remain in hospital with Julie  
 21 for a period of about 11 days?  
 22 A. That's correct, yes.  
 23 Q. You yourself sustained some injuries, but by no means as  
 24 serious as those sustained by Julie?  
 25 A. Yes, that's correct.

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1 MR GREANEY: Those are all of the questions I have for you  
 2 at this stage, at any rate. I'm just going to check  
 3 first of all whether anyone else has any questions.  
 4 I'm going to ask —  
 5 MR COOPER: May I say now on behalf of the families that  
 6 I have been instructed to commend and thank Mr Wild on  
 7 behalf of those we represent for all his actions that  
 8 night and certainly those we represent would like him to  
 9 know that and thank him for it.  
 10 MR GREANEY: Mr Cooper, I'm sure that those words will have  
 11 been heard and received by Mr Wild in the spirit in  
 12 which they were intended. Thank you very much indeed.  
 13 I'm going to check next whether Mr Gozem has any  
 14 questions, who is taking the lead on behalf of the  
 15 families.  
 16 MR GOZEM: No, thank you, Mr Greaney, I don't.  
 17 MR GREANEY: I know Mr Atkinson thought he might have  
 18 a question. He does.  
 19 Questions from MR ATKINSON  
 20 MR ATKINSON: Mr Wild, we're told all the time now, "See it,  
 21 say it, sort it". You saw something that you thought  
 22 needed looking into and said something about it to the  
 23 security guard. Did you think that you had, by doing  
 24 that, tried to sort it?  
 25 A. Yes, I did in some ways, yes. But I didn't get the

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1 reaction that I wanted. Like I said earlier, once the  
 2 guy was in the foyer, I don't think there was anything  
 3 anybody could have done.  
 4 MR ATKINSON: Again, on behalf of those families  
 5 I represent, can I thank you for trying. Thank you very  
 6 much.  
 7 A. Thank you.  
 8 MR GREANEY: Sir, I don't believe anyone else has any  
 9 questions. Do you have any questions?  
 10 Questions from THE CHAIRMAN  
 11 SIR JOHN SAUNDERS: I have just two questions.  
 12 Suppose -- and we're doing a lot of what--iffing, as  
 13 you'll have heard, in this inquiry -- you had come down  
 14 to the City Room and you'd seen not only a security  
 15 officer there but also a police officer, possibly in the  
 16 same sort of area. Which one would you have approached,  
 17 the security officer or the police officer in the  
 18 situation you were in?  
 19 A. I said this earlier: it would be definitely the police  
 20 officer.  
 21 SIR JOHN SAUNDERS: Right, thank you. Just one more  
 22 question. Did your daughter have a mobile phone with  
 23 her?  
 24 A. Yes.  
 25 SIR JOHN SAUNDERS: Before the explosion, did you try and

1 contact her? I'm not suggesting you should have done,  
 2 it's just for me to know.  
 3 A. No.  
 4 SIR JOHN SAUNDERS: Okay. Thank you very much. Everybody  
 5 is very appreciative of everything you did on that  
 6 night, so thank you on my behalf as well, and thank you  
 7 for your evidence. It was very helpful.  
 8 A. Thank you.  
 9 MR GREANEY: Thank you very much indeed.  
 10 (The witness withdrew)  
 11 We're going to hear next from Julie Whitley, but  
 12 we will need to have a short break before that takes  
 13 place. Could we have a break until 11.50, please, sir?  
 14 SIR JOHN SAUNDERS: Yes, thank you.  
 15 (11.35 am)  
 16 (A short break)  
 17 (11.55 am)  
 18 MR GREANEY: Sir, Julie Whitley is in the same location as  
 19 Christopher Wild and I'm going to ask Andrew if he would  
 20 administer the oath.  
 21 MS JULIE WHITLEY (affirmed)  
 22 Questions from MR GREANEY  
 23 MR GREANEY: Tell us your full name, please.  
 24 A. Julie Whitley.  
 25 Q. I know that you're keen that all present should know

1 that in the period since 22 May you have had the  
 2 assistance of a professional in respect of flashbacks  
 3 that you've experienced; is that correct?  
 4 A. That's correct, yes. Both me and Chris have.  
 5 Q. And that you personally have a concern about the extent  
 6 to which that may have had an impact adversely on your  
 7 memory?  
 8 A. Yes.  
 9 Q. I'm certain everyone will bear that in mind.  
 10 As you will appreciate, I have access to a lengthy  
 11 transcript of an interview that was carried out with you  
 12 in, I think, June 2017; it runs to over 150 pages.  
 13 I also have access to a witness statement of yours dated  
 14 9 June 2017, and I'm sure things will have been fresher  
 15 in your mind at both of those stages; am I right?  
 16 A. That's correct, yes.  
 17 Q. So to the extent that I need to do so, I'll refresh your  
 18 memory from those sources, so you mustn't worry that  
 19 this is going to be some form of memory test.  
 20 A. Thank you.  
 21 Q. Much of the background has already been dealt with by  
 22 your partner Christopher and I'm not going to go through  
 23 all of that in any detail. In simple terms, is your  
 24 daughter a big fan of Ariana Grande?  
 25 A. Yes, very big.

1 Q. As a result, once you knew that her Dangerous Woman Tour  
 2 was going to arrive in Manchester, you bought her  
 3 a ticket for 22 May?  
 4 A. That's correct, yes.  
 5 Q. The mother of a friend of your daughter's did exactly  
 6 the same?  
 7 A. Yes.  
 8 Q. In due course when that big day arrived, you and  
 9 Christopher drove the two girls over to Manchester in  
 10 Christopher's car?  
 11 A. Yes.  
 12 Q. You, I think, have a very clear recollection of the  
 13 journey because the two girls were playing Ariana Grande  
 14 songs constantly on the journey and singing and dancing  
 15 along?  
 16 A. The whole way, yes. Yes.  
 17 Q. But in due course, you arrived safely, you walked  
 18 through a tunnel into the City Room of the arena, and  
 19 the girls bought some very expensive T-shirts?  
 20 A. Correct, yes.  
 21 Q. You and Christopher, as we've understood it, then made  
 22 arrangements for where you would pick the girls up after  
 23 they came out of the concert?  
 24 A. Yes, we did.  
 25 Q. And as we've heard, that was at the top of a set of

1 stairs leading to what we've been calling a mezzanine  
 2 area.  
 3 A. Yes. I can't remember it being that specific, I think  
 4 we just perhaps said the foyer area and didn't --  
 5 I can't remember being that specific about exactly where  
 6 in the foyer.  
 7 Q. Then you saw the girls safely in?  
 8 A. Yes.  
 9 Q. And you and Christopher had a drink, a bite to eat,  
 10 a coffee, and another drink or two before returning to  
 11 the arena to pick the girls up?  
 12 A. Yeah, I didn't drink because I was driving home, so...  
 13 but yes.  
 14 Q. Once back in the station, we know that you had a drink  
 15 at the Beer House.  
 16 A. Yes.  
 17 Q. And that the two of you then entered, you slightly  
 18 ahead, the City Room.  
 19 A. Yes.  
 20 Q. I'm going to ask you, first of all, in your own words,  
 21 although I will prompt you if it becomes necessary, to  
 22 describe what happened and what you did once you were  
 23 back in the City Room to pick the girls up.  
 24 A. From what I can remember, we went up the first flight of  
 25 steps and stood there because it was such a good vantage

1 point. Then I decided that we'd be better walking  
 2 round, you know nearer the exit, so we'd have a better  
 3 vantage point of the girls coming out. Then I was  
 4 nagging him and saying, "We'll go and stand over the  
 5 other place because we'll be able to see better". And  
 6 we walked round the curved bit in the -- are you calling  
 7 it the vestibule? The raised...  
 8 Q. The whole area we call the City Room and the raised area  
 9 we've been calling the mezzanine.  
 10 A. The mezzanine, that's right, yes. So we walked...  
 11 SIR JOHN SAUNDERS: You carry on, Ms Whitley, you tell us  
 12 and then after that, if we need any more questions,  
 13 we'll have do it. It's your evidence.  
 14 A. We walked round the curved bit, it was a blocked-off  
 15 area, the rest of the area was, I'd say, glass. And  
 16 that's where we saw the man. I can remember looking  
 17 at --  
 18 MR GREANEY: Can you describe the man for us, please?  
 19 A. He was a man sat on the floor with his back against the  
 20 curved wall. He had a rucksack at the side of him.  
 21 I thought he looked a bit dodgy, but we'd seen a lot of  
 22 dodgy characters that night, I have to say.  
 23 I can't remember what we actually said to each  
 24 other, I really can't remember. I know that I put the  
 25 idea that he could be selling illegal merchandise to

1 Chris. So I can't remember exactly what we did say.  
 2 Then Chris said he were going to the toilet and he came  
 3 back and he said that he'd had a word with the security  
 4 guard, they were aware that he were there, so I just  
 5 thought, right, he must be a merchandiser, he's waiting  
 6 for them all to come out and he's going to get his dodgy  
 7 merchandise out to sell. That's what I thought then, so  
 8 I felt quite okay watching them come out and felt okay.  
 9 Q. Thank you very much for giving us that free account.  
 10 What I'm going to do now is just to break it down in  
 11 stages and make sure that we've all understood with  
 12 clarity what you've explained to us.  
 13 First of all, can we have on screen, please,  
 14 a photograph, which is {INQ035307/1}.  
 15 I should have checked: you're happy to look at  
 16 photos of this area, are you?  
 17 A. I am, but I don't know what that is.  
 18 Q. Okay. What we're looking at is what I've described as  
 19 the mezzanine area. So just take a moment to get your  
 20 bearings. We can see that there are two staircases.  
 21 The one on the right is nearest to the doors that lead  
 22 to the walkway.  
 23 A. Mm--hm.  
 24 Q. So we're looking at the City Room and the stairs on the  
 25 left are the ones which are nearest to the doors that

1 lead into the arena itself. Is this starting to come  
 2 back to you?  
 3 A. Yes.  
 4 Q. I believe what you've described to us -- and you must  
 5 tell me if I've got this wrong -- is that you've  
 6 returned to the arena in order to pick up the girls and,  
 7 first of all, you've gone up the stairs that we can see  
 8 on the right?  
 9 A. Yes.  
 10 Q. And you have then decided to walk around the back of  
 11 that railed area we can see to get to the top of the  
 12 staircase on the left because that gives you a better  
 13 vantage point of the doors from which the girls will be  
 14 coming when they leave the concert?  
 15 A. Yes, further to the left, where the glass screens were.  
 16 That's where -- yes, that's where I decided we should  
 17 move.  
 18 Q. So you did move to that area and you saw a man and I'm  
 19 going to ask you about him in a moment. But first of  
 20 all can we have on the screen, please, a different  
 21 photograph, which is going to show, I hope, the area  
 22 that you were talking about. It's {INQ023234/1}.  
 23 We looked at the railed area in the middle of the  
 24 mezzanine from another direction. This is the area  
 25 at the back of the mezzanine and it's the curved area,



1 as you described it, that you walked through. Do you  
 2 remember this area?  
 3 A. Yes.  
 4 Q. So this joins --  
 5 A. I can't remember it looking like that.  
 6 Q. It was a long time ago and we'll understand that. But  
 7 this is taken --  
 8 SIR JOHN SAUNDERS: This is after the explosion has taken  
 9 place, isn't it?  
 10 MR GREANEY: Yes.  
 11 SIR JOHN SAUNDERS: That's probably why it's different.  
 12 MR GREANEY: So the photograph is taken from near the top of  
 13 the steps on the left as we look at it and towards the  
 14 area which is the other staircase.  
 15 SIR JOHN SAUNDERS: If it doesn't help you, then don't worry  
 16 about it, you can just describe it for us, okay?  
 17 MR GREANEY: Does this not help you, to look at the  
 18 photograph?  
 19 A. No, not really, no.  
 20 Q. That's my fault and I'm very grateful to the chairman  
 21 for stopping that. We'll take that from the screen.  
 22 In any event, you saw a man who was seated on the  
 23 ground; is that right?  
 24 A. Correct, yes.  
 25 Q. How near did you get to him as you walked past him?

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1 A. I'd say quite close to his feet because he had his feet  
 2 out, so I'd say, from what I can remember, maybe  
 3 a couple of feet from his feet, maybe. You know, we had  
 4 to sort of walk round, if you know what I mean, because  
 5 he had his feet out.  
 6 Q. You noticed as well that he had a bag; is that correct?  
 7 A. I noticed he had a rucksack at the side of him, yes.  
 8 Q. So you are clear --  
 9 A. Apart from that, I just noticed he had a watch on and...  
 10 Go on, sorry.  
 11 Q. This is more awkward than if you were here. It's  
 12 nobody's fault.  
 13 He had a watch on and you were going to tell us  
 14 something else that you remembered about him.  
 15 A. That's about all, really. I didn't look at his face,  
 16 from what I can remember, closely or anything.  
 17 Q. You did remember when you gave your statement that  
 18 he was an Asian male; do you remember that now?  
 19 A. Yes.  
 20 Q. And as for the backpack that he had beside him, can you  
 21 say anything about the size of the backpack?  
 22 A. Yes, like ... As if he were going -- like when my sons  
 23 went travelling, you know, like a fair size, I'd say.  
 24 And it looked full.  
 25 Q. What you said in your statement was that he had

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1 a massive backpack with him; does that seem right?  
 2 A. Yes.  
 3 Q. And it had a lot of stuff in it as it was packed out,  
 4 big and bulky and was dark in colour?  
 5 A. Yes, it looked solid.  
 6 Q. It's obvious from what you've told us that your  
 7 attention was to some extent, at any rate, drawn to him?  
 8 A. Yes.  
 9 Q. You noticed him.  
 10 A. Yes.  
 11 Q. And have I understood correctly that your thought at  
 12 that stage was that he had some merchandise, whether  
 13 dodgy or not, in the bag that he intended to sell once  
 14 the concert was coming to an end?  
 15 A. That's what I -- yes, that came into my head, but also  
 16 in the back of my head, obviously, I didn't like the  
 17 look of him either. You know, I just ... Yeah,  
 18 I weren't sure. I always try to think the best of  
 19 people and that's what I thought.  
 20 Q. I don't have an exact note of what you have said, but  
 21 you said part of it was you were worried about  
 22 merchandise, but you said there was something at the  
 23 back of your mind, did you, that you were concerned  
 24 about?  
 25 A. Yes, perhaps, yes. I remember looking at Chris and

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1 sometimes we just have to look at each other and you  
 2 know what they're thinking.  
 3 SIR JOHN SAUNDERS: My note is that you said earlier:  
 4 "He was sat on the floor against the wall, the  
 5 rucksack was beside him, he looked a bit dodgy, but we'd  
 6 seen a lot of dodgy people that night and he might have  
 7 been selling dodgy merchandise."  
 8 A. Yes, that's what I thought. Because there were a lot of  
 9 people out in the vicinity of the concert selling, you  
 10 know -- well, yes, selling things.  
 11 MR GREANEY: The question really is, and I'll ask it in an  
 12 open way: did you have any other concerns about him save  
 13 that he might be selling dodgy merchandise?  
 14 A. Yes. I obviously -- yes, I did think that he could  
 15 be -- yes.  
 16 Q. I think it's important you tell us what you thought he  
 17 could be.  
 18 A. I thought he could be... I can't think that I thought  
 19 that he had a bomb, but you know, he could be  
 20 a terrorist maybe. But I can't say that I thought  
 21 a bomb. I don't know. I just thought he just didn't --  
 22 he looked dodgy. I don't know.  
 23 Q. Obviously, we will all appreciate that giving your  
 24 evidence now, and indeed giving your account to the  
 25 police, you knew what that man had done. What we need

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1 to try to do, even though it may be difficult, is just  
2 to go back to what your state of mind actually was in  
3 those moments as Christopher walked down the steps to  
4 speak to security.

5 Have you got a copy of the transcript of the  
6 interview that the police carried out with you in  
7 June 2017 available?

8 A. I have, yes.

9 Q. I have been asked to draw a particular passage to your  
10 attention and it was entirely reasonable that I should  
11 be asked to do so.

12 A. Okay.

13 Q. So I'm going to ask that you turn to page 104 within  
14 that. I'll give you the INQ reference for your note,  
15 sir, but please don't put it on the screen, Mr Lopez.  
16 {INQ032596T/104}.

17 Do you have page 104 open?

18 A. I do, yes.

19 Q. You are here describing what it was that happened  
20 between you and Chris after you had seen the man.  
21 At the very bottom of the page there's an entry of yours  
22 that starts:

23 "Yeah, we both looked."

24 Do you see that?

25 A. I do, yes.

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1 Q. What you said was -- you had been asked:  
2 "Did you say anything about what you had just seen  
3 to Chris?"  
4 You say:  
5 "Yeah, we both looked at each other and make a --  
6 say, 'What, what's he doing here?' Something like that.  
7 Because he's there and nobody's saying anything. I'm  
8 thinking he's a merchandiser then, you know, maybe his  
9 bag's full of merchandise because -- can you see them?  
10 At one point a man came and looked round the corner and  
11 I'm thinking, 'What's he doing'. I'm thinking, I bet  
12 he's waiting, you know, so he can -- waiting for it to  
13 finish so he can get his merchandise out. Chris decides  
14 he needs to go to the toilet, he goes back down into the  
15 [I'm presuming it is the train station], and when he  
16 comes back to me he says, 'I've had a word with that  
17 bloke', and he told me what happened, that he'd had  
18 a word with him, gone to see a security man and had said  
19 we're aware or whatever. I can't remember exact words  
20 at all. So it sort of put my -- because I'm -- it's  
21 sort of in back -- you know, if it were like in the back  
22 of my mind. So when he came back and said that, I'm  
23 thinking, oh, he's a merchandiser then, he's got  
24 merchandise in there."

25 And the officer confirmed that that had made you

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1 feel a bit better. So I hope you were able to read  
2 along with me.

3 A. Yes.

4 Q. So the point that you're being asked to address,  
5 Ms Whitley, is this: in that long answer that you gave  
6 to the police, you mentioned being concerned that he was  
7 a merchandiser and that concern really being made more  
8 concrete in your mind when Christopher came back and you  
9 didn't say anything about a concern that the man was  
10 a terrorist.

11 A. No.

12 Q. What we need to do is just to think back, put yourself  
13 in the position that you were in, in those moments, and  
14 can you help with whether, stripping away any hindsight,  
15 stripping away, if you can, what you now know, whether  
16 in that moment you did have any concern that he might  
17 not be a merchandiser but might be something or somebody  
18 more dangerous? Have you understood my question?

19 A. I have, yes. I get what you're asking me. It's  
20 probably hindsight, you're right, I am thinking.  
21 I didn't like the look of him, I thought he was dodgy.  
22 I never mentioned that he could have a bomb or anything,  
23 so I think I might have been trying to convince myself  
24 as well that he was a merchandiser. When Chris came  
25 back and told me that the security were aware and he'd

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1 got in there and everything, I was thinking, then, yeah,  
2 that's what he must be, and it went out of my mind.

3 Q. So there are perhaps two stages to this: stage 1 is  
4 before Chris speaks to the security guard, and stage 2  
5 is after Chris speaks to the security guard.

6 A. Yes.

7 Q. And I believe what you're saying to us is that,  
8 certainly after Chris had spoken to the security guard,  
9 you were reassured in your own mind that the man was  
10 a merchandiser and nothing more serious than that.

11 A. Yes.

12 Q. Have I understood it correctly?

13 A. Yes.

14 Q. Really, therefore, I can boil down the question to this:  
15 before you had that reassurance, so before Chris went to  
16 the security guard, did you think, "This man is  
17 a merchandiser", or did you think he might be  
18 a merchandiser but he might be something else more  
19 serious? That is probably a very clumsily expressed  
20 question, but do you understand what I mean?

21 A. I do understand what you mean, and I think in the back  
22 of my mind I did most definitely think he could be  
23 something else. How we looked at each other -- you  
24 don't have to say things sometimes, do you? And, yeah,  
25 I'd say it were definitely in the back of my mind.

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1 I don't know what words...  
 2 Q. But something more serious than a merchandiser?  
 3 A. Yes.  
 4 Q. Just thinking back at that stage that we're talking  
 5 about, had you formulated in your own mind what he might  
 6 be that was more serious than a merchandiser, and if you  
 7 hadn't, just tell me.  
 8 A. No.  
 9 Q. Let's move on then. Chris goes down, as you recall it,  
 10 to go to the toilet -- in fact we know that was a little  
 11 later, but he does go down, he does speak to a security  
 12 guard, and then he comes back to you. Did Chris at that  
 13 stage, or any stage before the explosion, express to you  
 14 any concern he had that the man might be a bomber?  
 15 A. No.  
 16 Q. Did Chris, so far as you can recall, express to you  
 17 a view about what he thought the man might be or was?  
 18 A. No, I can't remember if he did.  
 19 Q. I'm going to deal with what happened subsequently very  
 20 quickly indeed. But in short, obviously there was an  
 21 explosion in which you suffered injuries.  
 22 A. Yes.  
 23 Q. Fortunately, your daughter and her friend were safe and  
 24 you were reunited with them.  
 25 A. Yes.

1 Q. And together, the four of you -- you, Chris, your  
 2 daughter and her friend -- made your way to hospital;  
 3 is that right?  
 4 A. Yes. All I was wanting was him to take me home,  
 5 I didn't want to go to hospital, I wanted to get the  
 6 children home.  
 7 Q. But in the result, you had a prolonged stay in hospital  
 8 and I'm not going to ask you any detail of it, but you  
 9 live with the consequences of that night to this day,  
 10 don't you?  
 11 A. Yes.  
 12 Q. There are two things, finally, that I know that you are  
 13 keen to say. It's only fair to you that you should have  
 14 a chance to say them or have them said by me for you to  
 15 confirm them.  
 16 First of all, the idea that what happened that night  
 17 should push people further apart is one that causes you  
 18 real upset, doesn't it?  
 19 A. Yes, yes, it does.  
 20 Q. I'm not going to ask you any more about that, so don't  
 21 worry about it.  
 22 Secondly and finally, like your partner, Chris, you  
 23 are keen that people do not blame Mohammed Agha for what  
 24 happened that night, aren't you?  
 25 A. Yes. I don't think blame is good in any... No,

1 I realise that we're suffering, but I have still got  
 2 a daughter, so I realise how lucky I am, and my heart  
 3 goes out to everybody.  
 4 Q. I haven't wished to upset you, and if I have done so,  
 5 I'm truly sorry.  
 6 A. It's fine.  
 7 MR GREANEY: I don't believe there will be many questions  
 8 from anyone else for you. I'm just going to check  
 9 whether anyone has any questions before asking, first of  
 10 all, Mr Gozem who asks questions on behalf of the  
 11 bereaved families, whether he has questions.  
 12 MR GOZEM: No, I don't, thank you very much, Mr Greaney.  
 13 MR GREANEY: I don't believe Mr Atkinson has any questions.  
 14 I believe Mr Cooper has a question.  
 15 Questions from MR COOPER  
 16 MR COOPER: Firstly, on behalf of the families we represent,  
 17 let me say to you how grateful they are for how you  
 18 behaved and reacted along with Chris on the night. They  
 19 send their thanks, if that's any help to you in terms of  
 20 the future --  
 21 A. Thank you.  
 22 Q. -- and moving forward. That comes directly from the  
 23 families.  
 24 Just this element of something worse than  
 25 a merchandiser. The man you saw had a backpack?

1 A. Yes.  
 2 Q. He was dressed all in black; correct?  
 3 A. I can't remember. Dark. I wouldn't say...  
 4 Q. All right.  
 5 A. He were dressed like a young man would dress, I'd say,  
 6 a western young man. He looked to have a tracksuit on,  
 7 maybe something like that.  
 8 Q. And he was a single young man on his own?  
 9 A. Yes.  
 10 Q. I'll leave it there. I don't think I can take it any  
 11 further.  
 12 A. I know what you're saying. I thought it, but I never  
 13 voiced it, put it that way. I thought it, but I never  
 14 voiced what he could be.  
 15 Q. Let me just try and delicately ask you. Nobody's going  
 16 to judge you in any way whatsoever for what you thought,  
 17 and if you're holding back because you are worried about  
 18 that. Let me, if I may, put your mind at rest. No one  
 19 is going to judge you on this.  
 20 What did you think in your heart of hearts, your  
 21 deepest thoughts?  
 22 A. I thought he were going to maybe do something, either  
 23 have something in his backpack, like a gun or something.  
 24 I can honestly say I don't think I ever thought it would  
 25 be a bomb. I can't remember thinking that, but I did

1 think ... I couldn't believe that he were there, to tell  
 2 you the truth, that he'd got there. So that sort of  
 3 made me think perhaps he isn't, I don't know. I perhaps  
 4 thought he were a bomber maybe, I don't know. I haven't  
 5 thought about it, but yeah.  
 6 Q. It's just not something you like to think about, is it?  
 7 It's a horrible thing to think about.  
 8 A. No.  
 9 MR COOPER: I'm grateful.  
 10 MR GREANEY: Sir, I don't have any questions. Do you have  
 11 any?  
 12 SIR JOHN SAUNDERS: I don't. Thank you very much for coming  
 13 to give your evidence today. It has been a great help  
 14 to us all. Thank you.  
 15 A. Thank you.  
 16 MR GREANEY: Thank you very much.  
 17 Sir, would you bear with me for one moment, please, and  
 18 could we go to the holding screen? Thank you.  
 19 (Pause)  
 20 MR GREANEY: Sir, that's as far as we can take the evidence  
 21 this morning, so this would be a convenient and  
 22 necessary point to break for lunch. Could we resume at  
 23 1.30, please?  
 24 SIR JOHN SAUNDERS: Thank you.  
 25 (12.25 pm)

1 (Lunch adjournment)  
 2 (1.30 pm)  
 3 (Delay in proceedings)  
 4 (1.40 pm)  
 5 MR GREANEY: Sir, thank you, in the witness box is now  
 6 Police Constable Mark Renshaw, and I'll ask that he be  
 7 sworn, please.  
 8 PC MARK RENSHAW (sworn)  
 9 Questions from MR GREANEY  
 10 MR GREANEY: Tell us your full name, please.  
 11 A. Mark Robert Renshaw.  
 12 Q. And you are now, as we understand it, a constable with  
 13 British Transport Police?  
 14 A. I am, yes.  
 15 Q. But at the time of the arena attack, you were a police  
 16 community support officer with BTP?  
 17 A. That's correct.  
 18 Q. You had been in that post for 9 months?  
 19 A. Yes.  
 20 Q. But you had previously been part of the special  
 21 constabulary for a period of 4.5 years?  
 22 A. Yes, that's correct.  
 23 Q. Having risen to the rank of special sergeant?  
 24 A. Yes.  
 25 Q. And also during that period, having obtained a degree in

1 policing?  
 2 A. That's correct, yes.  
 3 Q. When you were part of the special constabulary, was that  
 4 also with BTP or with a different force?  
 5 A. It was with BTP.  
 6 Q. In May 2017, did you know what the terrorism threat  
 7 level was?  
 8 A. I did, yes.  
 9 Q. Did you understand that it was severe, meaning that an  
 10 attack was highly likely?  
 11 A. Yes, that's correct.  
 12 Q. From where had you received that knowledge?  
 13 A. From force briefings and training at the time.  
 14 Q. In terms of briefings are you talking about the kind of  
 15 briefing that you would receive when you paraded for  
 16 duty each day or about something different?  
 17 A. It would just be general briefings each day.  
 18 Q. So the sergeant briefing his shift, in other words?  
 19 A. Yes, and there would be emails put out, general emails  
 20 about the threat level.  
 21 Q. And how frequently would the terrorism threat be  
 22 mentioned during the course of briefings?  
 23 A. I couldn't accurately say.  
 24 Q. Was it every time, do you think, or less than --  
 25 A. No, less than every time.

1 Q. Can you say even whether it was most of the time or just  
 2 some of the time?  
 3 A. Some of the time.  
 4 SIR JOHN SAUNDERS: Could you keep your voice up a bit?  
 5 I can hear all right, but I think some people might be  
 6 finding it difficult.  
 7 MR GREANEY: So some of the time. And where the threat  
 8 level was mentioned, was the information that was given  
 9 always the same or would different things be said?  
 10 A. It was mainly about officer safety.  
 11 Q. Really what I'm driving at is when you were given  
 12 a briefing about this issue, what were you told?  
 13 A. To be aware of the threat level and basically what it  
 14 meant in terms of our general patrolling.  
 15 Q. I don't want to get into any issues that are  
 16 operationally sensitive, but were you in very broad  
 17 terms told to keep your eyes open for not just anything  
 18 suspicious, but anything that might be consistent with  
 19 terrorist activity?  
 20 A. Yes.  
 21 Q. Were you made familiar with concepts such as hostile  
 22 surveillance?  
 23 A. Yes.  
 24 Q. And was that one of the things that you were expected to  
 25 keep your eyes open for?

1 A. Yes.  
 2 Q. You also mentioned a little earlier that your knowledge  
 3 about the terrorism threat level also derived from  
 4 training. Does it follow that you had received training  
 5 before May 2017?  
 6 A. Is that around terrorism?  
 7 Q. Yes, around terrorism is what I'm asking.  
 8 A. Yes, I think during the initial training phase, we  
 9 perhaps do a day in the training on it there.  
 10 Q. I have no doubt that we'll learn from others about the  
 11 detail of that. But it's as long as a day, is it,  
 12 that's dedicated to terrorism and counter-terrorism?  
 13 A. As far as I can recall, yes.  
 14 Q. We'll turn next to 22 May. You paraded on duty at  
 15 Peninsula House at 2 pm; is that correct?  
 16 A. I paraded on Manchester Piccadilly.  
 17 Q. Forgive me. But am I right at least that it was at  
 18 2 o'clock?  
 19 A. Yes, you are, sir.  
 20 Q. Were you rostered to work a 10-hour shift, therefore  
 21 until midnight?  
 22 A. Yes.  
 23 Q. As you will be aware, your notebook entry, that we won't  
 24 need to put on the screen, confirms that you were  
 25 briefed by Sergeant Wilson, from whom we've heard, at

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1 2.10 pm.  
 2 A. Yes.  
 3 Q. Do you recall that briefing?  
 4 A. I do not recall the details of the briefing, but I do  
 5 recall it was a verbal briefing because we both parade  
 6 on at the same station.  
 7 Q. You've rightly taken it in stages but I'm going to  
 8 reverse. I think you are saying that you do recall that  
 9 there was a briefing?  
 10 A. Yes.  
 11 Q. That that briefing was in person?  
 12 A. Yes.  
 13 Q. And have I correctly understood that that took place at  
 14 Piccadilly?  
 15 A. Yes.  
 16 Q. Can you recall what you were told at the briefing?  
 17 A. No.  
 18 Q. To be fair to you, whilst you did give a statement in  
 19 June of 2017, that was focused on the period after the  
 20 explosion and it may not have been until earlier this  
 21 year that you were asked about events before that. At  
 22 any rate, you cannot now remember the detail of the  
 23 briefing; is that right?  
 24 A. I can't remember.  
 25 SIR JOHN SAUNDERS: We have heard that four of you were on

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1 duty at the arena that night or the station. Were any  
 2 of the others briefed at the same time as you, do you  
 3 remember?  
 4 A. Not that I recall.  
 5 SIR JOHN SAUNDERS: Thank you.  
 6 MR GREANEY: So we know that Lewis Brown, Jon Morrey, and  
 7 obviously Jessica Bullough were on duty. Are you saying  
 8 that you don't recall one way or the other whether they  
 9 were briefed with you or that you do remember and they  
 10 were not briefed with you?  
 11 A. I don't recall if they were briefed with me in terms of  
 12 Jon and Lewis. Jess booked on at a different stage, so  
 13 I think it would be fair to say she did not get briefed  
 14 with me.  
 15 Q. That is very clear, thank you very much.  
 16 Do you remember at least being told anything about  
 17 the fact that there was a concert at the arena that  
 18 night?  
 19 A. Yes, that would have been mentioned because that was my  
 20 deployment.  
 21 Q. Do you remember being told anything about any terrorist  
 22 threat in the arena that night?  
 23 A. No.  
 24 Q. Next, on the same broad topic of briefing, I'm going to  
 25 ask you about an email that was sent by Sergeant Wilson.

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1 The INQ reference is {INQ025538/1}, please.  
 2 I have read this out a number of times. I know that  
 3 you will now be familiar with its contents. Am I right?  
 4 A. Yes.  
 5 Q. And we can see it's addressed to "Jess, Mark, Jon, Lewis  
 6 and Steve", and we've understood and indeed been told  
 7 that the Mark is you; do you agree?  
 8 A. Yes, that's correct.  
 9 Q. That night, indeed that day and night, did this email  
 10 come to your attention?  
 11 A. No.  
 12 Q. Are you able to say why not?  
 13 A. At the time that email was sent, I'd already deployed  
 14 and I didn't go back to a terminal to look on to my  
 15 emails for the rest of that shift, so I didn't see that.  
 16 Q. Did you know that the email had been sent to you even if  
 17 you didn't see it?  
 18 A. No.  
 19 Q. What was the instruction, if there was an instruction,  
 20 from BTP to officers about checking emails?  
 21 A. When you book on duty, we tend to get emails, do what  
 22 admin we need, and then be deployed.  
 23 Q. And from what you've said, I'm not going to ask you  
 24 about the position now, but at the time did you have to  
 25 log on to a terminal to access an email as opposed to,

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1 for example, being able to access an email on a handheld  
 2 device?  
 3 A. Yes, that's correct; I didn't have a mobile device  
 4 at the time.  
 5 Q. So where we've reached is that you know you were briefed  
 6 in person, you can't remember the detail of it. You  
 7 didn't see the email, so let's try to draw some of these  
 8 strands together.  
 9 Do you have any reason to believe that in the  
 10 briefing that you did have from Sergeant Wilson, he did  
 11 not say to you that you had a role at the concert that  
 12 night?  
 13 A. I have no reason not to believe he didn't say that.  
 14 Q. Do you have any reason to believe that he didn't brief  
 15 you that you would be deployed for the in and out, so  
 16 the ingress and egress?  
 17 A. Again, I have no reason not to believe that.  
 18 Q. Do you have any reason to believe that he didn't brief  
 19 that he expected a presence in the City Room?  
 20 A. No.  
 21 Q. And do you have any reason to believe that he didn't  
 22 brief that you were to take a break between 7.30 pm and  
 23 9 pm?  
 24 A. No.  
 25 SIR JOHN SAUNDERS: It's a slightly odd way of putting it.

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1 Do you have any recollection of those things actually  
 2 having been said in the briefing or you just have no  
 3 idea at all?  
 4 A. I have no recollection if they were said or not said,  
 5 sir.  
 6 SIR JOHN SAUNDERS: Okay. So you have no reason to suppose  
 7 they weren't if somebody says they were said, but  
 8 you can't actually say if they were or not?  
 9 A. Yes.  
 10 MR GREANEY: Thank you, sir.  
 11 SIR JOHN SAUNDERS: You did say it, I just wanted to know  
 12 whether he actually had any recollection or not.  
 13 MR GREANEY: Had you policed a concert at the arena before?  
 14 A. Yes.  
 15 Q. Are you able to help us with how frequently you had done  
 16 so?  
 17 A. I couldn't give you an exact number, but I have done  
 18 numerous concerts.  
 19 Q. And I'm asking you, as you'll appreciate, about before  
 20 the night of the Ariana Grande concert.  
 21 A. Yes, that's in relation to before.  
 22 Q. So are we talking about single figures, double figures,  
 23 or three figures?  
 24 A. Maybe five to ten.  
 25 Q. Five to ten.

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1 And when you had policed concerts on other  
 2 occasions, had you policed a concert or concerts that  
 3 had a similar demographic?  
 4 A. Yes, the ones that BTP decided were lower risk,  
 5 obviously in my role as a PCSO at the time.  
 6 Q. I see. So as a PCSO you would be directed to work that  
 7 had a lower risk?  
 8 A. Yes.  
 9 Q. So it would seem to follow that your experience of  
 10 concerts generally would have been concerts of a similar  
 11 type to the Ariana Grande concert in terms of risk?  
 12 A. Yes.  
 13 Q. Very clear, thank you.  
 14 And at those concerts had there been a BTP presence  
 15 within the station on egress?  
 16 A. Yes.  
 17 Q. And indeed, had you been deployed personally at those  
 18 other concerts within the station on egress?  
 19 A. Yes.  
 20 Q. On those earlier occasions, where had you gone within  
 21 the station?  
 22 A. It would depend on who I was working with. My normal  
 23 position would be on the concourse. I had policed other  
 24 areas over Trinity Way, Hunts Bank, the City Rooms, the  
 25 car park. I was familiar with all of them. I had

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1 patrolled them previously.  
 2 Q. As part of that answer you have explained that you did  
 3 have experience, I think you were saying, of being  
 4 in the City Room during the egress of fans during the  
 5 concert?  
 6 A. Yes.  
 7 Q. Was there any particular colleague that you had been  
 8 with when you were there on those occasions?  
 9 A. It would normally be my oppo who was PCSO Burrows at the  
 10 time.  
 11 Q. PCSO Burrows?  
 12 A. Yes, there was me and him, he was on a shift, but on  
 13 22 May he had booked that day off.  
 14 MR ATKINSON: I am very sorry, but I know the people at the  
 15 back of the room are having real trouble hearing.  
 16 MR GREANEY: Thank you very much, Mr Atkinson.  
 17 SIR JOHN SAUNDERS: Please do let us know.  
 18 Keep your voice up.  
 19 A. No problem.  
 20 SIR JOHN SAUNDERS: Thank you.  
 21 (Pause)  
 22 MR GREANEY: Keep your voice up in any event. It shouldn't  
 23 become a cosy chat between of two of us.  
 24 So before 22 May, had you been present in the  
 25 City Room on egress on one occasion or more than one

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1 occasion?  
 2 A. I would say so, yes.  
 3 Q. More than one occasion?  
 4 A. Yes.  
 5 Q. And I think you were telling us that that would have  
 6 been with your oppo, as you put it, PCSO Burrows?  
 7 A. Yes, that was my normal working partner.  
 8 Q. And when you were in the City Room, on egress, was that  
 9 because you decided to go there because he decided to go  
 10 there or because someone had told you to go there?  
 11 A. Probably a mix of all three. Sometimes we would get  
 12 specific deployments, other times it would be arranged  
 13 between ourselves.  
 14 Q. When you were in the City Room on those occasions, where  
 15 in the City Room were you?  
 16 A. I would normally base myself where the stairs are to  
 17 JD Williams. Just up them stairs to the left there is  
 18 like a vantage point and that is the normal place  
 19 I would stand.  
 20 Q. Let's see if we can find a photograph of that.  
 21 SIR JOHN SAUNDERS: Whilst that's being found, do  
 22 I understand correctly that there were set places where  
 23 the police would be at times of egress?  
 24 A. It would be down to preference of each individual  
 25 officer. We was never told to stand in a specific place

1 as a static patrol.  
 2 SIR JOHN SAUNDERS: But did you know that there should be  
 3 a policeman at certain different areas, but which one it  
 4 was you could decide amongst yourselves? Did you know  
 5 there should be a policeman in the City Room at the time  
 6 of egress?  
 7 A. There were specific areas we had to cover, one of which  
 8 was the City Room, yes.  
 9 SIR JOHN SAUNDERS: Thank you.  
 10 MR GREANEY: We will go into that in a little detail in  
 11 a moment.  
 12 First let's have on the screen what I hope is going  
 13 to be a photograph of what we call the mezzanine level.  
 14 {INQ035307/1}. Yes.  
 15 So you will recognise, I'm certain, this area. Are  
 16 you describing how it was your practice to go up the  
 17 stairs that we see on the left of the photograph?  
 18 A. Yes, that's correct.  
 19 Q. And then effectively, to turn to your left -- and  
 20 a little bit of it is cut off -- but there is there  
 21 a platform from where you can see the whole of the  
 22 City Room, basically?  
 23 A. Yes.  
 24 Q. And you went up there, I think you told us, because  
 25 there was a good vantage point.

1 A. Yes.  
 2 Q. The chairman, as often is the case, is slightly ahead of  
 3 me because I do want to go back to this question of what  
 4 the practice was.  
 5 On the occasions that you policed the arena on the  
 6 occasion of a concert, did you know that there ought to  
 7 be someone within the City Room on egress?  
 8 A. Yes, if available to do so.  
 9 Q. Generally, you would expect someone to be available to  
 10 do so, wouldn't you?  
 11 A. It'd depend on resources.  
 12 Q. Right. Well, I'm not going to explore how different  
 13 types of events are differently resourced. But can you  
 14 recall any concert that you policed when there was not  
 15 a police officer in the City Room on egress?  
 16 A. Yes, I believe that there were times when we would just  
 17 be on the concourse and not in the City Rooms if there  
 18 was, like, a low crowd, for example.  
 19 Q. If there was a low crowd?  
 20 A. Yes.  
 21 Q. 14,500 people wouldn't be a low crowd, would it?  
 22 A. No.  
 23 Q. We're going to get on to this, but let's jump ahead now.  
 24 On 22 May was there any good reason why there shouldn't  
 25 have been a police officer in the City Room on egress?

1 A. No.  
 2 Q. And the best place, I believe you're telling us, for  
 3 a police officer to be within the City Room on egress  
 4 was in the sort of area that you have told us you would  
 5 be in?  
 6 A. Yes.  
 7 Q. Just one more question and then we'll move on to your  
 8 movements on the night of the 22nd. Did you know that  
 9 there was on the mezzanine what I am told I should  
 10 describe as a CCTV blind spot?  
 11 A. No, I was not aware.  
 12 Q. When did you become aware that there had been such  
 13 a blind spot?  
 14 A. Probably about 2 weeks ago when I had a briefing.  
 15 Q. That was the first you knew about it?  
 16 A. Yes.  
 17 Q. Next, as I said, we'll turn to deal with your movements.  
 18 You were good enough to tell me when I introduced myself  
 19 to you that you watched the evidence that your colleague  
 20 Jessica Bullough gave yesterday.  
 21 A. Yes.  
 22 Q. Which is entirely in order and indeed it's going to save  
 23 us time because it will mean that I certainly don't need  
 24 to show you every image I showed to her or nearly every  
 25 image. We'll look at some of them. Could we have

1 {INQ031678/1} on the screen, please.  
 2 We'll go to {INQ031678/4}, please.  
 3 So this is 18.23.20. You enter the station and  
 4 you're in company with PC Bullough. Essentially, you  
 5 were then to spend the shift with her, were you not?  
 6 A. Yes.  
 7 Q. Were you effectively paired together?  
 8 A. No.  
 9 Q. How was it then that the two of you came to spend all of  
 10 your time together?  
 11 A. I think that was a decision made by ourselves to pair  
 12 up.  
 13 Q. So I understand the point you're making, no one had  
 14 instructed you to pair up but the two of you decided  
 15 that you would?  
 16 A. Yes, that's correct.  
 17 Q. So it follows, obviously, that neither of you was then  
 18 on a single patrol?  
 19 A. No.  
 20 Q. Can you explain why that decision was made to pair up?  
 21 A. My normal working strategy at the time -- as a PCSO,  
 22 I was always put with another officer, normally a PCSO  
 23 who I mentioned before. I believe that was going back  
 24 to the CT briefings with officer safety, because we have  
 25 considerably less PPE than a police constable.

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1 Q. So as a PCSO you have less personal protective equipment  
 2 than a police constable?  
 3 A. Yes. That's correct we would get paired together to  
 4 cover areas, so -- he wasn't in and I thought that would  
 5 be reasonable to pair up with PC Bullough and for  
 6 basically safeguarding reasons, like I didn't have  
 7 body-worn video, the demographics --  
 8 Q. I am not going to ask you for the detail of what you did  
 9 or didn't have. Don't take that as a criticism. We can  
 10 all understand then evidence that you have given: you  
 11 weren't then a police officer, you didn't have the same  
 12 PPE, as you describe it, you therefore, in a sense, were  
 13 not as safe, without saying anything about what the  
 14 position is now, and as a result the practice was for  
 15 you to pair up with another PCSO or a constable, and  
 16 that's what happened on this occasion for that reason?  
 17 A. Yes.  
 18 SIR JOHN SAUNDERS: When you say "the practice", do you mean  
 19 your practice or all PCSOs' practice?  
 20 A. That was our, like, normal briefings prior to that,  
 21 like: you two pair up, go and patrol this station.  
 22 SIR JOHN SAUNDERS: Thank you.  
 23 MR GREANEY: It was something that was coming from above you  
 24 as opposed to you deciding it on the ground?  
 25 A. Yes, that would be our normal daily deployment.

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1 Q. Yes. Next, please, we'll have {INQ031678/7}. This is  
 2 you and PC Bullough entering the City Room at 18.25,  
 3 just 4 seconds before 18.26.  
 4 Then we'll jump forward to {INQ031678/32}, please.  
 5 This is the two of you at 19.20 hours, just departing  
 6 the City Room. So it follows that the two of you had  
 7 departed the City Room 55 minutes after you had arrived  
 8 in that area?  
 9 A. Yes, that's correct.  
 10 Q. So were the two of you essentially covering the  
 11 City Room during the period of ingress into the concert?  
 12 A. Yes.  
 13 Q. A good deal of the time that the two of you were there,  
 14 between 18.48 hours and at least 19.16 hours, the two of  
 15 you were on the mezzanine area?  
 16 A. Yes, I believe so.  
 17 Q. And was that really for the same reason that you gave us  
 18 earlier when dealing with egress, that it gave you the  
 19 best vantage point or a good vantage point over the  
 20 City Room?  
 21 A. Yes.  
 22 Q. Whilst you were in there, as you'll know from the  
 23 evidence of PC Bullough, even if you didn't know before,  
 24 Salman Abedi came into the City Room for a short period,  
 25 although he wasn't wearing his backpack at that time.

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1 A. Right.  
 2 Q. Are you aware of that?  
 3 A. I am aware, yes.  
 4 Q. Did you see him?  
 5 A. No.  
 6 Q. As you understood it, when you were policing an event  
 7 at the arena, was it part of your job to keep your eyes  
 8 open for suspicious characters?  
 9 A. Yes, absolutely.  
 10 Q. Next, please, we'll go to {INQ031678/36}. At  
 11 19.27 hours you and PC Bullough appear to leave the  
 12 station in a patrol car. Do you agree with her that in  
 13 fact you did leave the station?  
 14 A. Yes, that's correct.  
 15 Q. What we learnt from Mr Cooper yesterday, and in fact we  
 16 learn it from your witness statement, is that you went  
 17 to Longsight.  
 18 A. Yes.  
 19 Q. To, I'll call it a restaurant or takeaway, called  
 20 Mazaa's?  
 21 A. Yes. That's correct.  
 22 Q. And you went there to get a kebab, each of you?  
 23 A. Yes, that's correct.  
 24 Q. Is Longsight about 5 miles away from Victoria Railway  
 25 Station?

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1 A. Roughly.  
 2 Q. Why was it that a decision was made to go there and  
 3 whose decision was it?  
 4 A. I cannot recall whose decision it was.  
 5 Q. Did you go straight there, pick up your kebabs, and come  
 6 straight back?  
 7 A. Yes.  
 8 Q. So {INQ031678/58} next, please. We see the two of you  
 9 returning at 20.08 hours, 41 minutes later.  
 10 If we scroll through the next few images.  
 11 {INQ031678/59}, please. That one will do. We see  
 12 you entering the station at 20.09. You each have a bag  
 13 containing the food that you bought from Mazaa's,  
 14 is that right?  
 15 A. Yes, that's correct.  
 16 Q. I'm not going to ask you the precise location, but from  
 17 there did you go to a room used by staff of the railway  
 18 to rest or eat their food or whatever they wanted to do?  
 19 A. Yes, that's correct.  
 20 Q. So the next image, {INQ031678/97}, please. It's now  
 21 21.35/21.36 that you are walking towards the barriers on  
 22 platform 3, and at 21.36 you are through them, and  
 23 you're back patrolling at that stage, are you not?  
 24 A. Yes, that's correct.  
 25 Q. You will appreciate that that means that you had been

1 away from patrol for a period of 2 hours and 9 minutes.  
 2 A. Yes.  
 3 Q. Do you agree with PC Bullough, who told us yesterday  
 4 that that was not acceptable?  
 5 A. Yes.  
 6 Q. I'm certain we'll all bear in mind that you were a PCSO  
 7 at the time and also bear in mind the experience that  
 8 you had, 9 months as a PCSO. But can you explain to us  
 9 how the two of you came to take a break that was more  
 10 than double the length of the break that you should have  
 11 taken?  
 12 A. My understanding at the time was when we went to get  
 13 food, that was not part of our rest, due to the fact  
 14 that we are high visibility, in a marked police vehicle,  
 15 and if someone was to call us or flag us down, we would  
 16 deal with that incident.  
 17 Q. A number of aspects to that, I suppose. First of all,  
 18 even if you strip away those 41 minutes, you still took  
 19 a break that was 50%, at least, longer than the break  
 20 you should have taken, didn't you?  
 21 A. Yes.  
 22 Q. And secondly, you could have gone to Greggs in the  
 23 station as opposed to deciding to drive 5 miles away,  
 24 couldn't you?  
 25 A. Yes, that's correct.

1 Q. So just --  
 2 SIR JOHN SAUNDERS: Do you operate as a police officer  
 3 outside jurisdiction of stations, on Network Rail  
 4 property?  
 5 A. If required so, yes.  
 6 SIR JOHN SAUNDERS: Thank you.  
 7 MR GREANEY: Just looking at the reason that you gave and  
 8 thinking about it now with more experience that  
 9 you have, did it seem to you that there was any good  
 10 reason to you to take such a long break?  
 11 A. No.  
 12 Q. We'll go to {INQ031678/107} next, please. It's now  
 13 21.47. You and PC Bullough are back in the City Room.  
 14 Do you recall why you were there at that stage?  
 15 A. At the time I didn't, but it's come to light that we was  
 16 called to service for a drunk female.  
 17 Q. Yes, there was a drunken woman from Scotland in the room  
 18 that you were called to deal with by security staff.  
 19 A. Yes.  
 20 Q. And do you actually recall that now, having heard the  
 21 evidence given by Jessica Bullough, or are you just  
 22 relying on the evidence as it has emerged?  
 23 A. I recall it from the evidence when it was put to me at  
 24 an earlier date.  
 25 Q. We know that by this time Salman Abedi was within the

1 City Room; did you see him there?  
 2 A. No.  
 3 Q. We'll look at the subsequent images from  
 4 {INQ031678/108-116} and then we'll play some footage and  
 5 I'll ask you a few questions.  
 6 {INQ031678/108}, please. We can see that you speak  
 7 to members of the ShowSec security team at 21.48.  
 8 {INQ031678/109}, please. You then walk away from  
 9 them.  
 10 {INQ031678/110}. You speak to a member of the  
 11 public. It's now 21.53.  
 12 {INQ031678/111}, please. Now you have a brief  
 13 discussion with Mohammed Agha, a member of the ShowSec  
 14 security team.  
 15 {INQ031678/112}. It is now 21.57 and the two of you  
 16 are still there.  
 17 {INQ031678/113}. Now you're observed to exit the --  
 18 to be walking towards the exit.  
 19 {INQ031678/114}. 21.59, and you're now on the  
 20 walkway heading back towards the station.  
 21 Yesterday I asked PC Bullough about the  
 22 communication that the two of you had with ShowSec  
 23 security staff. I asked her whether she was aware of  
 24 any formal arrangements between BTP and ShowSec for  
 25 liaison to take place during events. She said she was

1 unaware of any. Are you aware or were you aware in  
 2 May 2017 of any formal arrangement between BTP and  
 3 ShowSec for liaison between the staff of each on the  
 4 occasion of concerts?  
 5 A. No, I wasn't aware.  
 6 Q. Next I'm going to show you some footage of the moments  
 7 just before the two of you leave the City Room, which,  
 8 as we have seen, is just before 10 pm.  
 9 Mr Lopez, with apologies for no forewarning of it,  
 10 but it's footage that we looked at yesterday,  
 11 {INQ036597/1}.  
 12 I'm not certain you've ever been shown this footage  
 13 before, but you'll have seen it during the course of the  
 14 evidence of PC Bullough yesterday.  
 15 Can we start to play that from counter time 04:00,  
 16 please?  
 17 I'm going to ask you to watch out for a person  
 18 coming over from your right.  
 19 (Video played to the inquiry)  
 20 There you are, you and PC Bullough.  
 21 Are you aware of the suggestion in the evidence that  
 22 a person, as part of an anti-bootlegging team,  
 23 approached PC Bullough and pointed out Salman Abedi and  
 24 made a reference to praying? Are you aware of that  
 25 evidence?

1 A. I'm aware that evidence was given, yes.  
 2 Q. Let's watch it again and then I'll ask you whether  
 3 you're able to provide us with any assistance at all as  
 4 to whether that is or isn't correct.  
 5 (Video played to the inquiry)  
 6 Do you remember that episode at all?  
 7 A. No.  
 8 Q. Do you remember Salman Abedi being pointed out to  
 9 PC Bullough?  
 10 A. No.  
 11 Q. Do you remember anything being said about a person  
 12 praying, whether at that time or any time that evening?  
 13 A. No.  
 14 Q. If Salman Abedi had been pointed out to PC Bullough in  
 15 your presence, do you think that you would have  
 16 a recollection of that?  
 17 A. Absolutely, yes.  
 18 Q. And if something had been said about praying, do you  
 19 think that you would have a recollection of that?  
 20 A. Yes.  
 21 Q. I think it follows from what you've told us that your  
 22 belief is that the evidence of Julie Merchant, to the  
 23 effect that she did both of those things, is not  
 24 correct.  
 25 A. Yes.

1 Q. Next, please, can we go to {INQ031678/142} of the  
 2 sequence of events? It's now 22.31. So this is either  
 3 the moment of the explosion or a second or two from the  
 4 explosion. The entire contingent of BTP officers who  
 5 were on duty and in the station that night are all  
 6 located in a single place. Do you agree?  
 7 A. Yes.  
 8 Q. Including you. That is at the war memorial. Who was in  
 9 charge of those officers?  
 10 A. It would have been the duty sergeant.  
 11 Q. Who was someone who wasn't in the station, do you agree?  
 12 A. Yes, that's correct.  
 13 Q. Of those four officers who were present, was anyone in  
 14 charge?  
 15 A. No.  
 16 Q. The second thing is, as is obvious from that photograph,  
 17 and indeed as we know from the evidence, at that moment  
 18 and in the minutes preceding it, there was no BTP  
 19 officer present in the City Room, was there?  
 20 A. Yes, that's correct.  
 21 Q. Can you help us with how that situation occurred?  
 22 A. No.  
 23 Q. Can you help us with whose job it was to ensure that the  
 24 instruction of Sergeant Wilson that someone be in the  
 25 City Room on egress, whose job was it to ensure that

1 that instruction was carried into effect?  
 2 A. It would have been the four of ours if we got told that.  
 3 Q. So if it was, as you're telling us, a joint  
 4 responsibility, why did it not happen?  
 5 A. I don't know.  
 6 SIR JOHN SAUNDERS: Was it even mentioned, can you remember?  
 7 A. I can't remember.  
 8 MR GREANEY: I'm nearly finished, but I just want to deal  
 9 with the events after the explosion out of fairness to  
 10 you, because, as I'm sure will be widely if not  
 11 universally agreed, your actions and those of your  
 12 colleagues do you credit in that period.  
 13 As we've seen, at the time of the explosion, you  
 14 were by the war memorial.  
 15 A. Yes, that's correct.  
 16 Q. Did you run on to platform 3, having heard the  
 17 explosion, up the stairs, and through the red doors into  
 18 the City Room?  
 19 A. Yes, that's correct.  
 20 Q. And you were one of the first on the scene, were you  
 21 not?  
 22 A. Yes, that's correct.  
 23 Q. I will simply ask you to confirm the correctness of my  
 24 final question or suggestion. Once you were in the  
 25 City Room, you provided such assistance as you were able

1 to?  
 2 A. Yes, I did.  
 3 MR GREANEY: Constable Renshaw, those are my questions. I'm  
 4 first going to ask Mr Gozem on behalf of the bereaved  
 5 families to ask any questions he has.  
 6 Questions from MR GOZEM  
 7 MR GOZEM: Thank you very much.  
 8 Mr Renshaw, I'm going to have to take you back  
 9 a little, I'm afraid, and ask you to consider again the  
 10 briefing that you attended with Sergeant Wilson. Are  
 11 you able to take notes at a briefing?  
 12 A. Yes.  
 13 Q. Did you?  
 14 A. Not that I'm aware of, no.  
 15 Q. We haven't seen any --  
 16 SIR JOHN SAUNDERS: Would you make them in your notebook?  
 17 A. Yes.  
 18 SIR JOHN SAUNDERS: Sorry, I was just -- we have no doubt  
 19 seen the notebook, so we'll know whether there are any.  
 20 MR GOZEM: We have seen your notebook and there aren't any  
 21 notes of the briefing in there as far as I can see,  
 22 certainly.  
 23 SIR JOHN SAUNDERS: Thank you.  
 24 MR GREANEY: It's just the fact that the briefing is noted.  
 25 MR GOZEM: Yes, just the fact of the briefing, thank you,

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1 Mr Greaney.  
 2 Appreciating it was a long time afterwards that  
 3 you were asked to recall what had been in the briefing,  
 4 this wasn't the first time that you had been deployed  
 5 at the arena, was it?  
 6 A. No, it wasn't.  
 7 Q. So you had attended other briefings, presumably, before  
 8 attending the arena?  
 9 A. Yes, that's correct.  
 10 Q. Had you ever received an email about your deployment to  
 11 the arena?  
 12 A. Sorry, could you repeat that?  
 13 Q. Yes. It was a poor question. On any of the earlier  
 14 deployments to the arena, had you ever received an email  
 15 of instruction?  
 16 A. I couldn't recall that.  
 17 Q. Well, you have now seen Sergeant Wilson's email.  
 18 I understand you didn't see it on the day, but is there  
 19 anything at all in his instructions that surprises you?  
 20 A. No, I wouldn't say so.  
 21 Q. Is it precisely what you would have expected him to want  
 22 you all to do based on your experience of being deployed  
 23 at the arena?  
 24 A. Yes, mainly, yes.  
 25 Q. Because one area that you've mentioned, which was your

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1 experience of having been paired up with another PCSO  
 2 generally speaking, did you mention to him, "I would  
 3 prefer to be on a double rather than a single patrol for  
 4 these reasons, sergeant"?  
 5 A. No, I just believed that it'd be down to officers'  
 6 discretion.  
 7 Q. Well, I suppose it's difficult because you've got no  
 8 recollection of him saying that he wanted single patrol,  
 9 or at least that was what it amounted to.  
 10 You weren't surprised, were you, in that email that  
 11 you saw subsequently, to learn that he wanted somebody  
 12 patrolling the City Room?  
 13 A. No, no, I wasn't.  
 14 Q. Because that had been your experience in the past,  
 15 hadn't it?  
 16 A. Yes, that's correct.  
 17 Q. You had worked at Victoria Station before, hadn't you?  
 18 A. Yes.  
 19 Q. And at Victoria Station and the arena before?  
 20 A. Yes, that's correct.  
 21 Q. And obviously, we all understand, and you would  
 22 understand, that at Victoria Station it's not unusual to  
 23 see passengers with bags, but even so you would be on  
 24 the lookout at the station for anyone who you regarded  
 25 as suspicious, wouldn't you?

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1 A. Yes. That's correct.  
 2 Q. Let's turn to the City Room --  
 3 SIR JOHN SAUNDERS: Mr Gozem, I'm not quite sure whether  
 4 those two parts of the question were related or  
 5 separate. Are you asking whether he would regard anyone  
 6 with a large case as being suspicious or not or ...  
 7 MR GOZEM: No. I wasn't necessarily suggesting that, I was  
 8 just simply saying that he'd be used to seeing --  
 9 wouldn't you, Mr Renshaw, people with bags at  
 10 Victoria Station? We agreed on that.  
 11 A. Yes, absolutely.  
 12 Q. Yes. And whether or not there was an event at the  
 13 arena, you would still presumably be keeping your eyes  
 14 open for anyone with a bag who appeared to you to be  
 15 suspicious?  
 16 A. I'd be keeping my eyes out for anyone who was suspicious  
 17 regardless of if they had a bag or not.  
 18 Q. Right. That's fine. When we come to the City Room, you  
 19 knew, didn't you, that that was a very, very popular  
 20 meeting place when an event was over?  
 21 A. It was, yes.  
 22 Q. And particularly when the concert was one that attracted  
 23 young people, there would be a lot of parents and a lot  
 24 of young people assembling there, waiting to meet one  
 25 another and so on?

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1 A. Yes.  
 2 Q. Yes. Now, you knew this as well, didn't you, that the  
 3 City Room was also a thoroughfare, meaning that people  
 4 from the station with bags could walk through it?  
 5 A. Yes, I did, yes.  
 6 Q. And did you recognise as a police officer --- I accept  
 7 limited experience, but you had a degree in policing as  
 8 well --- did you recognise that that made the City Rooms  
 9 particularly vulnerable?  
 10 A. I did, yes, along with other points of the area that we  
 11 covered.  
 12 Q. I'm not saying it's the only place, but it's a place  
 13 where there would be a lot of people gathered and it was  
 14 particularly vulnerable, and I think we're agreed about  
 15 that.  
 16 A. Yes, absolutely, yes.  
 17 Q. Yes. It would be attractive to anyone who wanted to  
 18 conceal something in a bag, a weapon or a bomb, to  
 19 conduct an attack in the City Room, wouldn't it?  
 20 A. Yes.  
 21 Q. You understood that on 22 May, did you?  
 22 A. Sorry, what do you mean by that question?  
 23 Q. You understood all of that, the vulnerability of the  
 24 City Room to attack by someone with a bag on 22 May?  
 25 A. Yes.

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1 Q. Yes. You see, in the statement that you've made, and  
 2 I'm not going to ask to have it put on the screen  
 3 {INQ033296/1}, you did say in paragraph 6, if you've got  
 4 it in front of you, please, follow to ensure I'm getting  
 5 it right --- paragraph 6 says:  
 6 "We were to provide" ---  
 7 SIR JOHN SAUNDERS: Sorry, can you just let him find it?  
 8 He's just going to follow it. He's just locating it.  
 9 MR GOZEM: I'm so sorry.  
 10 SIR JOHN SAUNDERS: Just tell us when you've got it.  
 11 MR GREANEY: The statement will be at divider 5 if you've  
 12 got the same bundle that I have.  
 13 Mr Gozem, is this the statement of 7 June 2020?  
 14 MR GOZEM: It is.  
 15 A. I've located it.  
 16 SIR JOHN SAUNDERS: We're all ready now for your question,  
 17 Mr Gozem.  
 18 MR GOZEM: Thank you very much.  
 19 It says this, doesn't it:  
 20 "We were to provide high-visibility reassurance  
 21 patrols"?  
 22 A. Yes, that's correct.  
 23 Q. Where did you get that phrase from?  
 24 A. That would just be our general policing and specific for  
 25 the role I was in at the time of community support

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1 officer.  
 2 Q. So it wasn't part of the briefing or was it?  
 3 A. I can't recall the verbal briefing I had with  
 4 Sergeant Wilson, so I wouldn't possibly be able to say.  
 5 Q. Okay. Well, do you agree with me that high-visibility  
 6 reassurance patrols, they're designed so that when  
 7 people see policemen somewhere, they feel reassured that  
 8 there is order and security on the station, at the  
 9 arena?  
 10 A. Yes, that's correct.  
 11 Q. Nowhere in your statement do you mention anything about  
 12 keeping people safe from attack in the City Room,  
 13 do you?  
 14 A. No.  
 15 Q. Can you tell us, in the light of the fact that you were  
 16 aware of the dangers, why that's the case?  
 17 A. Is that why that's the case it's not in my statement?  
 18 Q. Yes.  
 19 A. I don't know, I made this statement significantly after  
 20 the time of the incident.  
 21 Q. Yes. Well, we know, and I don't think it's  
 22 a coincidence, is it, that it's not something that you  
 23 did, because you didn't go into the City Room at egress,  
 24 and you've been asked a number of questions about that,  
 25 haven't you?

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1 A. Yes.  
 2 Q. You can't explain why you didn't do it?  
 3 A. I can only explain why I was in the position I was in.  
 4 Q. There was never a discussion between any of the four of  
 5 you about, "Shouldn't someone be up in the City Room"?  
 6 A. I can't recall a conversation or any conversation with  
 7 colleagues that night.  
 8 Q. If there had been any such conversation, would you have  
 9 hesitated or would you have gone?  
 10 A. I'd have possibly gone, depending on people's preference  
 11 of where to patrol.  
 12 MR GOZEM: I have no further questions. Thank you very  
 13 much.  
 14 SIR JOHN SAUNDERS: Thank you, Mr Gozem.  
 15 MR GREANEY: Mr Cooper, I know, has a question or two.  
 16 Questions from MR COOPER  
 17 MR COOPER: Thank you.  
 18 People's preference of where to patrol, is that how  
 19 it's done, a sort of committee meeting about it or  
 20 something?  
 21 A. When it's left to officers' discretion to arrange  
 22 ourselves, there would be a discussion, where do you  
 23 want to go, that kind of thing, an informal, "Are you  
 24 going to cover the City Rooms or am I?", that kind of  
 25 conversation.

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1 Q. The sort of thing like whose round is it, that sort of  
 2 conversation?  
 3 A. No, I wouldn't say so. I would say a professional  
 4 discussion of where (overspeaking) --  
 5 Q. A professional discussion of who wants to go where?  
 6 A. Yes.  
 7 Q. And what if for instance there is a difference opinion,  
 8 "We both fancy the City Room", how is decided? Do you  
 9 toss a coin?  
 10 A. Like I say, it's a professional discussion so  
 11 we wouldn't have to resort to something like that.  
 12 Q. A little earlier on in your evidence, as far as  
 13 Mr Greaney was concerned, and he was asking you  
 14 questions, you were asked about threat levels and  
 15 terrorist threat. You said that that was raised and it  
 16 was a matter that was on your mind, and then you said  
 17 this which I would like to examine:  
 18 "This was mainly about officer safety."  
 19 "This was mainly about officer safety", you said.  
 20 A. Yes, that's correct.  
 21 Q. What did you mean by that?  
 22 A. So the briefings would be around our safety for  
 23 patrolling. I got the impression that a lot of the  
 24 intelligence would suggest an officer attack, an attack  
 25 on an officer, so there would be briefings how to safely

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1 patrol ourselves and even to the finer detail of when  
 2 we are returning home, not to be identifiable as  
 3 a police officer, ie have a full change of clothes with  
 4 you.  
 5 Q. What part of this was taken up with public safety?  
 6 A. Well, that would come from the training, I imagine.  
 7 Q. Right. So this section on officer safety was dealt with  
 8 at what time, when was this raised, the briefing or  
 9 something, was it, or the discussion of the threat  
 10 level?  
 11 A. We had regular briefings, just the normal deployments,  
 12 and there would be bulletins on our intranet page on  
 13 that kind of thing.  
 14 Q. You have told us about the general training you had, you  
 15 had a day's training on these matters, but in terms of  
 16 the threat level which was severe, as we know it at the  
 17 time, the threat level was always and only considered  
 18 in relation to its impact upon officer safety?  
 19 A. No, I would disagree. It would be --  
 20 Q. Tell me in what way that's wrong.  
 21 A. It would be the general -- the officer safety point was  
 22 a thing that was put on us a bit more, for obviously our  
 23 safety, but there was the styles of attack as well that  
 24 we had to be aware of.  
 25 Q. You've chosen your words very carefully, officer. You

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1 words were, "mainly about officer safety". So can the  
 2 chair take it that discussions about the threat level  
 3 and consideration about the threat level mainly  
 4 concerned officer safety? That's what you said.  
 5 A. From what I recall, that is what I took from them  
 6 briefings.  
 7 Q. Yes. And minimally, then, about public safety?  
 8 A. That would also be included, but the point that I took  
 9 was officer safety.  
 10 SIR JOHN SAUNDERS: Mr Cooper, just so there's no  
 11 misunderstanding --  
 12 MR COOPER: Absolutely.  
 13 SIR JOHN SAUNDERS: It may be, and you must decide, tell me,  
 14 please, that you remember there being concern at some  
 15 particular time that there may be an attack on an  
 16 officer.  
 17 A. Yes.  
 18 SIR JOHN SAUNDERS: Is that what you're talking about?  
 19 A. Yes, I remember briefings specifically about walking to  
 20 and from vehicles, getting on trains home. That is  
 21 something that stuck with me that came out.  
 22 SIR JOHN SAUNDERS: Do you remember that happening at about  
 23 this time?  
 24 A. Prior to this attack, yes.  
 25 SIR JOHN SAUNDERS: It seems slightly inconsistent to that

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1 to go off to a kebab bar 5 miles away in uniform if you  
 2 were worried about an extended threat level to police  
 3 officers? Yes, no?  
 4 A. Yes, yes.  
 5 SIR JOHN SAUNDERS: Okay. Thank you.  
 6 MR COOPER: On the subject of trips to the kebab shop,  
 7 I would like to ask you some questions about that. You  
 8 considered that when you were going to the kebab shop to  
 9 get a couple of kebabs to still be on duty. Did  
 10 I understand that correctly?  
 11 A. I believed that at the time, yes.  
 12 Q. Right. You were on duty going to a kebab shop 5 miles  
 13 away. And were you on high-visibility assurance patrol  
 14 in the kebab shop?  
 15 A. We was high visibility for anyone who needed to stop us  
 16 at the time if we came across anything and we had our  
 17 personal radios with us so we could respond to anything.  
 18 Q. So on that basis, you could have gone anywhere you liked  
 19 within reason in the Manchester environment and as long  
 20 as you're in your uniform, you were on duty on high  
 21 visibility, on your approach?  
 22 A. We was on duty, yes.  
 23 Q. What I'm putting to you directly -- you considered  
 24 yourself on duty 5 miles away from the arena in uniform  
 25 buying a kebab. What I'm suggesting to you is your

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1 theory is therefore that as long as you're in uniform it  
 2 doesn't matter where you go within reason, you're on  
 3 duty?  
 4 A. I would say if we are in uniform in the public, that is  
 5 still duty, yes.  
 6 Q. Right, so you could have maybe gone shopping in Tesco's,  
 7 for instance, and as long as you're in your uniform,  
 8 you're on high visibility, are you?  
 9 A. I would have to have reason to --  
 10 Q. And what as your reason to go to the kebab shop?  
 11 A. To get our refreshments.  
 12 Q. Right. So if you go for instance to Tesco's and you are  
 13 in uniform and your reason is to go and get, I don't  
 14 know, a Danish pastry, would you consider yourself on  
 15 duty?  
 16 A. If that was my refreshment of choice then yes.  
 17 Q. Right, okay.  
 18 So off you go to Longsight. Why Longsight?  
 19 A. I can't specifically remember why we went there.  
 20 Q. Was that your kebab of choice?  
 21 A. No, I don't believe so.  
 22 Q. You talked about refreshments of choice; was Longsight  
 23 your kebab of choice?  
 24 A. No.  
 25 Q. Why Longsight?

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1 A. I think obviously being based at Piccadilly, I was not  
 2 familiar with the area of Manchester at that time. That  
 3 was possibly the reason why I went there, because it was  
 4 the only one I knew.  
 5 Q. Right. So off you go to Longsight to get a kebab,  
 6 5 miles away. And you're queueing up there, are you,  
 7 for how long, half an hour or so?  
 8 A. I can't recall.  
 9 Q. It's not the sort of thing you would do now, is it,  
 10 you've learnt your lesson, haven't you?  
 11 A. I would go somewhere in a more proportionate time frame,  
 12 yes.  
 13 SIR JOHN SAUNDERS: I think we've exhausted the kebab now.  
 14 MR COOPER: I was just about to say short-sighted, but  
 15 I won't go that far.  
 16 SIR JOHN SAUNDERS: Was that meant to be a pun on Longsight?  
 17 MR COOPER: Badly judged, probably, I'll move on.  
 18 Can I ask you this: we know officers, would you  
 19 agree, at the arena, BTP officers, were very short on  
 20 the ground, about four of them, weren't there?  
 21 A. Yes, there were four of us there.  
 22 Q. So stretched as it was, would you agree?  
 23 A. Yes.  
 24 Q. If the chair just indulges me one more Longsight  
 25 question: despite the fact you're stretched on the

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1 ground, you still felt it was appropriate for the two of  
 2 you to go to Longsight, 5 miles away, to buy a kebab and  
 3 leave the other two stretched on the ground even  
 4 further? Was that your thought?  
 5 A. The rationale at that time was everyone was in the  
 6 concert, that was naturally a more quieter time, so we  
 7 thought that was a more suitable time to go.  
 8 Q. Oh, we're into putting our feet up here, are we?  
 9 SIR JOHN SAUNDERS: We have been around that particular one,  
 10 if you don't mind.  
 11 MR COOPER: Thank you. I will move on.  
 12 What were the other two doing? Do you know what the  
 13 other two were doing when you were at Longsight?  
 14 I'll leave it there. Did you check what they were  
 15 doing?  
 16 A. No, it was just an assumption that they would be still  
 17 patrolling.  
 18 Q. You assumed they'd still be patrolling?  
 19 A. Yes.  
 20 Q. Might they not be -- I don't want to test the chair's  
 21 patience, but I think it's relevant. Did you know  
 22 whether they might also be putting their feet up?  
 23 A. I can't recall the conversation around refreshment  
 24 breaks, them being staggered, et cetera.  
 25 Q. The chair will have the point. I'm simply suggesting to

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1 you, off you go to get your kebabs, you made no attempt  
 2 whatsoever to check with the other two what they were  
 3 doing to cover your backs to do the duty while you were  
 4 away, did you?  
 5 A. I couldn't confirm if that happened because I can't  
 6 recall a conversation around --  
 7 Q. All right.  
 8 A. -- what we were doing.  
 9 Q. Do you know where PC Corke was?  
 10 A. No.  
 11 Q. Just this. I want to deal with timings again. I dealt  
 12 it with your colleagues PC Bullough, we can nuance some  
 13 of the times now and narrow it down even further. This  
 14 is from your statement, I'm not asking of course for it  
 15 to be put up, but for those who want to follow it's  
 16 {INQ033296/1}, and taken from the officer -- this is  
 17 from your statement.  
 18 You enter the City Rooms, I put it to  
 19 Officer Bullough, at 6 o'clock; in fact it was 6.30,  
 20 wasn't it?  
 21 A. From the CCTV, yes.  
 22 Q. So enter the City Rooms at 6.30. And then at 6.32  
 23 according to your statement, 2 minutes later, you're  
 24 walking back outside on to the overbridge, so you've  
 25 been there for 2 minutes, correct, according to your

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1 statement?  
 2 A. Yes, that's what it says in my statement.  
 3 Q. It is indeed.  
 4 Then a minute later, you're back in the City Room at  
 5 18.33 according to your statement. And you're there  
 6 until 19.27 when we go off to Mazaa's. And then you  
 7 resume patrol at 21.36. You're on traffic duties at  
 8 21.41 until 21.53. And you say that you left the  
 9 City Room shortly before 10o'clock, so you might have  
 10 been there 6 minutes or so. So effectively, by that  
 11 calculation, you're on duty in the City Rooms for about  
 12 just over one hour, 1 hour 6 minutes. Would that feel  
 13 about right?  
 14 A. Yes.  
 15 Q. Out of between 6.00 to 10.30, 4.5 hours?  
 16 A. Yes.  
 17 MR COOPER: I'm grateful for your indulgence, sir,  
 18 thank you.  
 19 MR GREANEY: Finally, so far as the bereaved families are  
 20 concerned, I understand Mr Atkinson has some questions.  
 21 Questions from MR ATKINSON  
 22 MR ATKINSON: Mr Renshaw, one appreciates that you're  
 23 dealing with something that happened a long time ago and  
 24 so in relation, for example, to the briefing on that  
 25 day, the details of it are difficult. But looking at

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1 that night, for the period of that night that was not  
 2 unusual, the instruction to go on a solo patrol, was  
 3 that something that you had been given on earlier  
 4 occasions?  
 5 A. I couldn't recall accurately.  
 6 Q. Do you remember ever being told to go on a patrol on  
 7 your own?  
 8 A. Throughout that time as a PCSO, yes, I had patrolled on  
 9 my own.  
 10 Q. And on those other occasions had you done that or had  
 11 you stayed in a pair?  
 12 A. Are you meaning for the arena specifically?  
 13 Q. Yes.  
 14 A. Normally I would be in a pair at the arena.  
 15 Q. Even if you had been told to go on your own?  
 16 A. I would normally get deployed as a pair.  
 17 Q. If you had been -- but if we understand that there were  
 18 occasions when you'd been told to go on your own, had  
 19 that never happened at the arena?  
 20 A. Yes, sorry, I thought you meant just general  
 21 deployments. For the arena, like I say, it'd normally  
 22 be me and the person who was on my shift who would get  
 23 sent over there.  
 24 Q. Would you know in advance who that was going to be?  
 25 A. The majority of the time it was my oppo who I booked on

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1 with.  
 2 Q. Were you told anything about that that you remember on  
 3 this occasion?  
 4 A. No, because he wasn't in.  
 5 Q. In terms of the length of your refreshment break, was  
 6 the length of the break on this occasion markedly  
 7 different to normal so far as you were concerned?  
 8 A. In terms of that down period whilst they were in, that  
 9 was always like: have your rest, do what needs doing,  
 10 and make you're there for egress. That was the gist of  
 11 the briefings previously.  
 12 Q. And that would allow you to leave the station, and  
 13 indeed the arena, for the whole of that period?  
 14 A. Yes.  
 15 Q. And so this occasion was not unusual in that respect?  
 16 A. No, I would often place myself at Victoria, so it's  
 17 still covered and I'm still able to respond if required.  
 18 Staff knew where I were, so I was there and my response  
 19 time was less and I was at hand if needed.  
 20 Q. So was it therefore unusual for you to be not at hand  
 21 in the way that you most certainly were on this  
 22 occasion?  
 23 A. For that amount of time, yes.  
 24 Q. You were shown -- and I'd be very grateful if Mr Lopez  
 25 would put up {INQ035307/2}. It's the photograph of the

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1 mezzanine you were shown earlier, all right? I hope.  
 2 There it is.  
 3 Do we understand, Mr Renshaw, that it was your  
 4 practice on the five to ten occasions when you policed  
 5 events at the arena to stand at the top of the stairs on  
 6 the left of that photo as we look at it?  
 7 A. Yes, if I was in the City Rooms, that is where I would  
 8 stand.  
 9 Q. That was your own decision to go there?  
 10 A. Yes.  
 11 Q. Because it provided a good view over the City Room?  
 12 A. Yes, you could see all the entrance and exits.  
 13 Q. On this -- and would that be at both ingress and egress,  
 14 so before and after?  
 15 A. If I was in the City Room, then yes, that would be my  
 16 point at both ingress and egress.  
 17 Q. And do we understand from what you were just saying  
 18 about your rest period, that you understood that  
 19 beginning and end were the times when there needed to be  
 20 a police presence in that room?  
 21 A. Yes, when the show started, when the doors opened, and  
 22 when the show ended, yes.  
 23 Q. On this occasion, we know, and if you need to look at  
 24 the still, you're very welcome to, that before the  
 25 concert you and PC Bullough were stood over to the

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1 right—hand side of the mezzanine, as we look at it  
 2 there.  
 3 A. Yes.  
 4 Q. Almost at the right—hand edge of the photograph. Was  
 5 that a decision by you or by her or can't you say?  
 6 A. I couldn't say.  
 7 Q. Do you remember suggesting to her that the mezzanine was  
 8 a good place to stand or --  
 9 A. It was common knowledge among officers that that was the  
 10 best place for the obvious reasons.  
 11 Q. Given those obvious reasons, as the four of you stood  
 12 at the war memorial afterwards, do you remember any of  
 13 you saying to the others, "Shouldn't we be in there"?  
 14 A. No, I do not recall any conversation around that.  
 15 Q. Did you think that, Mr Renshaw?  
 16 A. I can't recall what I thought.  
 17 MR ATKINSON: Thank you, sir.  
 18 SIR JOHN SAUNDERS: Thank you.  
 19 MR GREANEY: Sir, Mr Gibbs next, please.  
 20 SIR JOHN SAUNDERS: Mr Gibbs, do you find if I ask a couple  
 21 of question first?  
 22 MR GIBBS: No, please.  
 23 Questions from THE CHAIRMAN  
 24 SIR JOHN SAUNDERS: You told us that you knew nothing about  
 25 there being a blind spot behind part of the mezzanine

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1 until about 2 weeks ago.  
 2 A. Mm—hm.  
 3 SIR JOHN SAUNDERS: Would that have made any difference to  
 4 what you had done as a police officer at times you were  
 5 in the City Room had you known it? And be as realistic  
 6 as you can in the answer that you give.  
 7 A. No, I don't think so.  
 8 SIR JOHN SAUNDERS: Okay, thank you.  
 9 The other thing is -- Mr Greaney, perhaps you'd like  
 10 to help me -- I know that a number of these four  
 11 officers were not in the same briefing as this one was.  
 12 Were there none of them that were? Because we've heard  
 13 from them all now.  
 14 MR GREANEY: Sir, I've added it to my list to address that,  
 15 so I'm not going to answer the question now, mainly  
 16 because I can't, but we will do so no later than  
 17 tomorrow morning.  
 18 SIR JOHN SAUNDERS: Thank you. It may be that you were the  
 19 only person on the shift who actually was at the  
 20 briefing. So there will be a number of officers there,  
 21 would there, who are going off in different directions  
 22 and doing different things after a briefing?  
 23 A. I can't remember.  
 24 SIR JOHN SAUNDERS: Would you have been briefed  
 25 individually?

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1 A. I can't recall.  
 2 SIR JOHN SAUNDERS: Could that have happened or either could  
 3 have happened?  
 4 A. I think without conspiring ...  
 5 SIR JOHN SAUNDERS: I don't want you to conspire.  
 6 A. Because of the time I booked on duty, my duty time was  
 7 different to everyone else's and because I was  
 8 briefed --  
 9 SIR JOHN SAUNDERS: So you were actually on your own.  
 10 A. -- that I would -- I think it would be fair to say that  
 11 I was briefed on my own, but I couldn't confirm that.  
 12 SIR JOHN SAUNDERS: That's helpful, thank you.  
 13 Mr Gibbs.  
 14 MR GREANEY: Sergeant Wilson's recollection was that  
 15 certainly he gave the briefing a number of times and on  
 16 occasions over the telephone. That's my recollection.  
 17 We'll check.  
 18 SIR JOHN SAUNDERS: Thank you.  
 19 Questions from MR GIBBS  
 20 MR GIBBS: That's absolutely right. Could I just pick up on  
 21 that last answer that you just gave the chairman? As  
 22 you recall it, your roster time was different from  
 23 everybody else's that day?  
 24 A. Yes, I believe so.  
 25 Q. You came on at 2?

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1 SIR JOHN SAUNDERS: 2.30? He's told us 2.30, didn't you?  
 2 A. No, 2 o'clock.  
 3 SIR JOHN SAUNDERS: That's me mishearing. Thank you for  
 4 correcting that.  
 5 MR GIBBS: Probably the best way to do it, again we're not  
 6 going to put it up on screen, but do you have a copy of  
 7 your notebook there in the pack in front of you?  
 8 For your record, sir, it's {INQ003783/1}.  
 9 SIR JOHN SAUNDERS: My note gives the briefing as being at  
 10 2.10.  
 11 MR GIBBS: That's it. I'm going to give you the full entry.  
 12 SIR JOHN SAUNDERS: Thank you.  
 13 MR GIBBS: Do you have it?  
 14 A. No, I do not.  
 15 Q. I think I can read it. You have looked at it recently,  
 16 I think, haven't you?  
 17 A. Yes.  
 18 Q. "1400 TOD"?  
 19 A. Tour of duty.  
 20 Q. "1400 to midnight. Man Pic."  
 21 So Manchester Piccadilly. Does that mean when you  
 22 are coming on duty?  
 23 A. Yes, that's when I'm parading on.  
 24 Q. Is that where you received the briefing?  
 25 A. Yes.

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1 Q. "1410, brief. PS Wilson. Pic then Vic about 4 to 5 for  
 2 event at arena."  
 3 What does that mean? Just spell it all out.  
 4 A. Basically, cover Piccadilly and then at 4 to 5 o'clock,  
 5 get over to Victoria for the arena event.  
 6 Q. And do you remember what time it was that you did get to  
 7 Victoria?  
 8 A. From memory, I think it would be about 4 o'clock.  
 9 Q. Yes. When you first got there, do you remember whether  
 10 you were patrolling on your own or in a pair?  
 11 A. I believe I was on my own because PC Bullough didn't  
 12 arrive until later.  
 13 Q. And do you remember who else, which other officers,  
 14 whether the names we've heard or other names, were there  
 15 at that time?  
 16 A. No, I don't recall.  
 17 Q. I hope that's that point.  
 18 Could I just make sure we haven't got your times  
 19 in the City Room wrong? Because they've just been led  
 20 to you in a way which I think isn't the same as the way  
 21 in which Mr Greaney led them to you. So can I just --  
 22 I think this is right.  
 23 You're in the City Room between 18.25 and 18.32,  
 24 when you come out through the door briefly and back in  
 25 again a minute later. And you are there until 19.20.

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1 So that's 18.25 to 19.20, the 55 minutes that Mr Greaney  
 2 mentioned to you.  
 3 Then you're back in the City Room at 21.47 until  
 4 21.59, which is the Merchant moment, I'm going to call  
 5 it that, for what I suppose therefore is 12 minutes.  
 6 I think those are the right times.  
 7 MR GREANEY: I agree.  
 8 MR GIBBS: I've got four or five brief topics just for you  
 9 to clarify for us.  
 10 The counter--terrorism component of your training.  
 11 So you've described that during your basic training, you  
 12 had a day on counter--terrorism; is that right?  
 13 A. Yes, I believe so.  
 14 Q. And did you also have some training called Ickenham  
 15 at the Hydra suite in 2017?  
 16 A. I did, yes.  
 17 Q. Do you remember what that was?  
 18 A. If memory serves me correct, it was a scenario--based  
 19 interactive training that was targeted at dealing as a  
 20 first response with active shooters.  
 21 Q. Active shooter. May I give the date and I know that the  
 22 inquiry has this document, of 26 April 2017. Have you  
 23 seen your record on that?  
 24 A. Yes, I have, yes.  
 25 Q. Had you done what's called a behavioural detection

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1 terrorism course as well, earlier that year in 2017?  
 2 A. I did complete the course, but the exact date I'm not  
 3 sure.  
 4 Q. Do you remember what that involved?  
 5 A. Yes.  
 6 Q. Tell us.  
 7 A. It involved people's behaviours and certain behaviours  
 8 to spot suspicious people, not only for terrorism but  
 9 for any crime that people could be committing.  
 10 Q. Thank you.  
 11 You were asked about your liaison, if any, with the  
 12 ShowSec security staff when you were policing the arena.  
 13 Can you tell us whether you would commonly speak to  
 14 them, if so what about, how often, at what stage in the  
 15 evening?  
 16 A. Yes, as soon as I got over there, I would normally speak  
 17 to a team leader or somebody to establish exact timings,  
 18 because they often change, and numbers, so we have  
 19 a good idea of what's happening going forward.  
 20 Q. Is that to bring you up to date on the day with any  
 21 fresh information which may supersede whatever you'd  
 22 been given in your briefing?  
 23 A. Yes, I would say so.  
 24 Q. Do you remember whether you had much conversation on the  
 25 night?

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1 A. I cannot recall if I did.  
 2 Q. We've seen you at one point near, perhaps speaking with,  
 3 the security man, Mr Agha. Do you remember what you  
 4 were speaking to him about?  
 5 A. No, I can't remember.  
 6 Q. Did you used to chat to the ShowSec staff --  
 7 A. Yes.  
 8 Q. -- when you were wandering around?  
 9 A. Yes, I'd say that's a pivotal role in being a PCSO, that  
 10 community engagement.  
 11 Q. What sort of things would you talk to them about?  
 12 A. Anything and anything. So I would say, from our  
 13 operational level, what we need, so times, numbers, if  
 14 they were expecting anything, to how the day's going.  
 15 Q. You were asked a question about who was in charge of the  
 16 officers at the arena -- the officers at Victoria, it's  
 17 perhaps better to call it that -- and you said the duty  
 18 sergeant. So there was a PC, potentially two PCs, and  
 19 three PCSOs at Victoria that night, and they were under  
 20 the supervision of the duty sergeant?  
 21 A. Yes, that's correct.  
 22 Q. And how many duty sergeants are there on an evening like  
 23 this?  
 24 A. We'd have had a late turn duty sergeant and a night turn  
 25 duty sergeant.

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1 Q. I'm not going to ask you to give the evidence about that  
 2 because Sergeant Wilson already has. But at any one  
 3 time how many sergeants are there supervising  
 4 Manchester?  
 5 A. I would say one when I came on.  
 6 SIR JOHN SAUNDERS: I just wonder whether we can have a bit  
 7 of realism into this. Would you expect the duty  
 8 sergeant to have rung you up to say: you go in the  
 9 City Room, you go in there?  
 10 A. The normal practice was to see how we were getting on, a  
 11 bit of like a welfare check, that kind of thing.  
 12 SIR JOHN SAUNDERS: He would do a welfare check, "Is  
 13 everything all right", but would you expect him to give  
 14 you directions on which particular part you should be  
 15 going to at which particular time?  
 16 A. No, not at that time.  
 17 MR GIBBS: Thanks very much.  
 18 Would that same sergeant also be the sergeant in  
 19 charge of the officers at Piccadilly?  
 20 A. Yes, he'd have been covering for everybody.  
 21 Q. The officers at Peninsula?  
 22 A. Yes.  
 23 Q. The officers on mobile patrol?  
 24 A. Yes, that's correct.  
 25 Q. You were asked about why you weren't in the City Room at

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1 egress and you said, "I can only explain why I was  
 2 in the position that I was in". Could you just explain  
 3 that?  
 4 A. Yes. I think where I was positioned on the concourse,  
 5 at the war memorial, bottom of the steps, the steps  
 6 obviously have a natural hazard, being steps, but when  
 7 you have thousands of people coming down there,  
 8 I appreciate that people said it's an obvious place, the  
 9 City Room is an obvious place for people to get picked  
 10 up, but people got picked up at the bottom of the  
 11 stairs, that was kind of a junction where people coming  
 12 off trams or normal commuters going to get on trains, so  
 13 there would be a bigger bottleneck at the bottom of the  
 14 stairs and people trying to get out to the main entrance  
 15 to the taxi rank where there were queues there as well.  
 16 So at the time, in my opinion, that was the best place  
 17 to stand because that's where we had the most exposure  
 18 to the majority of people.  
 19 Q. You have already conceded, I think, that that doesn't  
 20 mean that everybody has to be there, but somebody has to  
 21 be there?  
 22 A. Yes, absolutely.  
 23 Q. And just lastly, the question of officer safety in the  
 24 context of counter-terrorism. You having been told, not  
 25 every time, but reminded of the need to be vigilant in

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1 a terrorist context when you were on duty, and one of  
 2 the advocates picked up the question of whether that was  
 3 about officer safety or public safety. Can you just  
 4 explain what you mean by the need for officers to be  
 5 vigilant about their own safety when thinking about  
 6 terrorism?  
 7 A. Yes. It was -- a lot of the briefings was aimed at our  
 8 safety for the reason that -- I remember there was a  
 9 specific time that there was people who was doing  
 10 reconnaissance to try and attack an officer. A lot of  
 11 the briefings was around about walking different ways  
 12 home, if you're getting on a train, not being  
 13 identifiable. We had numerous briefings around  
 14 different CT aspects, but that is the one that stuck  
 15 with me.  
 16 Q. At the time, had any officers been the victims or the  
 17 targets of terrorism?  
 18 A. I believe there was reconnaissance at the  
 19 Peninsula Building at that time, or near that time.  
 20 Q. I'm not going to ask you about any of those details.  
 21 That wasn't quite what I had in mind. Are you familiar  
 22 with some fairly well-known instances of police officers  
 23 being the target of terrorist attack?  
 24 A. Not that I can specifically recall prior to that time.  
 25 MR GIBBS: Thank you. Those are the questions I have.

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1 SIR JOHN SAUNDERS: Thank you, Mr Gibbs.  
 2 MR GREANEY: Sir, do you have any questions for  
 3 Constable Renshaw?  
 4 SIR JOHN SAUNDERS: No, thank you very much, Mr Renshaw.  
 5 You're free to go.  
 6 (The witness withdrew)  
 7 MR GREANEY: Sir, there is another live witness today,  
 8 although Mr de la Poer tells me he won't take very long,  
 9 but we will need a short break before we start, please.  
 10 Can we break until 3.15, please?  
 11 SIR JOHN SAUNDERS: Yes.  
 12 (3.02 pm)  
 13 (A short break)  
 14 (3.15 pm)  
 15 MR DE LA POER: Sir, the next witness is PC McGuffie, as  
 16 he is now, although, as Mr McGuffie will tell us, he was  
 17 a civilian at the time.  
 18 I wonder if he might be sworn, please.  
 19 PC MARTIN MCGUFFIE (sworn)  
 20 Questions from MR DE LA POER  
 21 MR DE LA POER: Can you please state your full name?  
 22 A. Martin James McGuffie.  
 23 Q. Mr McGuffie, as I've just indicated a moment ago, is it  
 24 right that you are, as at today's date, a serving police  
 25 officer with the Greater Manchester Police?

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1 A. That's correct.  
 2 Q. But at the time of events that we are concerned with,  
 3 namely 22 May 2017, were you a civilian?  
 4 A. I was, yes.  
 5 Q. In fact, did you work within the aeronautical industry  
 6 at the time?  
 7 A. Yes.  
 8 Q. Prior to that, had you had a period in the military?  
 9 A. Yes, 22 years with the Queen's Lancashire Regiment.  
 10 Q. I would like to address the information that you have  
 11 provided to the police and the inquiry to date.  
 12 I'm going to begin, please, with something that you  
 13 informed me about just a few moments ago. Is it your  
 14 recollection that the first account you gave of what you  
 15 saw, heard and did on the night of the 22nd, that you  
 16 provided that account that very night?  
 17 A. Yes.  
 18 Q. And that you provided that account to a police officer?  
 19 A. That's correct.  
 20 Q. Sitting there now, do you recall whether it was a BTP  
 21 officer or a GMP officer?  
 22 A. I believe it was a BTP officer.  
 23 Q. Did you provide a witness statement?  
 24 A. It was an account of what I'd seen whilst I was in the  
 25 arena.

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1 Q. How was that recorded, to your recollection?  
 2 A. In his pocket notebook.  
 3 Q. How long after 10.30 would you estimate it was that you  
 4 provided that account?  
 5 A. Within 5 minutes.  
 6 Q. So very shortly afterwards?  
 7 A. Yes.  
 8 Q. I have asked all of those questions in that very open  
 9 way because that is not a document that is yet within  
 10 the inquiry materials so far as we know, so can I just  
 11 say this to you, Mr McGuffie: we're going to invite you  
 12 after this, given that you've drawn our attention to  
 13 that, to give us a little more detail if you can and  
 14 we'll see if that account can be tracked down.  
 15 A. Okay.  
 16 Q. Is it right that on 27 May 2017, you provided a witness  
 17 statement?  
 18 A. Yes.  
 19 Q. And that's our {INQ000635/1}, and did you provide  
 20 a subsequent witness statement on 22 July 2019?  
 21 A. Yes.  
 22 Q. And is the substance of that subsequent statement simply  
 23 to confirm that the first statement accurately captures  
 24 your recollection?  
 25 A. Yes, that's correct.

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1 Q. And that is our reference {INQ024540/1}.  
 2 SIR JOHN SAUNDERS: Just help me: obviously, it would be  
 3 nice for us to have your original statement, but was it  
 4 in less detail than the one you made on the 27th?  
 5 A. Yes, definitely.  
 6 SIR JOHN SAUNDERS: And were things still in your memory,  
 7 fresh in your memory, at the time you made it on the  
 8 27th?  
 9 A. Yes, sir.  
 10 SIR JOHN SAUNDERS: Thank you.  
 11 MR DE LA POER: If I can follow on from that, the question  
 12 may further assist you, sir.  
 13 Is it your belief, as you sit there now, that there  
 14 was anything in that account you gave on the night which  
 15 will not be captured in the full witness statement that  
 16 you have given?  
 17 A. No.  
 18 Q. Mr McGuffie, are you aware that a sequence of events has  
 19 been created, charting your movements?  
 20 A. Yes.  
 21 Q. And is your awareness of that because that is a document  
 22 that you have reviewed recently?  
 23 A. Yes.  
 24 Q. Although you have reviewed it, am I right in  
 25 understanding that there isn't a statement commenting

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1 upon that created by you?  
 2 A. That's correct.  
 3 Q. But we can proceed, can we, on the basis that that is  
 4 a document with which you have some familiarity?  
 5 A. Yes.  
 6 Q. 22 May of 2017; you attended the City Room on that  
 7 night, didn't you?  
 8 A. Yes.  
 9 Q. Was the reason that you went there in the first instance  
 10 because your partner and your daughter were attending  
 11 the concert?  
 12 A. That's correct.  
 13 Q. Were you effectively taxi for the night?  
 14 A. Yes, Dad's Cabs.  
 15 Q. And did you see them both into the arena at about --  
 16 shortly before 18.45?  
 17 A. Yes.  
 18 Q. At that point what did you decide to do?  
 19 A. I'd decided it was too far to go back home, so I had  
 20 prearranged with them that I would sit and wait for them  
 21 until the concert was finished. I'd just sit and read  
 22 a book.  
 23 Q. Is that essentially, with some exceptions, how you spent  
 24 that evening?  
 25 A. Yes.

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1 Q. Did you spend almost all of that evening in the  
2 City Room?  
3 A. Yes, that's correct.  
4 Q. We're going to begin by looking at that sequence of  
5 events now, if we can. Mr Lopez, {INQ035290/1}.  
6 Can we go to the second page of it {INQ035290/2}.  
7 We're picking up your movements now after you have seen  
8 your wife and daughter into the arena. Do you see that?  
9 A. Yes.  
10 Q. 19.17.46, you're on the raised footbridge on your way  
11 back toward the City Room.  
12 A. Yes.  
13 Q. If we go to the bottom still, do we see you take up  
14 a position which you spent a lot of that night in,  
15 namely on that raised wall in the bottom left-hand  
16 corner of that lower still?  
17 A. That's correct.  
18 Q. You appear to have something in your hand?  
19 A. A book.  
20 Q. That's your book. If we go over the page {INQ035290/3},  
21 please, we'll just pick you out by reference to some  
22 important events for the inquiry more broadly.  
23 The top still is at 20.51.40. It happens to be the  
24 time that Salman Abedi enters the City Room, as appears  
25 in that circle. You appear in the bottom left-hand

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1 corner of the shot. Were you aware of Salman Abedi  
2 coming into the City Room?  
3 A. No.  
4 Q. In fact, are you engrossed in your book?  
5 A. Yes, just reading my book.  
6 Q. During the period that Salman Abedi is on the mezzanine,  
7 which is the area that he moves to from that top still,  
8 which we can see at 21.04, you get up from your position  
9 and go over to the merchandise stand?  
10 A. Yes.  
11 Q. Do you have a recollection of doing that?  
12 A. Yes, I'd got up a number of times in the night just to  
13 stretch my legs, at the end of each chapter, I suppose.  
14 Q. You were there for several hours, weren't you?  
15 A. Yes.  
16 Q. In the course of your journey to and from the  
17 merchandise stand, do you have any recollection of  
18 having seen Salman Abedi?  
19 A. No.  
20 Q. He would have been on the mezzanine somewhere at this  
21 time?  
22 A. Yes.  
23 Q. You didn't see him?  
24 A. No.  
25 Q. If we move forward to {INQ035290/4}, please. We can see

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1 that whilst you are over at the merchandise stand,  
2 Salman Abedi descends from the mezzanine and leaves the  
3 City Room. Is that a movement that you were aware of  
4 at the time?  
5 A. No.  
6 Q. You were there as a father expecting to see your wife  
7 and daughter about an hour and 20 minutes later. Were  
8 you in fact looking out for suspicious people at that  
9 time?  
10 A. No, I was just passing the time, walking around, talking  
11 to people.  
12 Q. Is the identification of suspicious people something  
13 that you'd had training in?  
14 A. Not suspicious people, no. As an ex-soldier, you go to  
15 places like Northern Ireland, some of the things you  
16 are trained on is suspect recognition, but that's  
17 a picture of an individual that's alone(?) in your AOR,  
18 so you get to know all the personal details about them.  
19 Q. So rather than going into any further detail in relation  
20 to that, in summary was that training very specific for  
21 your role as a soldier some years before?  
22 A. Yes.  
23 Q. We can see that you returned to that low wall at  
24 21.14.25. We're going to go over the page, please,  
25 Mr Lopez {INQ035290/5}.

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1 You are still sitting on that wall at the time that  
2 Salman Abedi enters at 21.33, as we can see in the top  
3 still. Were you aware of him coming into the City Room?  
4 A. No.  
5 Q. I think in that still we can see that you are looking  
6 down at your book, which is in your lap.  
7 A. Yes.  
8 Q. Then we come to 22.09.20, where we can see that you have  
9 stood up and you have begun your ascent of what we're  
10 describing as the JD Williams mezzanine steps.  
11 A. Yes.  
12 Q. We are going to explore in some detail why it was you  
13 did that and what you saw when you were there. But  
14 first, what I would like to do is just familiarise you  
15 with some of the other materials that we have, I hope to  
16 help your description of what is to come.  
17 A. Okay.  
18 Q. The first thing to say is that the officers that took  
19 your statement gave you the opportunity to look at  
20 a plan of the City Room, didn't they?  
21 A. They did.  
22 Q. We're going to have a look at that now {INQ032414/1}.  
23 For those who have a good sense of the geography of  
24 the City Room, the first thing to notice is that there's  
25 only one flight of stairs marked on that plan, isn't

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1 there?  
 2 A. Yes.  
 3 Q. So to the extent that it might be helpful, what can be  
 4 said is it shows the staircase which you have indicated  
 5 on it that you walked up?  
 6 A. Correct.  
 7 Q. But it doesn't capture the mezzanine area or the other  
 8 set of stairs which come down on the McDonald's side?  
 9 A. No.  
 10 Q. So to help you with that, can we please have a look at  
 11 some other materials. We'll take our time over this and  
 12 if you need time to study them, please do say.  
 13 {INQ033841/1}.  
 14 If we can zoom right in, please, Mr Lopez, to the  
 15 City Room, as far as the technology will allow us.  
 16 Do you see there indicated, Mr McGuffie, the  
 17 City Room?  
 18 A. Yes.  
 19 Q. Can you also see that there are effectively three  
 20 flights of stairs marked on it above the words  
 21 "City Room"?  
 22 A. Yes.  
 23 Q. Just to help you, the left-hand flight of stairs is the  
 24 one that we just saw you walking up?  
 25 A. Yes.

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1 Q. The central set of stairs are in fact a descending set  
 2 and they're behind doors, so you would not have been  
 3 aware of them when you were in the City Room. And the  
 4 right-hand set is a set of stairs which come down on the  
 5 McDonald's side.  
 6 A. Yes.  
 7 Q. So that, I hope, helps you a little. We're going to go  
 8 a little further, though, please, and have a look,  
 9 please, at {INQ035307/2}.  
 10 Having had a general sense, again, if we could zoom  
 11 in, do you see there a photograph showing that left-hand  
 12 flight of stairs with an individual walking up? We can  
 13 see those doors which obscure the down flight and then  
 14 we can see a flight of stairs on the right-hand side.  
 15 A. Yes.  
 16 Q. The final thing that we're going to do now is we're  
 17 going to have a look at two photographs of the area  
 18 behind that railing. Do you see the railing in the  
 19 centre?  
 20 A. Yes.  
 21 Q. So we are just going to have a look at those now,  
 22 please. {INQ023234/1}.  
 23 We're going to go to {INQ023234/3}, please,  
 24 Mr Lopez.  
 25 It's slightly in shade, but the handrails of that

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1 staircase is the flight of stairs that you walked up?  
 2 A. Yes.  
 3 Q. You can see going off towards the left of the shot is  
 4 a narrowing area behind the railings.  
 5 A. Yes.  
 6 Q. If we have a look at the reverse shot, which is  
 7 {INQ023234/4}, please. We'll look back to where this  
 8 photographer is standing. So to the left-hand side, and  
 9 regrettably the photograph is quite dark, but can you  
 10 see some handrails which take you back down that flight  
 11 of stairs?  
 12 A. Yes.  
 13 Q. Which is -- I hope you have managed to piece this all  
 14 together -- the flight of stairs by the old McDonald's?  
 15 A. Yes.  
 16 Q. On the right-hand side you can see that narrow area,  
 17 which goes behind the railings?  
 18 A. Yes.  
 19 Q. Just out of shot on the very right-hand edge are some  
 20 big glass windows, which give access to the JD Williams  
 21 area.  
 22 A. Yes.  
 23 Q. Does that all help bring it back?  
 24 A. It does.  
 25 Q. So perhaps we can go back to the previous photograph.

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1 Turning our attention away from it for a moment,  
 2 although it can stay on the screen, Mr McGuffie, we've  
 3 seen that you ascended that flight of stairs. Why did  
 4 you go up that flight of stairs, please?  
 5 A. I needed to go to the toilet. I knew that the nearest  
 6 one from speaking to somebody earlier on in the night  
 7 was down on the station. I was just hedging my bets to  
 8 see if there was one, you know, closer because it was  
 9 close to the end of the concert. So I walked up the  
 10 steps to see if there was anything up there.  
 11 Q. So you knew that there was one set of lavatories about  
 12 a 5-minute walk away down on the station concourse --  
 13 A. Yes, on the station.  
 14 Q. -- but you were hoping there might be one closer and you  
 15 were on the hunt?  
 16 A. Yes.  
 17 Q. When you got to the top of the flight of stairs, which  
 18 way did you go?  
 19 A. I got to the top of the stairs, I seen the security  
 20 guard through the glass panels in front of me, I started  
 21 to move round to my right, there was a corridor off to  
 22 the left-hand side, and I thought there may be one down  
 23 there, so I was walking towards it, looking at that  
 24 corridor.  
 25 Q. So if we have a look at this photograph that's on our

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1 screen, you have ascended the stairs and will you be  
 2 facing, when you reach the top of them, the left—hand  
 3 side of the photograph?  
 4 A. Yes.  
 5 Q. Is that where you saw the security guard through the  
 6 glass?  
 7 A. That's correct.  
 8 Q. Then you've described yourself turning right. Does that  
 9 send you down that area beside the railings into the  
 10 corner?  
 11 A. Yes.  
 12 Q. And you were heading for what you thought might be  
 13 a corridor?  
 14 A. Yes.  
 15 Q. To some toilets?  
 16 A. Yes, hopefully to find a toilet.  
 17 SIR JOHN SAUNDERS: Corridor off to which side, did you say?  
 18 A. As I turn to the right, in the left corner.  
 19 SIR JOHN SAUNDERS: Thank you.  
 20 MR DE LA POER: You should be able to see a set of doors and  
 21 we should be able to see those in another image.  
 22 But as you were walking down there, did anything  
 23 happen?  
 24 A. Yes. As I was walking, looking towards the corridor,  
 25 I stood on a male sat on the floor.

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1 Q. Right. So when you describe a corridor, are you  
 2 speaking about this area that we can see in this  
 3 photograph?  
 4 A. It's more off to the left.  
 5 Q. If we go to the next image, please, Mr Lopez, we'll see  
 6 the reverse angle shot. {INQ023234/4}. That...  
 7 A. I'd say it's behind the photographer, I would say.  
 8 Q. Let's see if we can go through these photographs. If  
 9 we can go to the next shot and see if we can find a view  
 10 of that. {INQ023234/5}. That is the top of the first  
 11 flight of steps. You could continue for us, please. It  
 12 may be that we're going to need to look at a different  
 13 set of photographs for this. If you bear with me  
 14 a moment. I'm anxious to give you the best opportunity.  
 15 Here we are. So regrettably, we don't have an unmarked  
 16 photograph of this area.  
 17 A. Okay.  
 18 Q. We have asked for one, but it seems that we don't have  
 19 one, certainly not immediately to hand. I'm going to  
 20 show you a photograph now. It's got a marking on it.  
 21 I would like you, please, to do your very best to ignore  
 22 that marking. It relates to a different witness.  
 23 A. Okay.  
 24 Q. Just do your best to help us. It relates to a different  
 25 time of the evening, I can make that clear to you.

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1 A. Okay.  
 2 Q. Mr Lopez, {INQ035307/1}.  
 3 I know that this is something that the  
 4 Operation Manteline team have sought to help us with.  
 5 {INQ035307/4}, please. Can you see, ignoring that X,  
 6 those doors at the end there?  
 7 A. Yes.  
 8 Q. With a column to their left?  
 9 A. Yes.  
 10 Q. Is that the area that you were describing when you said  
 11 a corridor area?  
 12 A. Yes, that's where I was hoping to find a toilet, down  
 13 there.  
 14 SIR JOHN SAUNDERS: So you're coming from the left to right  
 15 on that photograph and you're expecting somewhere off to  
 16 the left?  
 17 A. Yes, hoping I could find something down there.  
 18 SIR JOHN SAUNDERS: Thank you.  
 19 MR DE LA POER: You came across an individual.  
 20 A. Yes.  
 21 Q. In what position was that individual when you came  
 22 across him?  
 23 A. He was sat on the floor.  
 24 Q. And where was he on the floor in relation to the wall or  
 25 any of the other furniture?

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1 A. He was tucked right against the side of the wall.  
 2 Q. Is that in that corridor area that you've been  
 3 describing or somewhere else?  
 4 A. That's not in the corridor where I was walking, so where  
 5 it narrows, I was walking — the wall on my right—hand  
 6 side and I was looking, but I was walking and I walked  
 7 straight on top of him.  
 8 Q. So if we go back, Mr Lopez, to a previous set of  
 9 photographs, we might be able to identify that now we've  
 10 had a look at this. Can we go to {INQ023234/4}.  
 11 Again, the area to your right, as I've understood  
 12 it, is the area you were walking down?  
 13 A. That's correct.  
 14 Q. You'd be walking towards the photographer, looking off  
 15 shot to the left, into that area you have described?  
 16 A. Yes.  
 17 Q. Is the area that the individual that you came across was  
 18 in shown in this photograph?  
 19 A. I'd say that's right at the centre of that photograph.  
 20 Q. So just round the corner?  
 21 A. Yes.  
 22 Q. As it turns round?  
 23 A. Yes.  
 24 Q. On that angle before straightening up and going down  
 25 into the City Room?

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1 A. Yes.  
 2 Q. You have mentioned a wall. Is that wall shown in this  
 3 image?  
 4 A. Yes, I think it's metal in front of us that's reflecting  
 5 off the flash of the camera.  
 6 SIR JOHN SAUNDERS: It's the one with the railings on top?  
 7 A. Yes.  
 8 MR DE LA POER: Just trying to give us as much detail as you  
 9 can, when you came across that individual, you said that  
 10 they were lying down, is that right?  
 11 A. Sat down.  
 12 Q. Sat down. Did they have their back to the wall, have  
 13 you said?  
 14 A. They were sat with their back to the wall with like  
 15 a Bergen rucksack on his back with his legs hunched up  
 16 and he was sat just on the floor with his back against  
 17 the wall, the Bergen against the wall, and he was sat  
 18 with his back against it.  
 19 Q. Did you say anything?  
 20 A. I was startled and I — "Fucking hell", is what I said.  
 21 Q. Did you in fact make contact with him?  
 22 A. I did, I stood on him, and that's what startled me, and  
 23 I looked down, and I said, "Fucking hell".  
 24 Q. Looking at his body language, his demeanour, did you  
 25 form any view about what, if anything, that person was

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1 doing?  
 2 A. No, I just wondered what he was doing there.  
 3 Q. Did you say anything after that or did he speak?  
 4 A. He spoke.  
 5 Q. What did he say?  
 6 A. He asked me if I was looking for a toilet.  
 7 Q. Which in fact you were?  
 8 A. I was, yes.  
 9 Q. So what did you say?  
 10 A. I said yes. And he responded to that, saying, "The  
 11 nearest one is on the station", and he pointed towards  
 12 where I knew the other toilet was.  
 13 Q. So on this photograph, in which direction was he  
 14 pointing?  
 15 A. Down the steps towards the concourse, back down towards  
 16 the main station.  
 17 Q. Was there any more conversation between you?  
 18 A. No.  
 19 Q. And did you go on your way to the toilet?  
 20 A. Yes.  
 21 Q. Did that involve descending the flight of stairs that  
 22 we can see on the left-hand side?  
 23 A. It did.  
 24 Q. I'd just like to ask you in a little more detail about  
 25 this individual. You've described him as having

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1 a Bergen; is that a reference to a large rucksack?  
 2 A. Yes.  
 3 Q. Is there anything else that you recall about the detail  
 4 of that rucksack?  
 5 A. I remember him having both arms through it, as in the  
 6 shoulder straps, the shoulders, and it was on his back.  
 7 It was either black or dark blue. And it was behind  
 8 him. So it was on his back.  
 9 Q. Do you remember any details about the individual?  
 10 A. Yes. He had a black baseball cap on, he was an Asian  
 11 male, 20 to 25, dark-rimmed glasses, no facial hair that  
 12 I could recall, and the rest of his clothing was black:  
 13 black top, black trousers, black boots.  
 14 Q. You've described him as speaking. Do you have any  
 15 recollection about the tone of voice he spoke in?  
 16 A. Yes, it was calm. It seemed like no national accent,  
 17 well spoken. Just no regional accent at all, but really  
 18 well spoken, educated.  
 19 Q. As you walked away, what were your thoughts about this  
 20 encounter with that individual?  
 21 A. I didn't think anything of it. I just thought, why is  
 22 he there, and I just needed to get — I only had  
 23 10 minutes or so before I knew that the concert would be  
 24 finished, so I needed to get down to the station, get to  
 25 the toilet, and get back ready for my wife and daughter.

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1 Q. Did you regard him as suspicious or not?  
 2 A. No.  
 3 Q. I'm just going to ask you to have a look at your  
 4 statement, please, to see if you can help us with  
 5 something which is contained within it. I'm speaking  
 6 here about your first statement, the second page  
 7 {INQ006335/2}. Do you see the paragraph which reads:  
 8 "I turned to my right."  
 9 About a quarter of the way down?  
 10 A. Yes.  
 11 Q. What you say in the final sentence of that paragraph —  
 12 I just want to ask you about that and see if you can  
 13 help us. You say:  
 14 "He was definitely hiding down on the floor between  
 15 this raised ornamental thing. I hadn't even seen him,  
 16 hence why I had walked into him."  
 17 A. He was definitely trying to stay out of sight. There  
 18 was no other reason for him to be there.  
 19 Q. What I want to do, if possible, Mr McGuffie, just to see  
 20 if you can help us with this, is just to put two things  
 21 you have told us alongside to see what your comments are  
 22 about it.  
 23 You have told us that you didn't regard him as  
 24 suspicious, but you, I think, thought he was hiding?  
 25 A. Yes.

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1 Q. How did those two things sit side by side?  
 2 A. I can't explain it. There's no reason for him to be  
 3 there. It's a transport hub, there could have been  
 4 numerous people walking around with large rucksacks that  
 5 night. But for him to be sat where he was was just  
 6 a bit strange.  
 7 Q. Can I just invite you to consider something, and again  
 8 I hope I am not sounding as if I'm being critical  
 9 because really I'm not, the statement that he was  
 10 definitely hiding, is that a thought that occurred to  
 11 you at the time or is that something that has come to  
 12 you once you know more about who that individual may be?  
 13 A. Well, that's come to me as I've been giving this  
 14 statement, this is some 5 days later, while I've been at  
 15 home.  
 16 Q. So when you say he was definitely hiding, that is not  
 17 something you thought at the time; is that right?  
 18 A. No, no.  
 19 Q. That is your way, after the event, of characterising  
 20 what he was doing?  
 21 A. Correct.  
 22 Q. But not a thought that struck you at the time?  
 23 A. No.  
 24 Q. I can deal with this next section quite briefly. We'll  
 25 just go back to the sequence of events, please,

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1 Mr Lopez, {INQ035290/5}.  
 2 That is you, as we saw, ascending the steps. Right  
 3 now the time is 22.09.20. If we go to the next page,  
 4 please, {INQ035290/6}. We see, as you described, on the  
 5 mezzanine, this is the view through those glass doors.  
 6 You've turned to the left of the photograph at what  
 7 would have been your right, 22.09.32.  
 8 Then we can see, at 22.10.26, you are descending, as  
 9 you've described, the McDonald's side of the mezzanine.  
 10 A. Yes.  
 11 Q. We can take that down, thank you very much.  
 12 In summary, you left the City Room briefly, but were  
 13 back in time for the end of the concert?  
 14 A. That's correct.  
 15 Q. You were present in the City Room at the time of  
 16 detonation?  
 17 A. Yes.  
 18 Q. I don't want to go into the details, but you yourself  
 19 were injured?  
 20 A. That's correct.  
 21 Q. And I think that you sought to evacuate yourself and  
 22 your family from the City Room as fast as you could?  
 23 A. Yes.  
 24 Q. I have just been handed a document, which I'm quite sure  
 25 is courtesy of the British Transport Police, to whom I'm

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1 very grateful. Would you just give me a moment to  
 2 consider it because I think this might be the account  
 3 that you gave to them, so if you just bear with me --  
 4 SIR JOHN SAUNDERS: Might it at the same time be possible  
 5 for him to look at it? He would normally have seen his  
 6 statements beforehand.  
 7 MR DE LA POER: I think that is a very good idea, sir. I'm  
 8 very happy to surrender my copy and perhaps  
 9 (overspeaking).  
 10 SIR JOHN SAUNDERS: You hang on to your copy. I have read  
 11 mine.  
 12 (Handed)  
 13 Do you see the bit that's highlighted? Just take  
 14 your time to read it to yourself. That's apparently  
 15 what was said on the night.  
 16 (Pause)  
 17 Keep it with you. You may be asked about it.  
 18 MR DE LA POER: Mr McGuffie, I'm sure you'll anticipate the  
 19 part of this that I would like to ask you about, given  
 20 the questions I asked you a couple of moments ago. This  
 21 is a record within a witness statement of an account  
 22 that you gave to Police Sergeant Peter Wilcock of the  
 23 British Transport Police which you gave at the arena, as  
 24 you described, at a time when you were injured.  
 25 What you said to Sergeant Wilcock, and I'm just here

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1 looking at "He explained".  
 2 Do you have that section? It's about eight lines  
 3 down.  
 4 A. Yes.  
 5 Q. "He explained that he had seen an Asian male sat down  
 6 outside the main entrance near a set of steps wearing  
 7 glasses, a black baseball cap and a large rucksack. He  
 8 stated that the male had hidden by a wall. He had seen  
 9 this male prior to going to the toilet and seen him when  
 10 he came back at 22.15."  
 11 SIR JOHN SAUNDERS: And the word is "had", "had hidden".  
 12 MR DE LA POER: "Had hidden", yes.  
 13 Mr McGuffie, I appreciate that this is very much new  
 14 information to you. It would appear, if  
 15 Sergeant Wilcock's recollection and recording of your  
 16 account is right, that as at 22 May it was your belief  
 17 that, at some point at least, the male you'd seen was  
 18 hidden.  
 19 A. Yes, that's correct.  
 20 Q. So bearing in mind what you had told me a few moments  
 21 ago that you thought that the description of him hiding  
 22 was something that came to you after the event, when you  
 23 gave the statement that we looked at, just reflecting  
 24 upon that sentence, does that help your memory at all?  
 25 A. It'll be because of the -- an incident's happened in

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1 front of us, in front of me, and other people, so that's  
 2 what's made me think it was hiding. That's why I've  
 3 reported it .  
 4 Q. So the sequence of events, if I can just unpick that --  
 5 and please disagree if I am not right about that -- you  
 6 encountered that man?  
 7 A. Yes.  
 8 Q. Have I understood you correctly, that you didn't think  
 9 that was suspicious or that he was hidden at the time of  
 10 the encounter?  
 11 A. Correct, yes.  
 12 Q. There was then a very significant event and, as  
 13 a result , when you're describing something that happened  
 14 to you shortly before that, you have described that  
 15 person as hidden?  
 16 A. Yes.  
 17 SIR JOHN SAUNDERS: I just think we need to be slightly  
 18 careful. He was walking along -- sorry, I'm talking  
 19 about you. You were walking along, Mr McGuffie, and you  
 20 actually fell over him?  
 21 A. That's correct, sir .  
 22 SIR JOHN SAUNDERS: So one could easily say "he was hidden".  
 23 "He had hidden" is a slightly different meaning, it all  
 24 depends on one word which has to be accurately recorded.  
 25 MR DE LA POER: Quite so, sir. I was going to ask about the

1 next sentence in terms of "had hidden" because the  
 2 sentence which follows that is -- again, this is  
 3 Sergeant Wilcock's record:  
 4 "He had seen this male prior to going to the toilet  
 5 and seen him when he came back at 22.15."  
 6 A. I had seen him before. I have no recollection of seeing  
 7 him when I came back at all. I just walked straight to  
 8 where I needed to be.  
 9 MR DE LA POER: Sir, unless you have any questions about  
 10 that, I was going to turn to core participants --  
 11 SIR JOHN SAUNDERS: But it would have been on CCTV if he had  
 12 actually gone up the stairs again --  
 13 MR DE LA POER: Quite so, although we do know that  
 14 Mr McGuffie does walk back into the City Room and  
 15 obviously, depending upon where the individual was at  
 16 that time, there is a view of some of the mezzanine, but  
 17 the witness's clear evidence is that he has no  
 18 recollection of that, whatever he may have said to  
 19 Police Sergeant Wilcock at the time.  
 20 SIR JOHN SAUNDERS: Thank you.  
 21 MR DE LA POER: The only indication that I have is questions  
 22 from the families. I'll begin with Mr Gozem, who  
 23 I think is joining us remotely.  
 24 MR GOZEM: Yes.  
 25 Sir, could I just say, I wouldn't have any questions

1 for Mr McGuffie, however I haven't seen the new  
 2 document. That's not by way of complaint, but could  
 3 I ask either of my colleagues who are in the room, if  
 4 they have seen it and see anything relevant, to deal  
 5 with anything arising? For myself, I have no questions.  
 6 SIR JOHN SAUNDERS: Okay. They're nodding that they will.  
 7 Questions from MR COOPER  
 8 MR COOPER: Yes. Just on the issue of what you were  
 9 thinking at the time, that's all I want to examine in  
 10 a very short sequence of questions.  
 11 Would you accept that when you saw this man sitting  
 12 with a rucksack on his back with the straps on both  
 13 shoulders, in that precise location, you felt that it  
 14 was unusual at that time?  
 15 A. It was unusual that he was there, yes.  
 16 Q. And you felt at the time when you saw it that that was  
 17 unusual?  
 18 A. To be honest, that wouldn't have -- I didn't think about  
 19 that.  
 20 Q. Really?  
 21 A. Yes. I walked into it, I'm needing the toilet.  
 22 I know I've only got a short moment of time before  
 23 I have to get all the way to the platform on the  
 24 station, go to the toilet, and come all the way back.  
 25 Q. I'm going to suggest to you that at the time you felt,

1 seeing this man, I use my words carefully, seeing this  
 2 man sat with a rucksack on his back, with the straps on  
 3 both shoulders in that locality at the time you saw it,  
 4 you felt it was unusual.  
 5 A. Him being there, yes. I don't know why he was there.  
 6 He had no reason -- I had no...  
 7 Q. There's no trick about this. Let me remind you about  
 8 what you said in your statement. It's {INQ006335/2}.  
 9 I'll remind you what you said. Page 2, towards the  
 10 bottom:  
 11 "He was sat with a rucksack on his back. Both  
 12 straps were on his respective shoulders. When  
 13 I describe the bag as a Bergen type rucksack, it was  
 14 also black in colour or dark blue. It was very unusual  
 15 and at the time I thought it was very strange that he  
 16 should be up there."  
 17 So I'll emphasise that again:  
 18 "It was very unusual and at the time I thought it  
 19 was very strange that he should be up there."  
 20 Is that right?  
 21 A. Yeah, that's what I've wrote.  
 22 Q. Pardon?  
 23 A. That's what it says.  
 24 Q. But is it right?  
 25 A. Yes.

1 Q. So let's be clear about this because it may be  
 2 important. At the time you saw it, not after  
 3 detonation, but at the time you saw it, you thought that  
 4 was very strange?  
 5 A. Yes: why he is there, why is he sat there?  
 6 MR COOPER: That's all, thank you.  
 7 MR DE LA POER: I think those are all the questions.  
 8 Do you have any further questions, sir?  
 9 SIR JOHN SAUNDERS: No, thank you very much. Thank you for  
 10 coming to give your evidence. Is that it for today?  
 11 MR DE LA POER: Not quite.  
 12 (The witness withdrew)  
 13 MR HENDERSON: I will read two further statements, sir, also  
 14 from ShowSec stewards, who were on duty on 22 May 2017,  
 15 as with the others I read yesterday they describe their  
 16 actions and particularly the evacuation, but have less  
 17 significance in terms of what was going on in the  
 18 City Room.  
 19 Witness statement of PHILIP HEWITSON (read) (summarised)  
 20 MR HENDERSON: The first is a statement of Philip Hewitson.  
 21 That can be found at {INQ005790/1}. It is a statement  
 22 taken by GMP dated 16 October 2017.  
 23 Mr Hewitson says in the relevant parts as follows:  
 24 "I was working at the arena as a steward supervisor  
 25 for ShowSec International Crowd Management. I have

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1 worked for ShowSec for 3 years. My qualifications  
 2 include SIA licence—holder, and I have been a supervisor  
 3 since April 2016.  
 4 "I started work at 1600 hours that day and for the  
 5 first hour was working on logistics, which was mainly  
 6 signing other staff into the uniform room on the ShowSec  
 7 corridor.  
 8 "My main shift then began at 1700 hours and was due  
 9 to finish at 2315. At 1700 I went to a supervisors'  
 10 briefing and this concluded at around 1720. The  
 11 briefing was given by Tom Rigby in the briefing room and  
 12 we were all provided with a specific pack pertinent to  
 13 that particular show. This covers all the relevant  
 14 areas within the arena and the staff allocated to each  
 15 area.  
 16 "There is specific information in relation to  
 17 emergency procedures and exits. I then checked the  
 18 logistics in relation to staff numbers for the event,  
 19 which were sufficient. The checking of staff numbers  
 20 and where to allocate additional staff is part of my  
 21 role with a couple of others. I think on this occasion  
 22 I did it with Kelsey Bell and Sam Rigby.  
 23 "I was the supervisor for the quad which comprises  
 24 blocks 101 to 104 and 201 to 204, and the fire exit on  
 25 stairwell 2. My role was to be point of contact for all

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1 staff allocated within that area.  
 2 "At 1730 I, along with another quad supervisor,  
 3 would have delivered a briefing to either the 100 level  
 4 or 200 level staff. This is the way the staff are  
 5 divided between the upper and lower tiers and is the  
 6 standard way the briefings are delivered. I can't  
 7 recall specifically which group I briefed, but it would  
 8 have been from the briefing sheets that had been  
 9 provided in my own supervisors' briefing.  
 10 "Again, during this briefing I would have gone  
 11 through the checklist, which includes emergency and  
 12 evacuation procedures, to ensure all staff are aware.  
 13 I would have had no more than 20 persons in my group.  
 14 "My briefing was done by 1750 hours and all staff  
 15 went to their allocated positions.  
 16 "Control doors went green at 18.04 and the customers  
 17 entered the main arena. I am sure of the timings as  
 18 I make notes on my supervisor's log as things happen  
 19 during the evening.  
 20 "Throughout the event I assisted on monitoring the  
 21 concourse and seating blocks and had occasional contact  
 22 with the control room for minor issues like spillages  
 23 and me calling medic when I was made aware of a young  
 24 girl having a panic attack timed at 18.38 hours.  
 25 "At 19.53 I was made aware of a lone female in the

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1 crowd who had been highlighted to staff by another  
 2 customer due to perceived suspicious behaviour. I do  
 3 not know exactly what she was doing, but I went and  
 4 observed her briefly and could see nothing concerning.  
 5 "She was on her own with her handbag on her knee and  
 6 just appeared to be on her phone. I couldn't see her  
 7 well enough to describe other than that she had dark  
 8 hair and was middle aged. She wasn't particularly into  
 9 the concert at that point, but the main act,  
 10 Ariana Grande, hadn't come on stage yet.  
 11 "I asked a steward for that specific area, which was  
 12 101/102, just keep an eye on her during their regular  
 13 checks to ensure all was okay. I am not sure who the  
 14 specific steward was, but I recall Malcolm Bostock was  
 15 present in the area."  
 16 You'll recall, sir, we have read Malcolm Bostock's  
 17 statement already. He goes on to say:  
 18 "There was also a minor incident at 20.28 hours when  
 19 a male was ejected for being abusive. All such  
 20 interactions are recorded on a supervisor's report as  
 21 the shift progresses.  
 22 "The event was due to conclude at 22.30 and I was in  
 23 position on the concourse by block 101 to assist with  
 24 egress.  
 25 "At 22.32, the show concluded and a minute

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1 afterwards, there was a loud bang from the direction of  
 2 the City Rooms. I have marked this on a plan.  
 3 "Within seconds of this noise, a large number of  
 4 people came running towards me, heading in a direction  
 5 away from the City Room and towards Hunts Bank, which is  
 6 close to where I was stood. People were in hysterics,  
 7 screaming and crying and there was a real sense of  
 8 panic.  
 9 "I didn't realise what the noise was, but as the  
 10 people were running in panic and I looked towards the  
 11 City Room, I started to think the noise was perhaps  
 12 a bomb."  
 13 Like the other statements we've heard read, sir,  
 14 Mr Hewitson then goes on to describe how he helped  
 15 several people leaving the City Room and in the  
 16 City Room who were injured.  
 17 He then describes his own meeting up with his other  
 18 colleagues and the roll-call and then eventually leaving  
 19 the arena.  
 20 SIR JOHN SAUNDERS: Thank you.  
 21 Witness statement of CHRISTOPHER McKAY (read) (summarised)  
 22 MR HENDERSON: The second statement is from  
 23 Christopher McKay, and that can be found at  
 24 {INQ011900/1}. That's a statement taken by ShowSec  
 25 itself, dated 24 May 2017.

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1 Mr McKay describes his experience as follows:  
 2 "I work on a casual basis for ShowSec International  
 3 Crowd Management as a steward. I started working for  
 4 ShowSec in October 2016. During my work here I would  
 5 say I have pretty much worked in most positions that  
 6 a steward can. I have also worked at the Etihad Stadium  
 7 and the Academy for ShowSec.  
 8 "On Monday, 22 May 2017 I was scheduled to work at  
 9 Manchester Arena for the Ariana Grande concert, shift  
 10 time 1730 to 2315.  
 11 "I arrived at the arena approximately 1700, signed  
 12 on duty, and received my allocated position for the  
 13 shift, which was on block 215. At 1730 I attended the  
 14 briefing given by our supervisor, Phil Hewitson.  
 15 Block 215 is on the upper tier seating area, just to  
 16 stage left.  
 17 "Doors to the concert were scheduled for 1800, so  
 18 after briefing, prior to doors opening, I went to my  
 19 block. I checked my block for any hazards or spills and  
 20 any unattended items, of which there were none.  
 21 I familiarised with the nearest fire exits and fire  
 22 equipment.  
 23 "Once the doors had opened and customers started  
 24 coming in, I directed them to their seats, answering  
 25 questions and generally chatting to customers as normal.

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1 "The show went as planned with a good atmosphere and  
 2 nothing of any note to report."  
 3 He describes going on break and then as follows:  
 4 "I returned to my block. When I went to block 215,  
 5 the main act was on stage and the lights were out as  
 6 usual. At this time there were no incidents of  
 7 suspicious activity or anything to note. All in all it  
 8 was a regular smooth-running gig.  
 9 "At approximately 10 minutes prior to the end of the  
 10 show, I was told to take my egress position, which is  
 11 the top of the stairs on my block, in readiness to  
 12 direct customers out of the arena.  
 13 "At approximately 22.30, the show ended, the artist  
 14 left the stage and the house lights came on. After  
 15 a very short time, around 20 seconds, I heard a loud  
 16 bang. At that time people had already started leaving.  
 17 "Customers were leaving at normal via the exits and  
 18 the concourse then suddenly I heard screaming and saw  
 19 people running back into the bowl in the opposite  
 20 direction they should have been going. At this point  
 21 I had no idea what had caused the bang or why the crowds  
 22 were rushing or panicking. Nothing had been announced  
 23 at this time.  
 24 "At this time I was standing at the top of my block,  
 25 as instructed, standing on level 5. People from the

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1 seats in my block were coming towards me screaming and  
 2 getting out as fast as they could. I would say they  
 3 were panicked and scared. I also didn't know what had  
 4 happened and had no instruction or had been told  
 5 anything. As people came up the block, I was unsure  
 6 what to do as so many people were coming up. Normally,  
 7 they would be directed back down the block to exit as  
 8 normal.  
 9 "I looked over to other stewards and it seemed as  
 10 though none of us knew what was happening or what to do,  
 11 so I just tried to do as normal and direct them back to  
 12 the block. A lot were asking me what was going on, but  
 13 I said I didn't know, it was nothing to worry about. We  
 14 just kept trying to keep people calm and get everyone  
 15 out as quickly as possible.  
 16 "I waited until my block was clear and made my way  
 17 down to the floor as usual to begin putting seats away.  
 18 By this time everything seemed normal and nothing  
 19 untoward. As I got to the floor, the supervisor,  
 20 Brian Thompson, told me and approximately 12 other  
 21 stewards we were to go straight to the back of the bowl  
 22 and out of the exits on either side where we usually  
 23 come in. He said not to run and to walk our way  
 24 outside."  
 25 Mr McKay then describes going out. He says the

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1 large shift doors were open, so he went through there,  
 2 and, while they were there, the large tour bus came out  
 3 and left the arena. He then describes leaving, having  
 4 a roll –call and making his way home.  
 5 That’s everything to read for now, and I think that  
 6 concludes our evidence for today, sir.  
 7 SIR JOHN SAUNDERS: Thank you. 9.30 tomorrow, please.  
 8 (4.08 pm)  
 9 (The inquiry adjourned until 9.30 am  
 10 on Wednesday, 21 October 2020)

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