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MINORITY REPORT

by

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REVISED DRAFT

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BLACK

We hear a woman WHISPER:

WOMAN'S VOICE  
Murderer.

FADE IN: A SERIES OF IMAGES

Some coming at us fast and furious, some slowed down, and some still as photographs, none making sense to us yet:

A HAND picks up a PAIR OF SCISSORS... THE FACE OF ABRAHAM LINCOLN. The SCISSORS POKE THROUGH THE EYE. A NEWSPAPER BOY rides by on a recumbent bike. A NEWS PAPER HITS THE GROUND. SNIP go the scissors and now we see...

A MAN'S face watching us -- muscular, handsome -- with a KID'S FACE beside his own. The same man's face with the kid's face on the other side of him, now facing backwards. SNIP go the scissors and we now see...

A WOMAN admires herself in a mirror. WATER runs into a BATHTUB. A HAND REACHES FOR A DOORKNOB. WE MOVE THROUGH IT, leaving the DOOR OPEN BEHIND US. A FLIGHT OF STAIRS. SNIP go the scissors and we now see...

The woman UNBUTTONS HER BLOUSE as THE MAN -- now half-nude, WATCHES from a doorway. We START UP THE STAIRS. A DOOR at the top, slightly ajar. SNIP go the scissors and we see...

The WOMAN at the mirror. The MAN comes up behind her and enfolds her in his arms. SNIP and we see...

A KISS on the NECK. SNIP. SNIP. And we CONTINUE ON UP THE STAIRS. We're at the door now. SNIP. A HAND now dips into the rush of WATER from the spout, testing it. SNIP SNIP SNIP and we see...

THE WOMAN smiling into the MIRROR, pleased with her reflection. SNIP SNIP and we see...

The WOMAN and the MAN on the bed making love. ANOTHER MAN'S face rising over the bed now as he watches. The WOMAN looks over her lover's shoulder, sees the face and sits up...

The man by the bed is smaller than the lover, older, but ENRAGED as he now raises THE SCISSORS and we PULL AWAY TO REVEAL:

That we're looking at the image as it plays out inside the dark pupil of a HUMAN EYE. The eye BLINKS and now we go...

WIDER, we're looking now at A FEMALE FACE staring up at us -- eyes blue as gas flames -- floating in some sort of WHITE LIQUID as she looks up at us and speaks:

FEMALE FACE

Howard --

PULLING BACK STILL FURTHER we see A MALE FACE next to her:

MALE FACE

I forgot my glasses.

THE SCISSORS SNIP.

MALE FACE

You know how blind I am without them.

WE SEE THE WOMAN IN THE BEDROOM

As she SCREAMS and the man stabs her in the throat with the scissors as now the MUSCULAR MAN gets out of the bed, tries to run for the safety of the bathroom, gets stabbed in the back. QUICK FLASHES of the scissors as the muscular man goes down.

The bloody scissors bounce open onto the bathroom floor.

Now BLOOD-RED water begins to overflow onto the floor. We follow the water through the cracks and lines in the tile, to an OUTSTRETCHED HAND, still, striped with blood. We then...

DISSOLVE TO:

THE THREE FACES

As they shut their eyes, begin to slowly sink back down into the white liquid as they all whisper together:

THE THREE OF THEM

Murderer.

As their faces disappear into the milky void, we HEAR A SIREN ALARM and now see...

A RED BALL - ANALYTICAL ROOM

Rolling fast down a chute from the top right CORNER OF FRAME. And now another RED BALL rolls down from the top left corner. The motion is slowed for an instant so that we can see NAMES etched into it: SARAH MARKS. And then: DONALD DOOBIN.

It rolls past and now A SECOND RED BALL rolls right at us from the top left. The motion on this one is slowed for an instant so that we can read the name etched into the side: "HOWARD MARKS". Just as it rolls over to us, we now see...

INSIDE PRECRIME HEADQUARTERS - MAIN FLOOR

Slides open, revealing senior detective JOHN ANDERTON. Mid thirties, military haircut. He pushes through a second, pressurized door, leading us past a series of glassed-in offices and viewbicles.

INT. PRECRIME ANALYTICAL ROOM - MORNING

ANDERTON

Okay, Jad, what's coming?

JAD

Red Ball -- double homicide: one male, one female. Killer's male, white, 40's.

JAD (28, African-American), the main dispatcher, one of six TEAM MEMBERS crowded around the computer display. They back off so Anderton can take a look.

JAD

We need confirmation on the time frame. Location still uncertain. Remote witnesses are hooked in...

ANDERTON

Case #1108, previsualized by the Precogs and recorded on holoshpere by Precrime's q-stacks.

(to a screen)

My fellow witnesses for case #1108 are Dr. Katherine James and Chief Justice Frank Pollard.

ON A VIDEO SCREEN

As a split-image emerges of James and Pollard in their respective offices.

ANDERTON

Have the witnesses previewed and validated #1108?

INT. POLLARD'S OFFICE - MORNING

As an elderly man, retired CHIEF JUSTICE FRANK POLLARD stares at a video monitor showing the Prevision.

POLLARD  
Affirmative. Validated.

INT. DR. JAMES' OFFICE - MORNING

As KATHERINE JAMES, a bespectacled, middle-aged criminal psychologist yawns, a big cup of coffee in one hand.

JAMES  
Go get him.

INT. PRECRIME ANALYTICAL ROOM - MORNING

As Anderton pulls a small disc from his pocket.

ANDERTON  
Stand by...

The men all share knowing glances as he inserts the disc into a player and we now hear a STRAUSS SYMPHONY OVER...

Anderton slips on an eyepiece and special finger gloves, then moves his hands over the huge PREVISION SCREEN, "conducting" the array of images we saw during the opening. The screen responds to wherever he looks, or whatever he touches...

ANDERTON  
Alright, Howard, where are you...

INT. SUBURBAN D.C. KITCHEN - MORNING

We HEAR BIRDS CHIRPING, someone HUMMING softly, then...

A WOMEN'S VOICE  
Breakfast!

SARAH, the woman we just saw murdered, cooks breakfast, bathed in a halo of bright sunshine that streams in from a window. She looks up, smiles. A beautiful day outside.

VOICE  
For score and seven years ago our  
fathers brought forth on this,  
um...

She sets two plates of scrambled eggs down on the table where her SON -- 10 -- sits reciting the Gettysburg Address as he cuts out A CARDBOARD MASK with a pair of SCISSORS, poking through Lincoln's eyes to make holes he can see through.

SARAH  
Continent...

SON  
Continent. A new nation, conceived  
in liberty...

SARAH  
Howard?! Breakfast!

INT. PRECRIME ANALYTICAL ROOM - MORNING

Everybody in the room working on the vision. A team of  
researchers study the buildings. The trees in the area.

JAD  
I show eight "Howard Marks" inside  
the District. Sorting by race and  
age.

On another screen, Driver's license photos now begin to FLASH  
PAST.

ANDERTON  
Let's see if we can get lucky...

He ZOOMS IN on the image of a NEWSPAPER. The headline reads  
PRESIDENT SUPPORTS PRECRIME AMENDMENT...

ANDERTON  
Come on...

EXT. BROWNSTONE IN GEORGETOWN - MORNING

As the SPRINKLERS COME ON just as HOWARD MARKS, the older man  
we saw stab his wife, steps out of the house.

VOICE  
Morning, Mr. Marks.

He looks over as A PAPERBOY waves from a recumbent bicycle  
and tosses A NEWSPAPER. As it flies at us...

INT. PRECRIME ANALYTICAL ROOM - MORNING

The image auto-enhances as we zoom in closer to the newspaper  
sitting on the KITCHEN TABLE. We see AN ADDRESS LABEL with  
the name HOWARD MARKS...

EXT. BROWNSTONE - MORNING

As the paper lands on the lawn, starts to get soaked by the sprinklers. Howard frowns at the kid, reaches through the water to grab it...

INT. PRECRIME ANALYTICAL ROOM - MORNING

As Anderton sees that the INK ON THE WET ADDRESS LABEL has run, blurring the information. Jad shakes his head.

JAD  
We can't grab it...

ANDERTON  
Run the subscription list...

EXT. BROWNSTONE - MORNING

As A MOUNTED POLICEMAN rides by. Howard smiles, turns and starts to head back inside when he notices something across the street...

INT. PRECRIME ANALYTICAL ROOM - MORNING

As Anderton focuses now on the "murder room". He ZOOMS IN on a blurry nightstand clock. A stack of books blocks it... He ZOOMS OUT THE WINDOW...

ANDERTON  
I've got north facing shadows out  
the window of the building behind.  
I need trig and image analysis...

VECTORS from the shadows appear on the screen now.

JAD  
Workin' it.

Anderton turns and looks at THREE SCREENS showing the male faces and the female face floating in the liquid we saw in the beginning.

ANDERTON  
Morning, detectives.

The faces don't respond. Just stare into the void. Anderton touches the screen and now the FEMALE seems to turn and look at him.

EXT. BROWNSTONE - MORNING

Howard Marks pauses, notices A MAN -- handsome, muscular, practically bursting out of a nice suit -- loitering in front

of the small park across the street. Howard studies the man a moment as Sarah appears in the doorway behind him, sees him looking at the man.

SARAH  
Breakfast, honey.

And now the Man across the street looks this way, sees Howard, sees Sarah right behind him and quickly moves off.

HOWARD  
He looks familiar.

SARAH  
Who?

HOWARD  
The man across the street. I've seen him before...

SARAH  
How can you even tell? You know how blind you are without your glasses.

INT. PRECRIME ANALYTICAL ROOM - MORNING

As Jad looks at an array of Driver's License Photos... We see ONE FOR HOWARD MARKS. Then ANOTHER FOR SARAH MARKS. Same address.

JAD  
Got him in the Foxhall. 4421 Gainsborough.

ANDERTON  
Send a DCPD blue & white out there, set up a perimeter and tell 'em we're en route. What's our confirmed time?

JAD  
From solar position, Trig & Image confirms it at approximately eight oh-four a.m.

The whole team looks up at the clock on the wall. 7:47. Anderton sets THE TIMER ON HIS WATCH.

FLETCHER  
Seventeen minutes.



ANDERTON

Armor up -- sick-sticks and  
concussion guns -- this is gonna be  
close.

INT. PRECRIME READY ROOM - MORNING

Like a firehouse, everybody slipping into uniform, riding up  
poles on chairs. A flurry of activity as weapons, helmets,  
and other newfangled gear are pulled from wall racks.

KNOTT, a big redhead, thick of neck and thicker of head,  
hands out the gear. He takes what looks like A BILLY CLUB  
and points it at a HEAVYSET COP who wolfs down the last of a  
Danish...

KNOTT

Hey, Steadman, wanna lose those ten  
ugly pounds like right now?

The cop reacts, pushes the stick away...

PETROTTA

Touch me with that puke-pole,  
asshole, you're gonna wear the  
fuckin' risoto I had for dinner  
last night along with the two  
chilidogs I had for breakfast.

INT. PRECRIME ANALYTICAL ROOM - MORNING

As Jad spins around in his chair...

JAD

Chief, we got a problem with our  
location --

Anderton looks at him.

JAD

It's no longer there.

Jad indicates a video screen showing VIDEO BOT VIEW OF A FIRE  
CHARRED HOME. Only one wall is left standing...

INT. PRECRIME ANALYTICAL ROOM - MORNING

As Anderton looks at the Prevision, begins manipulating the  
images... He glances at the PRECOG MONITOR. The female face  
writhes in the screen and Anderton looks at her.

ANDERTON

Where we going, Agatha? Talk to me.

Anderton turns away as FLETCHER (30), second in command approaches Anderton. The FEMALE FACE turns and seems to look at Anderton through the screen.

FLETCHER  
Chief, the investigator from the Fed is here.

ANDERTON  
(distracted)  
You're kidding, that's today?

FLETCHER  
I wrote it down in your calendar, then left a message at your house --

ANDERTON  
(working)  
All I need, some twink from the Fed poking around right now.  
(then, to Jad)  
Check again with the paper, they had it forwarded. See if the neighbors know where they went, check all relations --

FLETCHER  
Uh, sir...

ANDERTON  
Get him some coffee and tell him to wait outside.

VOICE  
I've got coffee, thank you.

Anderton turns to see DANNY WITWER. Mid-twenties, quietly looking at everything and everyone. He extends his hand.

WITWER  
Danny Witwer.  
(then)  
The "Twink from the Fed". Gum?

Anderton gives him a look, Witwer offers Anderton a stick of GUM.

JAD  
The Marks moved two weeks ago. No

one knows where. Still searching  
for family and employer.

MECHANICAL VOICE

Time horizon: 12 minutes...

Anderton looks at his watch: COUNTING DOWN, 12 MINUTES.

ANDERTON

I'm sorry Danny, but I'll have to  
give you the full tour later on.

WITWER

Your secretaries were all kind  
enough to give me a look around the  
office...

Anderton looks through the glass doors where A HALF DOZEN  
FEMALE PRECRIME OFFICE WORKERS ogle Witwer, even one that's  
pregnant (a moving image of her baby on the front of her  
maternity T-shirt). They ALL CHEW GUM.

Witwer watches as Anderton moves his fingers across the  
display, "flying through" the precrime scene, moving forward  
and back in time. ARCHITECTURAL REFERENCE SCREENS run side  
by-side with the Prevision Screen...

ANDERTON

Original running bond brick  
pattern, streamlined early Georgian  
Details...

Fletcher begins pointing out the equipment to Witwer who just  
listens quietly... asks no questions.

FLETCHER

What he's doing now, we call  
"scrubbing the image", looking for  
clues as to where the murder's  
going to happen.

ANDERTON

The brick has been repointed, the  
glass is original with new glazing  
bars. I show composite mouldings  
with dentils.

(then)

Someone took care in the  
renovation. Let's find the  
architect...

FLETCHER

Victims are pronounced here.  
Killers here. We never touch  
anything.

ANDERTON  
I show a cop on horseback.

JAD  
Somewhere near the capital?

ANDERTON  
No maglev system.

JAD  
The mall?

ANDERTON  
Georgetown.

Fletcher introduces Witwer to a female member of the team.

FLETCHER  
This is Evanna, the team pilot.

WITWER  
Nice to meet you. Gum?

She gives him a once over, takes a piece of gum.

EVANNA  
Oh, thank you...

He pops a piece in his own mouth, cuts a look back at her...

WITWER  
She's cute.

Witwer now notices the three faces on screen, can't take his  
eyes off them. Witwer looks at the images on the screen.  
These three faces writhing in agony.

FLETCHER  
Filtered, the Precogs can see  
outward up to four days with a  
sensory range of 200 miles.

Witwer stares at them, blowing a bubble.

WITWER  
So if you wanna kill someone, you  
take him to Miami.

FLETCHER

Not after the vote next week. Once the Amendment passes, we go national, there's gonna be nowhere to run.

Anderton cuts a look at him as Jad indicates a 3D map full of BLUE DOTS...

JAD

Two Howard Markses EYEdented in the sprawl. Neither show married --

Anderton looks at THE REFERENCE SCREENS AS THEY SCROLL THROUGH ARCHITECTURAL IMAGERY...

ANDERTON

I show a match for Dwight Kingsley. Nineteenth century architect. He did two dozen houses in D.C....

MECHANICAL VOICE

Time Horizon, ten minutes...

Witwer reacts to the incessant RINGING OF THE ALARM BELL.

WITWER

Can't they shut that off?

FLETCHER

That's the Red Ball Alarm.

Witwer looks at him.

FLETCHER

Crime of passion. No premeditation. They show up late. Most of our scrambles are flash events like this one. We rarely see anything with premeditation anymore.

WITWER

People have gotten the message.  
(to Fletcher)  
Gum?

INT. MARKS KITCHEN - MORNING

As Howard sits down with his son who keeps cutting the piece of cardboard while reciting the address.

SON  
... the world will little note, nor  
long remember what we say here...

HOWARD  
(looks at Sarah)  
I was thinking, maybe I'd play  
hooky, stay home today.

Her back to him, Sarah pauses for just a second.

SARAH  
What about your meeting?

HOWARD  
I'll reschedule. I've been working  
too much anyway.

The boy holds up what WE NOW SEE IS A LINCOLN MASK to his  
face...

SON  
... that these honored dead we take  
increased devotion to that cause  
for which they gave us they gave  
the last full measure of  
devotion...

He looks at the back of his wife as he pokes at his  
breakfast.

HOWARD  
We could have lunch together.

SARAH  
I'd love to, but I've got an open  
house today at the Ressler place.

HOWARD  
Ah. That must be why you look so  
nice.

As Sarah turns and smiles at Howard.

SARAH  
Raincheck?

HOWARD  
Sure. Raincheck.

SON  
... that we here highly resolve

that these dead shall not have died  
in vain...

We hear a HORN HONK O.S. Sarah looks at her son.

SARAH  
Your ride's here. Get your stuff.

The boy gets up, setting THE SCISSORS down on the table.

INT. PRECRIME ANALYTICAL ROOM - MORNING

Two men act as "dressers", getting Anderton into gear while he works. They help him on with a jacket, the word PRECRIME emblazoned on the back.

JAD  
Director. Line three.

And now we see an IMAGE OF LAMAR BURGESS, DIRECTOR OF PRECRIME in one corner.

BURGESS  
Tell me not to worry, John.

ANDERTON  
Don't worry, Lamar.

BURGESS  
The nation votes this week...

Anderton notices something on the prevision screen, brushes off the "dressers".

BURGESS  
Which makes this the worst possible time to show that we're only human.

ANDERTON  
(working)  
Uh-huh...

BURGESS  
Has the observer from Justice shown up yet?

ANDERTON  
Hang on, Lamar --

Anderton mutes the director, looks at AN IMAGE OF THE MUSCULAR MAN IN THE SUIT. There's a CHILD'S FACE to the left of his own.

INT. MARKS KITCHEN - MORNING

Howard takes his jacket and leaves. Sarah watches after him for a beat, a little out of sorts.

INT. PRECRIME ANALYTICAL ROOM - MORNING

As Anderton indicates the screen to Jad. Witwer watches.

ANDERTON

Look at the kid. In this one, he's on the left of the man in the suit.

JAD

Yeah? So?

ANDERTON

Now look at him...

Anderton moves his hand so the image changes and the kid is now to the right of the man, but FACING BACKWARDS. He now moves back and forth between the images...

ANDERTON

It's a park.

He runs the image and we see the kid back on the left facing front, then on the other side facing back...

EXT. PARK ACROSS FROM THE MARKS BROWNSTONE - MORNING

The HANDSOME MAN IN THE SUIT watches the house. Behind him, we see A KID ON A PUSH MERRY-GO-ROUND, as he goes by we see him facing one way, then the other...

The man glances about, then crosses the street. He climbs the steps to the front door. Doesn't even get to knock before Sarah opens it.

SARAH

Come on...

The man follows her inside. A beat later, Howard steps into FRAME. He never really left for work.

INT. PRECRIME - MORNING

As Anderton runs with his team -- five in all. Witwer trails behind them.

FLETCHER



There's only sixteen of those old merry-go-rounds left in the city. Two of which are in Georgetown. One in Barnaby woods, the other Woodley.

Anderton looks at the readout Fletcher hands him.

ANDERTON

Woodley's all Victorian. It's gotta be Barnaby Woods.

(keeps moving)

I want two cameras: one Spyder, one floater.

Witwer watches as Anderton pulls a .45 from his waistband. Jacks the clip and checks it.

WITWER

As I recall, they outlawed compression firearms in the District ten years ago.

ANDERTON

(replacing the clip)

They did. Make yourself comfortable. We'll be back in an hour.

WITWER

You mind if I tag along?

Some looks amid the team. They know Anderton doesn't want him here.

ANDERTON

I'd love to take you along, Inspector, but there's no room on the ship.

EXT. DEPARTMENT OF PRECRIME - ROOF - MORNING

Anderton and his team head for a HOVERSHIP. Anderton climbs in beside EVANNA, the female pilot. Even with everyone onboard, one seat is conspicuously vacant. KASI, an African American cop, sets some equipment on it, smiles at Anderton.

EVANNA

Time Horizon six minutes.

As the hovership lifts off.

EXT. MARKS HOUSE - GEORGETOWN - MORNING

Howard walks up the steps to his house, takes out his key. His hand shaking, he inserts the key into the lock. A long beat. He makes a decision and he finally turns it.

INT. MARKS HOUSE - KITCHEN - MORNING

We hear LAUGHING from the second floor. Howard picks up the scissors from the table.

INT. HOVERSHIP - MORNING

As Anderton looks at his watch. COUNTING DOWN 5:38...  
5:37...

INT. MARKS HOUSE - MORNING

As we HEAR FOOTSTEPS and Howard steps behind a door, watches as the Lover, wrapped only in a towel, comes WHISTLING into the kitchen, grabs a couple of sodas from the refrigerator, then heads back out.

EXT. D.C. - MORNING

Overhead, the precrime Hovership ROARS past. In the distance, we see familiar Washington buildings, along with some new ones.

INT. MARKS HOUSE - MORNING

Howard starts up the stairs. We hear the sound of WATER RUNNING.

INT. MARKS HOUSE - MORNING

Howard gets to the door, slowly pushes it open with the point of the SCISSORS.

INT. BEDROOM - MORNING

As we see Sarah's reflection in the bathroom mirror as she wraps her arms around her lover, kicks the door closed with her foot.

We now see HOWARD MARKS standing there, reflected in the full length mirror on the other side.

EXT. PARK - MORNING

The only sound, the SQUEAK OF THE MERRY-GO-ROUND as the kid goes round and round. All of a sudden several PRECOPS drop

down on DESCENDERS. The kid looks off at them, confused as to why it's now raining cops... he slowly looks UP and sees THE HOVERSHIP floating above him...

INT. BEDROOM - MORNING

We hear GIGGLING O.S. as Howard Marks sits down on the bed, and starts to weep, he slides onto the floor...

EXT. PARK - MORNING

As Anderton studies his portable screen, the image of the kid with the house behind him. He looks up and realizes that the PARK IS SURROUNDED ON FOUR SIDES BY HOUSES. And THEY ALL LOOK ALIKE...

INT. PRECRIME HOVERSHIP - MORNING

As Evanna watches the image, watches Howard Marks kill his wife over and over. The rest of the team is anxious.

MECHANICAL VOICE  
Time Horizon. One minute.

EVANNA  
Chief, we're catching up to the future.

EXT. PARK - MORNING

As Anderton calmly looks around at the surrounding houses, all we hear is the SQUEAK of the merry-go-round.

ANDERTON  
Jad?

INT. PRECRIME ANALYTICAL ROOM - MORNING

As Jad answers the call. Witwer is right there watching.

JAD  
Go ahead.

ANDERTON (PHONE)  
Did he close the front door?

JAD  
What?

ANDERTON (PHONE)  
Did Marks close the front door?!

Jad looks over the prevision a moment. He sees the image of the front door... the stairs just beyond it...

JAD  
Negative -- front door is open!  
The front door is open!!

EXT. PARK - MORNING

As Anderton scans the houses, sees one across the park with the door open --

INT. BEDROOM - MORNING

As the two lovers now stumble wet from the bathroom onto the bed, neither of them see Howard sitting there on the floor on the other side of the bed, his head in his hands. They start to make love. Howard doesn't move.

EXT. PARK - MORNING

As Anderton makes a headlong dash for the house. The other cops right behind him...

INT. PRECRIME HOVERSHIP - MORNING

As Evanna takes off...

MECHANICAL VOICE  
Time Horizon, thirty seconds --

EVANNA  
Hold on!

The craft pitches as she heads over the park now...

INT. BEDROOM - MORNING

As the motion of the two lovers now begins to rock Howard back and forth. He looks at the SCISSORS in his lap, also rocking back and forth to the rhythm of the two in the bed.

EXT. HOUSE - MORNING

As Anderton blows through the open front door...

INT. BEDROOM - MORNING

As Howard now stands up, looks down at the bed, his face turning from disgrace to rage as he raises the scissors over his head.

INT. HOUSE - MORNING

As Anderton sprints up the stairs, the other cops behind him.

INSERT - HIS WATCH COUNTING DOWN the last few seconds...

INT. BEDROOM - MORNING

As Sarah opens her eyes, sees Howard standing there over the shoulder of her lover and gasps.

SARAH

Howard --

HOWARD

I forgot my glasses.

The lover rolls off of her and sits up.

HOWARD

You know how blind I am without them.

She sees the scissors in his hand. SCREAMS. He's bringing them down when, suddenly, the HAND HOLDING THE SCISSORS IS GRABBED by Anderton...

HOWARD

What --

TIGHT ON THEIR TWO HANDS

As Anderton's watch BEEPS as it counts down the last second and now...

... the SKYLIGHT OVERHEAD EXPLODES, wood and glass flying everywhere as the other Precops descend from the Hovership, drop straight into the room.

A FLOATING CAMERA BOT pushes past Anderton to the center of the room.

CAMERA BOT - POV

GRIDS and VECTORS place and locate everyone in the room. A screen-within-a-screen zooms in on the SCISSORS. It films Sarah's lover as he comes away from the bed.

ANDERTON

Mr. Marks, you're under arrest for --

Howard makes a run for the door...

ANDERTON

Knott --

Knott grabs him, but the man puts up a fight.

Anderton takes a hand-held device from his belt (A SPYDER) and scans Marks' retina.

ANDERTON

Positive for Howard Marks --

Howard stands frozen, mouth agape as he now fully sees the PRECRIME SHIP hovering right out the window.

ANDERTON

By mandate of the District of Columbia Precrime division, I'm placing you under arrest for the future murder of Sarah Marks and Donald Doobin that was to take place today, April 22, at oh-eight hundred hours, four minutes --

SARAH

What?

HOWARD

I didn't do anything! Sarah!

ANDERTON

(to Fletcher)

Give the man his hat.

And now the other team members grab hold of Howard and start to shave his head with an electric sheer right there on the stairs, his hair falling in clumps to the floor below.

HOWARD

Oh, God. Don't put the halo on me!

And now Fletcher steps forward with what is essentially a metal HALO. Fletcher places it on Howard's head while he screams...

HOWARD

I wasn't going to do it! I wasn't going to hurt her! I just wanted to scare her!

As the halo is fitted onto his head, Howard's body arches in

a convulsive shock, his eyes rolling white into his head as he finally goes limp.

INT. PRECRIME ANALYTICAL ROOM - MORNING

As Witwer watches the Prevision Screen.

WITWER

I thought they stopped the murder --

Jad looks over as Witwer indicates an image of Howard Marks stabbing his wife, now from a slightly different angle.

JAD

That's just an echo.

(smiles)

Precog Deja Vu.

(looks at the screen)

Some of the really bad ones, the Precogs see over and over again.

The stabbing happens again and Jad moves his hand across the screen and it goes BLANK. Witwer looks at the PRECOG SCREEN, watches as the female rolls over and sinks under the milk.

INT. MARKS HOUSE - MORNING

Anderton goes into the bathroom and SHUTS OFF THE WATER in the bathtub just as it's about to overflow.

He stands, sees Sarah, hugging herself in the middle of the room. She stares back at him, confused and overwhelmed as we now...

DISSOLVE TO:

EXT. INNER CITY - NIGHT

As Anderton, now in a hooded sweatshirt and sweatpants, jogs through the rain, the neighborhood around him getting worse and worse as he goes.

INT. A DARK ROOM - NIGHT

We can see Howard Marks' breath as he's laid out naked on a metal table. His head has been shaved.

VOICE OVER

Precrime: It works!

EXT. INNER CITY - NIGHT

As Anderton runs through the city, we now hear OTHER VOICES joining in saying the same thing, over and over, finally overlapping one another:

VOICES  
PRECRIME: IT WORKS!  
(until we hear)  
IT WORKS IT WORKS IT WORKS...

And now, PROJECTED ON THE WALL BESIDE ANDERTON, we start to see a SERIES OF HUGE CLOSE-UPS as he runs by:

AFRICAN-AMERICAN WOMAN  
I used to worry about my children  
going to the playground...

POLICEMAN  
My partner was murdered...

VARIOUS PEOPLE  
My sister was murdered... My  
brother was killed... I was  
attacked in the stairwell... My  
teacher was stabbed... My neighbor  
was shot... My child was  
murdered...

And now we see a series of shocking murder scenes, as the above testimonials continue in the b.g.

INT. DARK ROOM - NIGHT

A LARGER METAL HALO, spikes pointing inward, is fitted onto Howard Marks' head. He starts to SCREAM...

A DEEP VOICE  
In a world where we look to science  
for answers, they were a gift...

EXT. INNER CITY - NIGHT

As Anderton runs along the wall, the PROJECTIONS CONTINUE: the images are of different people on the street now. WE BEGIN PULLING BACK...

VARIOUS PEOPLE  
I was going to be killed in my  
apartment... He was going to rape  
me and then stab me... It was going  
to happen in a parking lot... We  
were having marital problems, I had  
no idea he would try and...



So that now we see we're looking at some sort of SCREEN ON THE SIDE OF THE BUILDINGS. On it, we see a shot of the Precrime building, a statue of the precogs out front.

THE DEEP VOICE

And now, Precrime is coming to your state, allowing you to sleep as well as we do in the District of Columbia.

Anderton, runs past the HUGE PROJECTION...

THE DEEP VOICE

On April 30, vote Yes on the National Precrime Referendum and make murder a thing of the past.

On the screen we see a SCHOOLYARD FULL OF KIDS...

CHILDREN

Precrime: It works!

Above Anderton, in the middle of the projection, some MENTAL CASE sticks his head out a window and SCREAMS at the night.

EXT. INNER CITY - DARK

As Anderton slows down, turns up a DARK ALLEY. He pauses, looks around.

ANDERTON

Lycon?

A VOICE

What's the matter, can't sleep?

Anderton turns and we see a dark FIGURE in a black coat sitting in a doorway. LYCON.

ANDERTON

I just need a little clarity.

LYCON

True that. You want the customary, or the new and improved?

ANDERTON

I'll try the new stuff.

Anderton reaches into his sock and takes out some CASH. Lycon takes out his own, much filthier sock and reaches

inside. He pulls out a handful of tiny BLACK INHALERS and holds a few of them out to Anderton who hesitates, then takes them.

LYCON  
Sweet dreams, Chief.

"Chief". Anderton turns and looks at the Dealer.

LYCON  
Oh, don't worry none, your secret's safe with me.  
After all, you gonna be The Big Boss soon enough, be nice to have a little juice on my side.

ANDERTON  
What makes you say I'm gonna be the boss?

LYCON  
You're the perfect man for the job.  
It's like my Daddy used to say, "In the land of the blind..."

Lycon leans forward and the moonlight catches his face, and we see that BOTH OF HIS EYES ARE GONE FROM THEIR SOCKETS.

LYCON  
"The one eyed-man is King".

Lycon starts to laugh. Anderton watches him a moment, then turns and jogs off into the wet night.

INT. ANDERTON'S APARTMENT - NIGHT

Dark. Rain falls on the towers and pavilions of the inner city that fill the large windows. The front door opens and Anderton comes inside. When he turns on a light, we see the place is a complete mess.

Trash and black INHALERS litter the floor. Clothing is strewn about. In the kitchen, cupboards, even the refrigerator door have been left open. You might think the place has been burglarized, but it's just the way he left it.

Anderton walks past a bedroom -- an airplane bed and toys on the floor tell us this was once a kid's room. He continues on to...

HIS BEDROOM

Where he peels off his sweatshirt, then moves to the bed and sticks the old .45 back under the pillow it came from.

On the nightstand, are piles of NEWS CLIPPINGS, all of them with headlines like "BOY MISSING ELEVEN YEARS RETURNS HOME!" Or "FAMILY FIGHTS TO CLONE DEAD CHILD" or "GIRL RESCUED FROM KIDNAPPERS AFTER TWO YEAR ORDEAL".

Anderton grabs a BLACK INHALER from atop one of the clippings and shakes it, sees that there's still something in it. He takes it, goes into...

#### THE SOLARIUM

Anderton moves to a COMPUTER and types in an entry. All at once, the room begins to fill with HOLOGRAPHIC IMAGES of his son, SEAN. The images are ghostlike, not solid; created by a dozen LASER PROJECTORS placed around the room.

The scenes themselves are "stolen" from birthday parties, outings and vacations from a life that's somehow no more.

In one of them, his son Sean (age 2), playing with toys on the floor with LARA, Anderton's ex-wife. Anderton looks at Lara a moment, reaching out to her when we hear...

SEAN

Daddy!

Anderton looks to a HOLOGRAM where Sean (age 4) is throwing a Frisbee on a beach. The hologram-Sean looks up in Anderton's general direction as he throws...

SEAN

Catch!

And the Frisbee sails right through Anderton. He takes a deep hit off the inhaler and then looks around the room.

#### ANDERTON'S POV

As the images GRADUALLY BEGIN TO FILL IN. LOOK REAL.

SEAN

Hi, Daddy...

Anderton moves to one of the images in the middle of the room and crouches down in front of it.

ANDERTON

Hi, Sean. How was your day?

And then the image cuts to Sean (age 6) holding a soccer ball...

SEAN  
I scored a goal!

ANDERTON  
That's great.

And now the IMAGE JUMPS and we see Sean (age 4) at a younger age...

SEAN  
I raced mommy!

And we see LARA, smiling beside him on a beach. Anderton looks at Lara a moment, then...

SEAN  
I won!

ANDERTON  
What a big boy. How old are you?

The image JUMPS and we see Sean (age 6)...

SEAN  
I want pizza!

Wrong answer. Anderton frowns, goes over to the computer, starts searching through the images. He stops when he sees one of Sean at age 4, at a birthday party, holding up four fingers. He then walks back to the image...

ANDERTON  
(tries again)  
How old are you, Sean?

And now the holo-image JUMPS so that it's the same as the one we just saw on the computer. SEAN HOLDS UP FOUR FINGERS.

ANDERTON  
Four. Wow. What a big boy.  
(then)  
I love you, Sean.

SEAN  
(age 2)  
I love you, too!  
(age 4)  
I love you daddy.  
(age 6)

Love ya, dad.

Anderton sits down on the floor beside the image and takes another hit off the inhaler. He then lies back and watches his "son" as we now...

FADE OUT.

VINCENT NASH (V.O.)  
On the eve of a national referendum  
that will make all of our citizens  
safe from violent crime...

FADE IN:

INT. ANDERTON'S APARTMENT - MORNING

As Anderton opens an eye, looks off AT A CLOCK TV that shows the image of L. VINCENT NASH, U.S. Attorney General as he addresses a press conference at Precrime...

NASH  
... it's the responsibility of the  
Justice Department to fully review  
and inspect the Precrime system.

Anderton sits up, looks at the screen. To his horror, he sees WITWER sitting at a long table beside Nash with LAMAR BURGESS sitting on the other side. The chair next to Burgess EMPTY...

ANDERTON  
Shit --

Anderton jumps to his feet, begins ripping off his sweats and getting dressed as fast as he can. He grabs his shirt off the answering machine...

SYNTH VOICE  
You have twelve messages.

BURGESS' VOICE  
John? Where the hell are you?

Anderton sits on the bed and starts pulling on his boots.

BURGESS  
Speaking on behalf of Precrime, I'd  
just like to say that we welcome  
any review by Attorney General Nash  
and his team, although I must say  
I'm somewhat baffled by their

timing.

Anderton grabs his coat, pulls his .45 out from under the pillow and tucks it away behind his back.

BURGESS

In the six years we've been  
conducting our little experiment  
there hasn't been a single murder  
in the District.

Anderton opens the door and gets RIGHT INTO HIS VEHICLE.  
It's there IN THE WALL. He sits down, closes the door and  
the VEHICLE DROPS FROM SIGHT.

EXT. PRECRIME - DAY

As Anderton runs across the busy quad to the entrance of the  
building.

BURGESS (V.O.)

So I'm sure I speak for Chief  
Anderton who's on assignment, that  
we plan to do everything we can to  
help our good friends and  
colleagues at the Justice  
Department...

He lowers his sunglasses and two ultraviolet lights STROBE on  
the retinal scanner as Anderton is EYEdentiscanned and  
cleared to enter.

INT. PRECRIME HEADQUATERS - MAIN FLOOR - DAY

As Anderton enters, is immediately cut off by Burgess.

BURGESS

Those bastards at Justice want to  
take it all away from us.

Anderton stops, faces Burgess who looks at his watch, then  
stares back at Anderton.

BURGESS

And this is exactly the kind of  
behavior that will give them an  
excuse to do it.

ANDERTON

Lamar, I'm sorry. I don't know  
what --

BURGESS  
Don't apologize, John.

His tone stops Anderton.

BURGESS  
You understand that a week from now people are going to vote on whether or not what we've been doing down here has been some noble-minded enterprise or a chance to change the way this country fights crime.

ANDERTON  
I understand. Sir.

Burgess stares at Anderton.

BURGESS  
I need you to do two things for me. One, watch Danny Witwer.

ANDERTON  
Yes, sir.

BURGESS  
You can let him look around, answer his questions, but watch him. If there's any problems, make sure we know about it first.

ANDERTON  
I understand. What's the other thing?

BURGESS  
Tuck in your shirt.

Burgess gives him a look, then turns and walks away.  
Anderton looks down, tucks in his shirt, then hurries off...

INT. PRECRIME ANALYTICAL ROOM - DAY

As Jad, Fletcher and Knott show Witwer one of the wooden "eggs". All of them now chewing gum, friendly with Witwer.

FLETCHER  
The information we need is embedded in the grain of wood. And since each piece is unique, the shape and grain is impossible to duplicate.

WITWER

(returns the sphere to  
Fletcher)

I'm sure you've all grasped the  
legalistic drawback to precrime  
methodology.

KNOTT

Here we go again...

WITWER

Look, I'm not with the ACLU on this  
Jeff. But let's not kid ourselves,  
we are arresting individuals who've  
broken no law.

JAD

But they will.

FLETCHER

The commission of the crime itself  
is absolute metaphysics. The  
Precogs see the future. And  
they're never wrong.

WITWER

But it's not the future if you stop  
it. Isn't that a fundamental  
paradox?

ANDERTON (O.S.)

Yes, it is.

They all turn and look at Anderton as he comes into the room,  
takes the sphere from Fletcher.

ANDERTON

You're talking about  
predetermination, which happens all  
the time.

Suddenly, Anderton rolls the ball towards Witwer who catches  
it just as it's about to go off the table.

ANDERTON

Why did you catch that?

WITWER

Because it was going to fall.

ANDERTON

You're certain?



WITWER

Yes.

ANDERTON

But it didn't fall. You caught it.

Witwer looks at the ball in his hand.

ANDERTON

The fact that you prevented it from happening doesn't change the fact that it was going to happen.

WITWER

You ever get any false positives? Someone intends to kill his boss or his wife, but they never go through with it. How do the precogs tell the difference?

ANDERTON

The Precogs don't see what you intend to do, only what you will do.

WITWER

Then why can't they see rapes, or assaults... or suicides?

FLETCHER

Because of the nature of murder.  
(quoting)  
"There's nothing more destructive to the metaphysical fabric that binds us than the untimely murder of one human being by another".

WITWER

Somehow, I don't think that was Walt Whitman.

Anderton looks at Witwer. The man knows more than he thought.

ANDERTON

(looking at Witwer)  
It was Iris Hineman. She developed the Precogs, designed the system and pioneered the interface.

WITWER

Speaking of interfacing, I'd love  
to say hello.

ANDERTON  
To Hineman?

Witwer looks at the screens showing THE PRECOGS.

WITWER  
To them.

ANDERTON  
Cops aren't allowed inside the  
temple.

WITWER  
Really? You've never been inside?

ANDERTON  
We keep a strict separation so that  
no one can accuse us of tampering.

WITWER  
So I'll be the first one to go in  
then?

ANDERTON  
Maybe you didn't hear me.

WITWER  
If it's a question of authority.

ANDERTON  
There's no question. You don't  
have any.

WITWER  
I have a warrant in my pocket that  
says different.

The other men don't move, don't blink.

ANDERTON  
Show it to me.

Witwer pulls out a piece of paper from his pocket folded  
several times and hands it to him. As Anderton unfolds it...

WITWER  
Contrary to what you might think,  
this experiment is being conducted  
under the supervision and with the

express permission of the Attorney General of the United States. I'm here as his representative. Which means... you're now operating under my supervision.

Anderton looks up from the paper, at his men, at Witwer. He's lost and he knows it. Witwer takes the paper back.

WITWER

It seems you've been left out of the loop, John.

INSIDE THE TEMPLE

AS WALLY, the caretaker, an odd little guy who doesn't get a lot of sun looks over as Witwer and Anderton walk through A LASER DECONTAMINATION BOOTH...

WALLY

No no no no no...

Witwer smiles, extends his hand. Wally backs away.

WALLY

I can't touch you! And John, you can't be in here! You'll confuse them!

ANDERTON

Wally. This is Danny Witwer. He's from Justice and we're to give him a full run of the farm.

WITWER

Nice to meet you, Wally.

WALLY

Shhh! They're sleeping.

WITWER

(whispers)

Tell me how all this works.

AND NOW WE SEE: THE TANK

As a RIPPLE APPEARS in the white liquid.

WITWER (O.S.)

The photon milk acts as both a nutrient supply and a liquid conductor. It makes the images

that each of them receive strong.

And now a MAN'S FACE slowly breaks the surface, then ANOTHER MAN'S FACE, followed by A FEMALE FACE...

PULL BACK TO REVEAL: THE THREE PRECOGS

Three nude bodies -- TWO MALE, ONE FEMALE. As they writhe about in the liquid, we can see that their bodies are thin, nearly translucent.

The precogs appear to be in suspended animation or in comas. They are absolutely still and limp, except for their faces which are in constant motion, reacting to murders only they can see.

WALLY

We call the female Agatha. The twins are Arthur and Dashiell.

REVEAL: THE PRECOG TANK

Egg-like in shape, it's filled with the milky-looking liquid the three Precogs are suspended in.

WALLY

We scan by way of optical tomography, white light pinpoints pulse along the entire length of the headgear and are re-read after absorption through their brain tissue.

Witwer looks at him, has no idea what he just said.

WALLY

In other words, we see what they see.

Wally lifts one of the Male Precogs into a harness and hoists him up for exercise and cleaning. Wally starts to trim his nails and the Precog begins convulsing...

WALLY

They're not in any pain. We keep their heads pretty well stocked with dopamine and endorphins. Plus, we maintain careful control over their serotonin levels -- don't want 'em to drift off to sleep, but they can't be kept too awake either.

ANDERTON

It helps if you don't think of them  
as human.

WITWER

(staring at them)

No... they're much more than that.

Witwer nods, looks up at THE SCREENS ABOVE THE TANK, a series of screens tapped into each Precog. We can see all sorts of images, but none of them clear right now. He's mesmerized by all of them.

WITWER

Science has stolen most of our  
miracles. In a way...

(indicates the tank)

... they give us hope... hope of  
the existence of the divine.

He sees Anderton and Wally looking at him.

WITWER

I find it interesting that some  
people have begun to deify the  
precogs.

ANDERTON

The precogs are pattern recognition  
filters, nothing more.

WITWER

But you call this room the  
"temple".

ANDERTON

Just a nickname.

WITWER

(nods, then)

The oracle isn't where the power is  
anyway. The power's always been  
with the priests.

(looks at the Precogs)

Even if they had to invent the  
oracle.

Anderton looks to where Fletcher, Jad and Knott stand near  
the entrance, nodding their heads.

ANDERTON

You guys are nodding your heads like you actually know what the hell he's talking about.

JAD

Come on, Chief, you think about it, the way we work -- changing destiny and all -- we're more like clergy than cops.

ANDERTON

Uh-huh. Jad?

JAD

Sir?

ANDERTON

Go back to work. All of you.

The others give him a look and walk out. Anderton turns back to Witwer who smiles at him.

WITWER

Sorry. Old habit. I spent three years at Fuller Seminary before I became a cop. My father was a minister. Lutheran.

ANDERTON

What does he think of your chosen line of work?

WITWER

I don't know. He was shot and killed when I was fourteen on the steps of his church in Bethesda.

He looks at Anderton.

WITWER

I know what it's like to lose someone close, John. Of course, nothing is like the loss of a child.

Agatha rolls over now, seems to be looking at Anderton.

WITWER

I don't have any children of my own, so I can only imagine what that must have been like, to lose your son in a public place like

that.

Anderton says nothing. Hates the man all over again.

WITWER

At least now you -- and I -- have the chance to make sure that kind of thing doesn't happen to anyone ever again.

ANDERTON

(beat)

Why don't you cut the cute act, Danny, and tell me exactly what it is you're looking for?

WITWER

Flaws.

ANDERTON

There hasn't been a murder in six years. There's nothing wrong with the system. It's perfect.

WITWER

I agree. The system is perfect. If there's a flaw, it's human. It always is.

(then)

Thank you for the tour, Wally.

Anderton watches him walk out, shakes his head, then notices...

The FEMALE PRECOG'S ARM is resting on the edge of the tank. He looks down at her a moment. She's looking at him, but her eyes seem somewhere else.

Anderton looks around for Wally, doesn't see him. He doesn't want to touch her. He finally reaches down and gently takes her arm, sets it back into the tank.

As it submerges, she takes hold of ANDERTON'S FINGER and hangs on. He stares back at her. She holds on tight...

ANDERTON

Uh, Wally --

He tries to pull his hand away, but she holds on, grabs onto Anderton's shirt, and STARTS TRYING TO PULL HERSELF OUT OF THE WATER...

ANDERTON

Wally!

AGATHA

(whisper)

Can you see?

And now she's clinging to Anderton, looking up. He looks up at the SCREEN above her and sees...

A FLASH OF A WOMAN'S FACE. Silent. Eyes and mouth wide open. A shock of red hair all around her. Her face is a white mask of terror. She seems to be beckoning Anderton with her arm...

He looks at Agatha, who continues to cling to him, HER OWN FACE HOLDS THE SAME EXPRESSION as the woman on the screen. She finally lets go of Anderton and falls back into the tank.

WALLY

John?!

Anderton, shaken, looks up and THE IMAGE FADES, replaced with the blurry flood of images we saw earlier.

WALLY

What the hell just happened? Her ACTH levels just shot through the roof!

Anderton turns and looks at the Precog writhing about.

WALLY

Her pituitary dumped a week's worth into her system... What did you do to her?

ANDERTON

Nothing... she grabbed me, and then there was an image on the screen...

WALLY

She grabbed you? Impossible. The Precogs aren't even aware of us. In the milk all they see is the future.

Anderton shoots a look down the hall as WITWER WALKS THROUGH THE LASER DECONTAMINATOR, unaware of what just happened. He turns to Wally and lowers his voice...

ANDERTON



She was looking right at me.

WALLY

It could have been a nightmare...  
Sometimes they dream about the old  
murders.

Anderton looks back down at Agatha, her eyes closed now as she sinks down into the milk and disappears, her own arm in front of her, beckoning in the same way as the woman.

ANDERTON

She spoke to me.

WALLY

(dismissive)  
To you? I don't think so...  
(but has to know)  
What'd she say?

ANDERTON

She said...

Anderton looks up at the screens...

ANDERTON

"Can you see?"

EXT. THE DEPARTMENT OF CONTAINMENT - EARLY MORNING

Anderton takes off his sunglasses, looks at a screen:

ANDERTON

Anderton. John.

He moves his eyes close to the screen and gets  
EYEdentiscanned at the door and goes inside.

INT. DEPARTMENT OF CONTAINMENT - EARLY MORNING

Silent. A huge open space, a human warehouse. Along the floor -- ringing the entire perimeter -- are markers with numbers on the front of them. We now HEAR FOOTSTEPS as...

Anderton enters the building. As he moves further into the space, our angle changes and we now see HUMAN BODIES lying on their backs on the other side of the markers. Each "prisoner" has a metal HALO-like apparatus -- spikes going inward -- fitted onto his head.

Anderton slows his pace, eyeing the row of inert bodies along the floor as he goes. Above each inert prisoner is a SCREEN

that continuously plays the Precog's PREVISION OF THE MURDER for which they've been convicted.

Suddenly we hear a blast of ORGAN MUSIC reverberating from somewhere O.S. and he looks off towards a CURTAIN at the back...

ON THE CURTAIN

As Anderton parts it to REVEAL:

A LIVING SPACE

A bed. A stove. A fridge... And A HUGE PIPE ORGAN. A MAN IN A WHEELCHAIR playing with his back to us. From the sound of it, he seems to be making it up as he goes along. Anderton taps the guy on the shoulder, startling him --

MAN

HOO BOY!

(then)

You scared me, Chief.

He takes a breath, looks at Anderton standing there. The man's face is large, almost retarded in appearance. He wears A PRISON GUARD UNIFORM.

ANDERTON

You the sentry?

GIDEON

Yes, sir. I'm Gideon.

(indicates the organ)

The music relaxes the prisoners.

Anderton looks around as Gideon quickly moves away from the organ.

GIDEON

I don't ever see any of you precops down here, I'm not in trouble am I?

ANDERTON

No, you're not in trouble. I'm interested in a murder.

GIDEON

Kill type?

ANDERTON

Drowning.

Gideon turns to a computer screen on his wheelchair.

GIDEON

Well, that narrows it down. Not many in here for that one.

Gideon starts going through the files, we see different FACES flash by. Anderton looks over his shoulder.

ANDERTON

Victim's a white female.

GIDEON

This about the Justice Department?  
(off Anderton's look)  
They laid on a tour for tomorrow a.m. Told me to wear a tie. You like this one?

THE FACE OF THE DROWNING WOMAN Agatha showed Anderton flashes on the screen.

ANDERTON

Stop! Roll back... There!

Gideon looks at the screen.

GIDEON

That's an old one. One of our first.

ANDERTON

This is the official composite of the three precogs?

GIDEON

That's right. It's a combined data stream based on all three previsions.

ANDERTON

Show me just Agatha's data stream.

GIDEON

For that, we have to go for a ride.

Gideon rolls ahead of Anderton, checking his manifest on a small display. Anderton looks around.

ANDERTON

You the only sentry?

GIDEON  
I work graveyard, swing and day all  
by my lonesome.

Gideon hits a button on his wheelchair and we hear a RUMBLING SOUND as the "prisoners" around the perimeter all BEGIN TO RISE.

GIDEON  
Hey, bet you don't know where the  
term "graveyard shift" comes from?

Only half-listening, Anderton watches as now A SECOND TIER OF MARKERS appear right below the first tier. The video screens playing the murder previsions over and over...

GIDEON  
Long time ago, in merry old  
England, they discovered that some  
coffins, after they reopened 'em --  
now why they did that, I couldn't  
tell you --

And now we see a third tier, also with the video screens showing their own horrific images.

GIDEON  
Anyway, they discovered that some  
of the coffins had scratch marks on  
the inside, indicating that the  
person had not been dead when they  
buried them.

And now Anderton watches as a fourth tier rises up.

GIDEON  
So they tied a string to the wrist  
of each person that lead to a bell  
above ground.

Anderton has to tilt his neck to see the top of the tiers as a fifth tier rises up from the ground...

GIDEON  
Someone was assigned to sit at  
night and listen for the bells.

... until the bodies and their markers are stacked nearly to the roof of the facility and Gideon turns to Anderton and smiles.

GIDEON

Hence the expression...

ANDERTON  
(softly, staring at all  
the prisoners)  
... Graveyard shift.

GIDEON  
Not to mention, "Saved by the  
bell".

Gideon starts to roll off. Anderton stands there, looking at all of them.

ANDERTON  
I'd forgotten there were so many.

Gideon rolls onto a PLATFORM attached to a long arm and wheels around to face Anderton.

GIDEON  
And to think they'd all be out  
there killing people if it wasn't  
for you.

Anderton moves onto the platform they lift up and away.

INT. ANDERTON'S APARTMENT - DAY

Dark. We hear someone make the lock, then the door opens and we see Danny Witwer standing there looking in. He closes the door, turns on the light and takes in the total disarray.

He bends down, picks up a BLACK INHALER and examines it. He puts it in his pocket and starts to look around.

He moves through the dark apartment to the table where Anderton keeps his Holo-Computer equipment. He looks at it a moment, then starts pressing buttons. And now we hear...

SEAN (O.S.)  
Hey, Daddy!

He pulls his weapon, wheels around and points it at the holo image of SEAN (age 4) ON THE BEACH as he wings a Frisbee.

SEAN  
Catch!

Witwer ducks as it sails by. He looks around, notices the LASER PROJECTORS all around the room. And now he sees THE IMAGES OF SEAN... everywhere. He slowly puts away his gun.

WITWER

My God...

INT. DEPARTMENT OF CONTAINMENT - DAY

As Anderton rides the platform with Gideon looking at all of the "prisoners".

GIDEON

They get to spend twenty years asleep, somewhere between life and death, all the while getting their bodies pumped up with nutrients they'd never get if they were out on the street.

(stops the platform)

Okee pokee, here we go...

A video screen comes into view, we see it's showing THE DROWNING WOMAN Anderton saw inside the temple.

GIDEON

John Doe drug addict was gonna put down a woman named Anne Lively at Roland Lake.

They move upward, once more gliding up to a video screen as it comes into view, we see it's showing THE DROWNING WOMAN Anderton saw inside the temple.

ANDERTON

That's her --

Anderton looks at the screen. The PREVISION PLAYS OUT: Daytime. A lake. The redheaded woman is shoved under water by two BLACK-GLOVED HANDS, her mouth open to scream.

Anderton looks at the MAN lying there -- tall, shaved head, nearly skeletal.

ANDERTON

Why's he still a John Doe? Why wasn't he ever ID's from an EYEsCan?

GIDEON

On account of those are not his eyes. He had 'em swapped out to fool the scanners.

Anderton sees the dark red scar-lines around his eyes.

GIDEON

You get it done on the street for a few hundred bucks these days.

Anderton looks at the screen as the SCREAMING WOMAN appears again, stares at her face.

GIDEON

Okay, so you want just the female's prevision.

Gideon hits a button on his remote and the VIDEO SCREEN DIVIDES INTO THREE SECTIONS. In the first section, we see various angles of the woman being drowned by John Doe. A similar series of shots on the second screen.

But the THIRD SCREEN IS BLANK.

GIDEON

Huh, we don't seem to have her data.

ANDERTON

Try again.

GIDEON

(works the computer)

No... we have the two previsions from the twins right here, but...

(indicates the blank screen)

... I can't pull up any data from the female. Probably just a glitch.

Anderton stares thoughtfully at the first two images of Anne Lively being drowned.

GIDEON

Hey, you wanna know where the word came from, "glitch?"

ANDERTON

(looks at the face)

Just tell me about the intended victim. This Anne Lively...

Gideon works the computer.

GIDEON

Looks like she was a neuroin addict

like John Doe here, but I show an address history that includes the Beaton Clinic.

ANDERTON

So she cleaned up. Where is she now?

Gideon again works the computer, then sits back.

GIDEON

Huh. How ironic...

He spins the screen so that Anderton can see one word there: "MISSING"

GIDEON

You finally crawl your way out of one hole, only to fall into another.

Anderton takes a small plastic CARD from his wallet and slides it into A SLOT on the computer. Instantly the MOVING IMAGE OF ANNE LIVELY downloads onto the card.

GIDEON

Careful, Chief...

Anderton looks at him.

GIDEON

You dig up the past, all you get is dirty.

DISSOLVE TO:

THE WHITE LIQUID

THE FACE OF THE FEMALE PRECOG emerges from the milk, her blue eyes suddenly blink open. Something has begun...

INT. BURGESS' LIVING ROOM - DAY

Burgess sits on the couch, a blanket covering his legs, nursing a cold. He looks at THE MOVING IMAGE OF ANNE LIVELY on the small card.

BURGESS

And you say the third prevision was, what, a little fuzzy or something?



ANDERTON

I'm saying the third prevision  
wasn't there. And that's not all.  
I spent a few hours down there and  
it turns out there's a dozen more  
cases with missing previsions.

Burgess sneezes, takes out his handkerchief.

BURGESS

You'd think we'd have found a cure  
for the common cold by now.

WIFE (O.S.)

It's stress.

His WIFE walks in who hands him a steaming mug. He looks at  
it.

BURGESS

What's this?

WIFE

Herbal tea with honey.

BURGESS

Yeah, well I hate herbal tea...  
almost as much as I hate honey.

WIFE

Just drink it before I pour it in  
your lap.

He reluctantly takes it. She smiles at Anderton on her way  
out.

ANDERTON

Danny Witwer is scheduled for a  
tour of Containment tomorrow --

BURGESS

So give him a tour. He doesn't  
know enough to ask the right  
questions.

ANDERTON

If he's looking for a flaw in the  
system --

BURGESS

He's not. He's looking for a flaw  
in us, John.

Anderton notices the change in Burgess' tone. Burgess tosses the CARD onto the coffee table in front of him, and considers Anderton a moment.

BURGESS  
Lara called me.

ANDERTON  
What?

BURGESS  
She's worried about you. And,  
quite frankly, so am I.

ANDERTON  
I'm fine.

BURGESS  
I hear you've been spending a lot  
of time in the sprawl.

ANDERTON  
(beat)  
I go running down there.

BURGESS  
In the middle of the night?

Anderton doesn't have an answer for that one.

BURGESS  
What if Danny Witwer came to you  
right now and insisted on a full  
chem run?

ANDERTON  
I'm fine, Lamar.

Burgess gets up and sits down next to Anderton, puts a hand on his shoulder.

BURGESS  
(beat)  
You understand, John, that the  
minute Precrime goes national,  
they're going to take it away from  
us.

ANDERTON  
We won't let them.

BURGESS

No? How's an old man and a cop on  
the whiff ever going to stop them?

This stings Anderton. Burgess softens.

BURGESS

My father once said to me that you  
don't choose the things you believe  
in, they choose you.

(then)

There's a reason you're here, John.  
Had Precrime been in place just six  
months earlier, the loss you and  
Lara suffered would have been  
prevented.

Anderton turns away.

BURGESS

Remember the eyes, John --

Burgess COUGHS, motions for a second while he gets his breath  
back, then...

BURGESS

Remember, the eyes of the nation  
are on us right now. We both know  
I'm not the generation anyone  
listens to.

(then)

People trust you, John. When you  
speak of your absolute belief in  
Precrime, they know it's a belief  
born of pain and not politics.  
I've always understood that. And  
in some ways, I may have even  
encouraged it, to help with the  
cause. But now... your pain is  
hurting both of us.

Anderton nods, finally gets up, puts his hand on Burgess'  
shoulder, looks the old man in the eye.

ANDERTON

They're not going to take it away  
from us, Lamar.

(beat)

I won't let them.

INT. TELEVISION SOUND STAGE - MORNING

A talkshow. A woman MODERATOR sits in front of a backdrop that reads "DOUBLE EXPOSURE". Anderton now in a suit and tie sits with the MODERATOR and a WOMAN in a dark suit.

MODERATOR

A week from today conventions will meet in every state to vote on the ratification of the precrime amendment. With us to discuss this historic decision are Chief John Anderton of Precrime in Washington D.C. and Ms. Dinola Margis, Director of the American Freedom Foundation. Both of you, thanks for being here.

ANDERTON/MARGIS

Geraldine. Thanks for having me.

MODERATOR

Ms. Margis, let me start with you. Last year, more people in this country lost their lives to murder than to natural causes. Doesn't such unparalleled violence require that we protect our citizens, whatever it takes?

MARGIS

No, Geraldine, not at the price of giving up our most fundamental rights. For almost three centuries now, every accused citizen has had the right to be presumed innocent until found guilty. But, here, we have the beginnings of a system that punishes people for crimes that haven't even been committed. I feel stuck in a nightmare.

And now we see Burgess standing in the wings, watching now as Anderton smiles, revs up the charm.

ANDERTON

You forget, Dinola, that the Supreme Court has ruled that the Precogs predictions as foregone, metaphysical conclusions. Meaning what the Precogs say is going to happen, happens.

(then)

Unless we stop it.

MARGIS

You know, the Etruscans used to read sheep livers to predict the future. Maybe we should try that one next.

ANDERTON

That's funny. But the truth is, our Constitution has always recognized that in times of great danger we may have to take actions that... offend certain principles in order to preserve the nation itself.

Burgess looks at Anderton and nods. That's my boy. Anderton nods back, turns back to the table as we...

DISSOLVE TO:

INT. SOLARIUM - NIGHT

Anderton, barefoot and shirtless, still in his suitpants, eats a bowl of cereal while the TALKSHOW he taped earlier in the day before plays out on the TELEVISION.

ANDERTON (TV)

In the middle of the civil war, for example, Abraham Lincoln suspended the writ of habeas corpus observing that a limb may be sacrificed to save a life, but a life is never wisely given to save a limb.

Anderton doesn't watch it. Instead, he stares stupidly at the images of SNAP, CRACKLE and POP dancing around on the cereal box that sits on the coffee table in front of him.

MARGIS (TV)

Let me ask you something, Chief?  
You're a former police officer --  
when was the last time you  
Mirandized someone?

The ON TV ANDERTON just smiles at her.

MARGIS (TV)

You have the right to remain  
silent? You have the right to an  
attorney?

He turns, looks up at the set and now we go...

CLOSE ON MARGIS

MARGIS (TV)

When's the last time you actually  
said those words?

ANDERTON

Mutes the set, stares back at her when we hear --

ANDERTON'S VOICE

What are you looking at?

Anderton turns and sees A HOLOGRAPHIC IMAGE OF LARA, his ex  
wife, standing at the window, looking out at the rain.

LARA

Just the rain.

She turns and looks off to a spot in the room where Anderton  
would have been standing all those years ago with the camera,

LARA

Why don't you put that camera down  
and watch it with me?

Now Anderton puts down the bowl of cereal, gets up and walks  
over to her, but THE IMAGE BLINKS OUT, then STARTS ALL OVER  
AGAIN...

Anderton turns and walks across the room. We now see A DOZEN  
HOLOGRAPHIC IMAGES from his old life playing around the room.  
He sits down in an armchair and watches them play out.

He holds a black inhaler to his lips, sucks in the drug, then  
looks about at the images as, gradually, the holographs begin  
to fill in, become real. To him anyway.

Sean (age 6) walks up beside him dressed in A YELLOW RAIN  
SLICKER. Anderton looks over at him, standing there silent.  
He says something, but there's no audio, or at least we don't  
hear it. The image jumps, then repeats, the boy walking up  
in the slicker, his mouth moving silent. Then again...

Anderton reaches out for his son, but the boy DISAPPEARS. In  
his place, floating green letters read:

END OF FILE

Anderton sits up and rubs his face. He starts to get up,

then pauses, looks down at the floor beside the chair.

A PUDDLE OF WATER has formed. He stares at it a moment, A DROP OF WATER FALLS FROM ABOVE and Anderton slowly looks up at...

THE GLASS CEILING OF THE SOLARIUM

A long CRACK in the glass up there. Rain pelts it. Water drips down and forms a puddle on the floor.

Anderton looks around the room and we see a half dozen END OF FILE's all over the room now.

INT. PRECRIME HEADQUATERS - ANDERTON'S OFFICE - DAY

As Anderton comes in, takes his coat off. Something drops on the floor. He bends down and picks up the DATA CARD with the image of ANNE LIVELY drowning. He looks at it when...

We hear LAUGHTER O.S. and he looks down through the glass, sees a GROUP OF SECRETARIES having a baby shower for the pregnant woman. He notices Fletcher, some of his guys down there...

And then he sees Witwer. His hand on the pregnant secretary's belly, cracking a joke they all laugh at. Suddenly he's the most popular guy on campus. The guys see Anderton who motions them to stay, it's okay. Witwer looks up at him curiously. Anderton POKETS THE DATA CARD, turns away and goes into...

INT. PRECRIME ANALYTICAL ROOM - DAY

As Anderton comes in, Jad sits at the big screen, looking at something.

ANDERTON

Jad. How come you're not out there with Father Witwer?

JAD

We're in motion on something.

Anderton comes over now.

JAD

From what I can see, we got a white male, about five-eight, approximately one-forty, takes a round in the ten ring, and goes out a window.

Anderton starts to put on his eyepiece and finger gloves.

ANDERTON

Red Ball?

JAD

Nope. Somebody's thinking about this one.

ANDERTON

Amazing there's someone within two hundred miles actually dumb enough to still do that.

Jad watches as Anderton sticks a disc into a slot and we hear CLASSICAL MUSIC OVER.

JAD

I love this part.

Anderton starts "conducting" the prevision, organizing the images, moving some up, others back...

FEMALE PRECOG

Wait! Don't --

Anderton looks at the PRECOG SCREEN, sees the three of them writhing about.

ANDERTON

Here we go...

And now we see the screen, various images, all of them grainy, visual non-sequiters like A FACE WEARING SUNGLASSES... THE NUMBER 9 TURNING INTO THE NUMBER 6... THE INSIDE OF A SMALL APARTMENT... A FIGURE BACKLIT BY A WINDOW... A CRACKED MIRROR... A SMALL MAN... A PAIR OF DARK EYES...

ANDERTON

Shunt all cycles to a full vis correlation at my mark by the windows.

And now the image starts to resolve, showing TWO MEN, one with a gun, his image still blurred. The other clearer...

ON THE CHUTE: A BALL

Rolls down. Jad moves into read the name:



JAD

The victim's name is Leo Crow.

ANDERTON

(into the computer)

Start a location run and a contact search for future victim Leo Crow.

(to Jad)

And, Jad, I'll need a Last Known Sheet when you get it.

JAD

I've got no address -- last known or otherwise -- no tax returns for the last five years.

ANDERTON

Check NCIC, maybe he's got a record. Then send a protection team as soon as we lock the location.

Anderton turns to another part of the screen...

ANDERTON

Case #1109, previsualized by the Precogs and recorded on holosphere by Precrime's q-stacks.

(to a screen)

My fellow witnesses for case #1109 are Dr. Katherine James and Chief Justice Frank Pollard.

AND NOW THE SPLIT-IMAGE emerges of James and Pollard in the respective offices.

ANDERTON

Are the witnesses ready to preview and validate #1109?

POLLARD

(a mouthful of dinner)

Ready when you are, John.

JAMES

Standing by.

On the screen in front of Jad we see MUGSHOTS ROLLING BY. DRIVERS LICENSE PHOTOS... A mass of photo ID data... Anderton ZOOMS INTO A CLOCK IN THE ROOM. 3:06 p.m. Fri.

ANDERTON

I show time of occurrence, Friday  
at fifteen-zero-six hours.

JAD  
That was easy.

Anderton sets his timer for 28 HOURS, THIRTY-ONE MINUTES.

ANDERTON  
Confirm with trig and image.

JAD  
Any ID on the shooter yet?

ANDERTON  
Still scrubbing... looks like  
there's a third party, somebody  
wearing shades just out the  
window...

Anderton ZOOMS IN on the FACE WITH THE SUNGLASSES, then PANS  
OVER and tries to get a clearer picture of the gunman.  
His image starting to come into focus as he turns. It's  
slow, jerky, so they don't immediately recognize the face  
as...

ANDERTON  
Jesus...

HIS OWN FACE. And now Anderton watches horrified as on the  
screen he shoots the man we now know as Leo Crow...

ANDERTON  
Okay, very funny.

Anderton looks at Jad, absorbed in his photo ID array. Jad  
notices him, looks over.

JAD  
You say something, Chief?

ON THE CHUTE: THE BALL

With the KILLER'S NAME ON IT: JOHN ANDERTON

Anderton stares at the ball. WE HEAR LAUGHTER O.S. He looks  
through at the BABY SHOWER, Witwer looking his way.

ANDERTON  
(panic rising)  
Uh, yeah, you mind getting me a  
piece of that cake they're eating

down there? I'm starving.

JAD

Sure, Chief. I think I'll grab one for myself while I'm at it...

ANDERTON

Take your time.

Jad goes, passing behind Anderton, who quickly changes his screen so Jad won't see his face as the killer.

Alone in the room now, Anderton begins zooming in on the odd details of the vision once more. THE FACE WITH THE SUNGLASSES just outside the window. The NUMBER 6 turning into a NUMBER 9. A CRACKED MIRROR. Anderton shooting the man...

He zooms back in on his face. There's an air of desperation on the Anderton he sees on screen. It's like looking at a stranger.

INT. TEMPLE - DAY

Peeling off his long scrubbing gloves, Wally sits down at his worktable. In the tank, meanwhile...

MALE PRECOG 1

You're not gonna kill me.

MALE PRECOG 2

Good-bye, Crow.

MALE PRECOG 1

Anderton!

And now on the monitors, Wally sees Chief John Anderton blow a man out a window with his .45 Wally almost laughs with disbelief. It can't be, but...

WALLY

(clicking headset)

Jad, are you getting this?

INT. PRECRIME ANALYTICAL ROOM - DAY

Anderton looks over to the phone, hearing Wally's voice.

WALLY (O.S.)

Jad?

INT. JUSTICE POLLARD'S OFFICE - DAY

As the Justice sits frozen at his desk staring at the monitor, a buttered roll poised near his mouth. Katherine James hurries in now and he turns to her.

POLLARD

You saw that? You saw that, didn't you?

JAMES

I saw it.

Pollard reaches for his phone.

INT. PRECRIME ANALYTICAL ROOM - DAY

As Anderton sees Wally on the screen now, looking anxious.

WALLY

Chief?

Anderton's too stunned to answer.

WALLY

I like you, Chief.

Anderton looks at Wally's face on the screen now.

WALLY

You've always been nice to me.

(then)

I'll give you two minutes before I hit the siren.

Anderton looks at the caretaker a second, then slowly gets up and walks out the door...

INT. PRECRIME HEADQUARTERS - MAIN FLOOR - DAY

As a dazed Anderton moves away from the baby shower. Doesn't dare look at Witwer. The LAUGHTER RECEDING BEHIND HIM.

INT. PRECRIME ANALYTICAL ROOM - DAY

As Jad comes in with a piece of cake on a paper plate...

JAD

Here you go, Chief...

... and stops dead when he sees the images playing over and over on the screen.

JAD  
Good Christ...

INT. PRECRIME HEADQUATERS - MAIN FLOOR - DAY

Fletcher tries to wave him over, but Anderton just keeps walking, the whole thing some surreal nightmare.

VOICE  
Say cheese!

He bumps into the floating videobot and bats it out of the way with the back of his hand. Everybody looking at him now as he gets on the elevator.

INT. ELEVATOR - DAY

As Anderton hits a button...

VOICE  
Hold that, please!

Anderton bangs the CLOSE button and the doors start to shut, keeps banging it, as the doors almost get there, when A FOOT blocks them and they part, revealing Danny Witwer.

WITWER  
Thanks.

The doors close once more and they start down. Witwer smiling at Anderton.

WITWER  
You're in a lot of trouble, John.

Anderton steps back, keeps his hand near his .45.

ANDERTON  
You set me up...

WITWER  
I'll write the paranoia off to the whiff you been doping on all night.

Witwer reaches into his coat and Anderton grabs him and shoves him against the wall. Anderton's pistol already out, jammed up under Witwer's chin. Witwer keeps his eyes on Anderton as he slowly pulls out A BLACK INHALER.

WITWER  
It seems I've found a flaw, John  
(then)

You.

ANDERTON

You gonna tell on me?

WITWER

Possession alone will cost you six months, not to mention your badge.

Anderton doesn't say anything.

WITWER

I guess we won't be working together after all.

Witwer shakes his head. DING. The elevator arrives and the doors open.

WITWER

Now put the gun down, John. I don't hear a Red Ball.

THE PRECRIME SIREN GOES OFF. Witwer looks at Anderton, all of a sudden no longer so sure of himself. Anderton smiles, then shoves him back into the elevator and jumps off as the DOORS CLOSE on a stunned Witwer.

EXT. D.C. STREETS - DAY

Racing past other cars, Anderton merges into traffic. He's driving his personal car, not a police-issue.

INT. ANDERTON'S CAR - DAY

Burgess appears on the windshield screen.

ANDERTON

Just so you know, I've overridden the vehicle locator. I just wanted to talk to you before Justice --

BURGESS

Justice already knows. Talk to me, John. Tell me what's happening?

ANDERTON

This is all Witwer. He's setting me up.

BURGESS

Stop. Just wait. Who's the victim?

ANDERTON

Somebody named Leo Crow.

BURGESS

And who the hell is that?

ANDERTON

I have no idea. I've never heard of him. But I'm supposed to kill him in less than thirty-six hours.

BURGESS

All right, John, just take a breath, let's think about this...

ANDERTON

I'm out of breath! I'm a fucking fugitive!

BURGESS

Then come to my house. We'll talk --

ANDERTON

I can't. They're following me right now. They'll meet me there. They'll halo me.

BURGESS

How could Witwer have accessed the case file?

ANDERTON

Can you fake the cerebral output?

BURGESS

We're years from that. John, I'm asking you: please, come in, we'll shut down the system until we get this thing figured out.

ANDERTON

You know I can't do that. You can't do that...

(then)

Lamar, I need you to talk to Wally, see if Witwer's gone inside the temple again. Then ask Jad for any off hour EYEdents into the analytical room --

BURGESS

John. Just tell me, who's Leo  
Crow?

Suddenly, Anderton's doors LOCK tight.

COMPUTER VOICE

Security lockdown enabled.

ANDERTON

Jesus, you don't believe me.

Anderton looks up at his windshield display which now shows  
that his vehicle has been rerouted...

COMPUTER VOICE

Revised Destination: Office.

Anderton starts trying to figure a way out of the car.

BURGESS

John. Please. Listen to me --

ANDERTON

I'm not getting halo'd.

BURGESS

You can't run --

ANDERTON

Everybody runs.

Leaning back, he KICKS THROUGH the windshield, breaking his  
way out.

EXT. VEHICLE - DAY

As it goes down a huge maglev "falls", straight down the face  
of a 200 foot building. Anderton climbs onto the nose of the  
car, his only hope to jump into one of the BALCONIES that  
protrude out.

As the car flies down, he tries to time his jump between the  
umbrellas and flowerpots that whiz by. He finally makes the  
suicide leap, gets to a balcony and crashes through a table.  
He picks himself up, goes through the door into...

AN EXERCISE STUDIO

We hear ROCK & ROLL OVER as Anderton now moves through A  
CONTORTIONIST EXERCISE CLASS, people bent and bowed into  
impossible positions. Anderton looks back at the Fellini-



esque fever dream, then runs out the door.

INT. BURGESS' OFFICE - DAY

Frustrated, Burgess turns away, emotional now and we see Fletcher and Witwer were watching the conversation.

FLETCHER

Don't worry. I'll bring him in unharmed.

WITWER

Actually, Gordon, you're not gonna do that.

(to Burgess)

I'm taking control of the team.

FLETCHER

What?!

BURGESS

(motions to Fletcher "it's okay", then)

Witwer, Fletcher is second in command. It's his show to run.

You want, you can observe.

(to Fletcher)

Do it. Find him.

Fletcher cuts a look at Witwer and heads out. Witwer remains eerily calm, sticks a piece of gum in his mouth.

WITWER

He came to see you yesterday. Right before he got tagged. What did you talk about?

BURGESS

The Mets. John doesn't think they've got a deep enough pitching roster this year, and I'm inclined to agree.

WITWER

Why are you protecting him? You knew he was doping, yet you did nothing about it.

BURGESS

The man lost a child, for Christ's sake...

WITWER

Six years ago. What did you two  
talk about yesterday afternoon?

BURGESS

(turning away)

None of your damn business.

WITWER

Oh, it's all my damn business now,  
Lamar.

(then)

Investigation of a supervising  
office for a capital crime falls  
under federal jurisdiction... so as  
to rule out any possibility of  
conspiracy. He's my suspect.

BURGESS

He's my subordinate!

Burgess looks at him. Hates him, but knows he can't win.

WITWER

Shall we call the Attorney General?  
I'm sure he'd be happy to clarify  
the issue for you.

BURGESS

(beat)

I don't want John Anderton hurt.

EXT. MALL - DAY

As Anderton seems to float through the city, BILLBOARDS and  
other ADVERTISEMENTS scan his eyes and actually call to him  
by name.

ADVERTISEMENTS

(travel)

Stressed out John Anderton? Need a  
vacation? Come to Aruba!

(sportswear)

Challenge yourself, John! Push  
harder, John!

(Lexus Motor Co.)

It's not just a car, Mr. Anderton.  
It's an environment, designed to  
soothe and caress the tired soul...

WITWER (V.O.)

You've all worked with him...

INT. BRIEFING ROOM - DAY

Witwer addresses the Precrime crew. Behind him is the frozen video image of Anderton shooting Leo Crow. Evanna stares up at it in disbelief.

WITWER

You may consider him a friend.

He walks up the line now, looking into the eyes of each and every one of them.

WITWER

But we know that John Anderton is going to kill Leo Crow this Friday at three-o-six p.m., unless we stop him.

He looks into Fletcher's eyes, moves on...

WITWER

Don't think for a minute that if the situation was reversed he wouldn't go after you. He would be a cop doing his job, as I'm doing mine.

He stops at Evanna and looks her in the eye now.

WITWER

So if you're not ready and willing to put the halo on him, leave now.

A few looks around the room, but nobody gets up. Not even Fletcher. Witwer stares another moment at Evanna, smiles, offers her a piece of gum...

EVANNA

No, thank you.

He sticks it in his own mouth, then turns to the officer beside her.

WITWER

You can go.

OFFICER

Excuse me?

WITWER

Go. You're dismissed.

(points to another)  
You, too.  
(another)  
And you.

Everybody watches as the men Witwer dismissed walk out.

FLETCHER  
Sir, the team's gonna be light  
without those men.

WITWER  
Yes, I know.

And now the Pressure Door opens and FOUR LARGE MEN in dark suits enter the room. Knott smiles at the sight of them.

WITWER  
These gentlemen are Federal Agents  
Jucket, Paymen, Price and Foley.  
Like you, I feel more comfortable  
with people I trust.

INT. MALL - DAY

As Anderton watches people all over the mall getting EYE scanned...

He spots a UNIFORMED COP headed his way. The cop hasn't spotted Anderton yet who now transfers to the fast lane on the moving walkway and gets off at the New Metro station.

INT. NEW METRO - DAY

Reaching the bottom of the escalators, Anderton spots two METRO COPS talking to a HOMELESS MAN. He veers around them, making it across the platform to the train, which is just arriving.

He pushes his way on with the other passengers. As the doors close, an EYE-DENT SCANNER sweeps through the cabin -- that's how the system bills citizens for using the train. Anderton tries to look away, but it's impossible to avoid.

INT. PRECRIME ANALYTICAL ROOM - DAY

Witwer watches as Jad works the display, watching the movement of BLUE DOTS that represent EYEscanned citizens. A BEEP and Jad sits up.

JAD  
I got him on the Metro!

(indicates the map)  
The train makes two stops, at 20th  
and then 33rd.

WITWER  
Split the units, go to both.

FLETCHER  
We'll never make 20th.

Witwer looks at Fletcher. Gives him an odd smile.

WITWER  
Have faith.

INT. PRECRIME READY ROOM - DAY

As Fletcher and the other Precops strap into HOVERSUITS.

INT. SUBWAY - DAY

Anderton rides the train, avoiding the eyes of other passengers. A nearby PASSENGER is flipping pages in the digital Post, where the headline changes to "Precrime Hunts Its Own".

INT. SUBWAY - METRO STATION - DAY

As Anderton gets off the train, stops cold when he sees...

NINE PRECRIME COPS IN HOVERSUITS stand waiting for him.  
Fletcher steps forward...

FLETCHER  
We know there's been a mistake,  
Chief. Come on back with us so we  
can talk, get this thing  
straightened out.

Anderton takes off running. He barges through a NEWSSTAND, knocking it over, momentarily slowing the cops behind him.

EXT. SUBWAY STATION - DUPONT CIRCLE - DAY

As Anderton explodes onto street level and takes off running. He runs close to a wall, the ADVERTISEMENTS FLASHING AT HIM. He dodges people left and right, but doesn't slow down...

Anderton runs faster and faster, it's starting to sink in that his life has changed forever... that he's now and forever a hunted man.

Anderton turns down an alley. One of the Hover Cops is now behind him... gets ahead of him, swings around and cuts him off. Anderton stops, sees the others landing at the other end of the alley. WE HEAR A DOG BARKING O.S.

FLETCHER

Don't run, Chief. You know we'll catch you. You trained us.

ANDERTON

Everybody runs.

FLETCHER

You don't have to do this, Chief.

ANDERTON

You don't have to chase me, Fletcher.

He stares at Fletcher. The DOG GOES QUIET.

FLETCHER

Chief, please...

Anderton sees Knott reaching behind his back, coming out with the HALO. The cop BEHIND ANDERTON takes out his sick-stick... All of them begin moving in forcing Anderton back against the wall, A WINDOW BEHIND HIM...

KNOTT

Easy does it, Chief.

Anderton keeps one eye on the sick-stick, the other on the halo. When SUDDENLY A HUGE DOG HITS THE GLASS.

Anderton grabs the sick-stick and shoves it at Knott, then ducks as Knott pukes on the other cop. Anderton starts up the fire escape...

The Hover Cops blast up after him, one of them hitting the floor grating on the landing as Anderton climbs through...

On the landing a Hover Cop floats up, just off the landing and draws his sick-stick. Anderton reaches out and hits the hoverpacks quick release and the PACK ROCKETES UP AND AWAY as the cop now falls.

Several other Hover Cops fly up the building. One of them jumps Anderton on the fire escape. Anderton slams him into the window. The cop kicks back and Anderton swings out, hanging onto the ladder... dangling... he looks down...

The other cops are now jetting up towards him... a moment... then ANDERTON LETS GO... FALLS... going DOWN towards the other cops coming UP... One of them looks up, it's KNOTT...

He gasps as ANDERTON falls onto him. Hangs on. The other cops BLURRING PAST as they fly up... they turn and look at Anderton and Knott now plummeting... the ground coming up fast... when...

Anderton GRABS THE THROTTLE and HITS THE GAS and the hoverpack slows down, Anderton and Knott hovering just above the ground as the other cops now once more descend...

Knott tries to fight back and Anderton hits the throttle and smacks Knott back-first into the wall... and then UP ALONG THE SIDE OF THE BUILDING, taking out planter boxes as they go... hitting a WINDOW AWNING which CATCHES FIRE from the THRUSTERS.

The rest of the cops fly up as Anderton now knocks away the burning awning, sees the ascending cops and sweeps Knott and the hoverpack down and hits the thrusters... blasting the cops...

Anderton (still hanging onto Knott) drops and hovers, then races along the building, scraping KNOTT AGAINST THE BRICK. They head for the wall of another building when Anderton veers them off...

Anderton and Knott head up A CONSTRUCTION TUBE, it catches fire behind them. They race up, the fire racing right behind them. At the end of the tube we see HOVER COPS waiting...

But Anderton and Knott thrust through, head right into a hanging scaffolding, scattering debris down onto the cops. Anderton and Knott race around the corner.

INT. TENEMENT - DAY

As a FAMILY sits down to dinner. Calm. Anderton and Knott burst through the window and zoom around the room before then crashing up into the ceiling, the hoverpack thrusters torching the dinner on the stove directly below.

The other cops now fly in through the windows as Anderton and Knott fly up into the next floor through the hole, the other cops following, the thrusters catching everything in their wake on fire, the FAMILY ducking as the hover cops fly past overhead...

EXT. ALLEY - DAY - LOOKING UP

As Anderton and Knott burst out of one apartment, cross the alley and burst into another...

INT. APARTMENT - A KID'S BEDROOM - DAY

A KID looks up from his homework as the Hoverpack fizzes out and Knott and Anderton go at it on the floor, Anderton taking Knott out with the kid's hockey stick.

The other cops come flying in and Anderton takes off running. The cops in their hoverpacks get stuck in the door. A dazed Knott is the last one to get up, while behind him, we see the kid shove Knott's abandoned hoverpack under his bed...

INT. HALLWAY - DAY

As Anderton crashes into an adjoining apartment an instant before the cops begin deploying in the hallway. Tenants are roused as Anderton changes rooms across the hall, always one beat ahead of the cops.

A cop goes into a room a beat after Anderton. We HEAR THE SOUNDS OF A STRUGGLE, then a moment later, Anderton emerges wearing the cop's hoverpack and rockets down the hall. He crashes out the window, catching the carpet on fire. THE SPRINKLERS ERUPT IN SEQUENCE as...

EXT. BUILDING - DAY

The cops all fly out the window and we now PULL BACK TO REVEAL A DUMPSTER LID in immediate f.g. Anderton lies there watching as the cops fly off and away...

EXT. LEXUS FACTORY - DAY

As Anderton climbs the fence, SETS OFF AN ALARM. He moves to the new vehicles and tries to open the doors. THEY'RE ALL LOCKED. He looks off, sees THE BLINKING LIGHTS of the Hover Cops and runs for the cover of the factory itself.

INT. LEXUS FACTORY - ENTRY AREA - DAY

We hear A LOW HUM as now FOUR PRECOPS enter in hoversuits. They stop in mid-air and drop their packs in unison.

INT. COMPUTER ROOM - DAY

Anderton hides as the precops move towards the room. One of them breaks through the door. The other cops move into the room behind him. ANDERTON IS GONE. They look off at...

THE FACTORY DOORWAY



As Anderton runs through it, heading inside the main building.

INT. MAIN FACTORY AREA - DAY

As Anderton stops a moment and takes in the entire factory. We see that IT IS COMPLETELY AUTOMATED.

INT. ENTRY AREA - DAY

As Witwer and his four goons now head inside. They approach the precops and now they all walk inside together.

A WIDER SHOT

Of the Stereo Lithographer in the f.g. Witwer and the others entering in the b.g. Anderton watches the group from across the factory, then moves off.

ON WITWER

As he looks at the CAMERAS all around the factory, then turns to his wrist communicator...

WITWER

Jad. Patch me into security.

Witwer looks at his watch, sees the different views of the factory. Sees Anderton running. Witwer deploys the other men with HAND SIGNS. Witwer then looks at the watch, moves off, takes a position behind a machine.

ON ANDERTON

As he moves along the assembly line. The car door to a vehicle is being tested: open-shut, open-shut, open...

He's suddenly jumped by Price. Anderton takes a swing, but Foley comes up behind him, and holds onto him while Price now clumsily fumbles with a halo, moves towards Anderton. Anderton struggles as the guy tries to put the halo on...

He kicks Foley, knocks him back into one of the cars as now A ROBOT ARM swings in and a panel welds the man into the door frame.

The arm opens and closes the door in the b.g. as Anderton and Price fight it out in the f.g. Anderton gets free and climbs up a CRANE, hanging onto it as Price hangs onto him and they rise up towards a CONVEYOR BELT full of engine blocks.

Anderton swings Price against the blocks, the lithography pool approaching now. Anderton shakes loose the agent who drops, lands on a CHASSIS IN THE MIDDLE OF THE POOL, sinks into the lithographer surface... and SUBMERGES!

Anderton hangs from the crane as now the LASERS FIRE into the pool. A moment later the chassis re-emerges. We see A HAND, then PULL BACK TO REVEAL AGENT PRICE FROZEN ONTO THE CHASSIS like a giant hood ornament as it's lifted from the pool by a huge robotic arm and carried away.

Anderton jumps from the crane to a smaller one, then lands on the CONVEYER BELT and starts running. And now we go...

OVERHEAD - TRACKING

As Anderton runs below, Jucket on the floor below unable to reach him as he runs by, but now we reveal PAYMEN ON A BEAM ABOVE ANDERTON... he dives and lands on...

Anderton. The two men begin fighting on the conveyor belt leading to the vertical stereo lithographer. Paymen kicks Anderton who falls back on the belt... the lithographer machine in b.g.

Anderton tries to get up, but Paymen hits him again. We see the Lithographer fabricating a car part right behind them... Paymen pulls a weapon and lunges at Anderton who judo throws the man over him and into the lithographer...

The curtain lasers activate and "sculpt" him as he freezes in place. Anderton grabs one of the passing cranes and jumps on...

As Anderton rides the crane ACROSS FRAME, we REVEAL WITWER WATCHING HIM. Anderton gets off the crane and lands right in front of Witwer who steps out and hits him in the face...

The ASSEMBLY LINE moves past as the two men fight their way towards it. A CAR moves past as Witwer and Anderton tumble into the empty engine compartment.

And now the ROBOTIC ARMS GO TO WORK ON THE CAR ALL AROUND THEM. A crane LOWERS AN ENGINE BLOCK above them, Anderton sees it and rolls them both out of the way as THE ENGINE SMASHES DOWN INTO PLACE.

The two of them roll over the dash as another piece drops into frame and smashes into place. As the two fight, a machine blasts in from the side and STAMPS THE DASHBOARD INTO PLACE.

Witwer looks forward and sees the TANGLE OF ROBOTIC ARMS NOW ENVELOPING THE CAR IN FRONT OF THEM. Witwer grabs onto a retracting robot arm and is lifted up and away from the car as now...

The ROBOT ARMS BEGIN ASSEMBLING THE CAR ALL AROUND ANDERTON. He rolls towards the rear as one machine after another stamps pieces into the car. A LASER GRID appears over his face as a LASER WELDER POPS UP and now...

THE LASER begins firing welding "hits" towards him. He jumps to the other side of the car, tries to get out when the DOOR PANEL IS SLAMMED INTO PLACE and now the welder comes around and "grids" him again. Anderton dives for the floor, just missing getting decapitated by the steering wheel as it's slammed into place. But now...

METAL PARTS BOLT UP THROUGH THE FLOOR, narrowly missing his head. Anderton looks up and sees THE SEATS SLIDING INTO POSITION OVER HIM. He grabs the steering wheel and rolls out of the way as the seat comes crashing down.

ANGLE ON RAILING

As Witwer walks up, the other men now flanking him. They watch as ROBOT ARMS DESCEND ON, THEN ENVELOPE THE CAR...

The car moves forward and the robot arms retract and now THE ROOF INSTALLING MECHANISMS SLIDE INTO PLACE. The WINDSHIELD comes down and slams into place as WELDERS DROP DOWN and now secure it.

Witwer watches the car, starts walking for the end of the line. He watches as the car enters THE PAINTING TUNNEL. Witwer and his men walk through the adjacent hallway, watching through the windows as the car rolls out...

The finished car emerges through smoke and lasers from the painting tunnel. Witwer and his men approach the driver's side window... the car looks empty... until...

Anderton pops up into frame and STARTS THE CAR. He turns and looks at WITWER, HIS ANGRY REFLECTION IN THE GLASS as Anderton now DRIVES THE CAR OUT OF THERE and we then...

DISSOLVE TO:

INT./ EXT. RED LEXUS - MARYLAND COUNTRYSIDE - DAY

Anderton drives away from the city on the open road, passing a solar/wind farm. Giant windmills and solar panels dot the

landscape for as far as the eye can see.

EXT. FARMLAND - DAY

The surroundings become more and more rural. Anderton's vehicle kicks up a roostertail of dust along the dirt side road as he passes a row of old mailboxes.

EXT. A WALLED ESTATE - DAY

Overgrown with vines and shrubbery of every possible variety. Anderton gets out of his vehicle and moves to a wooden gate. A rusted NO TRESPASSING SIGN is nailed to it.

Anderton rings the BELL. No answer. He peers through a crack in the gate. We then...

BEGIN TO CRANE UP

As Anderton moves to the wall, and starts climbing the vines. He gets to the top of the wall, looks out at...

GARDENS

Wild and out of control. A small ivy-covered STONE HOUSE is nestled into a corner of the property. Smoke rises from the chimney. Anderton starts down the other side of the wall.

EXT. THE GARDENS - DAY

As Anderton jumps to the ground. His shirt is ripped; his arms scratched from what he realizes are THORNS embedded in the vines.

We hear RUSTLING as, behind Anderton, several of the plants unfurl to their full dimensions of eight feet and wrap their vines around Anderton's neck and torso.

He breaks free. We hear CLASSICAL MUSIC O.S. and Anderton moves through the gardens towards it. He stops, dizzy, touches his forehead and then looks off at...

A GREENHOUSE

Where we see A WOMAN, 50, dressed in a wide-brimmed hat and gardening attire, attending to the plants, gently spraying, then wiping each leaf with a small, square cloth...

Anderton staggers into the greenhouse, something now quite wrong with him.

ANDERTON

Dr. Hineman --

Quick as a flash she holds up her cane and a six-inch BLADE extends from the tip to Anderton's throat. She looks down the length of it at Anderton, his ripped clothing, bruised face, and scratched arms.

IRIS  
You're trespassing.

He starts to sway, touches his forehead.

IRIS  
Something wrong?

ANDERTON  
I'm a little dizzy...

She casually leans on the cane, shoving the blade back up inside.

IRIS  
Yes, I'm afraid that would be from the Doll's Eye.

ANDERTON  
The what?

IRIS  
The vine -- the Baneberry that scratched you during your illegal climb over my wall...

She leads Anderton over to a wooden table just inside the greenhouse where she's got AFTERNOON TEA set up.

IRIS  
It's not a true Doll's Eye, of course, but a little hybrid of my own design.

Anderton staggers, grabs hold of the table for support.

IRIS  
It's quite something, once the poison gets into your bloodstream, you'll start to see what I can only describe as the most extraordinary display of blue objects.

Anderton struggles. She watches him a moment.

IRIS

This just isn't your week, is it,  
Chief?

He pulls his gun. She shakes her head...

IRIS

Now now...

She easily takes it away from him, jacks the clip onto the  
table, then calmly pours a cup of tea.

IRIS

You have three minutes to tell me  
what you're doing here before I  
feed you to a few of my more  
predacious plants.

ANDERTON

I'm... not... a... killer.

She studies him a moment, then tears a leaf from a plant, and  
calmly begins crumpling it up into the tea...

IRIS

You better drink this. Soon you  
won't be able to swallow, and then  
you'll be totally bugged.

He looks at the cup, hesitates, tries to pick it up.

IRIS

Drink all of it.

She pours the rest into his mouth. He sits back, waits for  
the antidote to take effect.

IRIS

Take a moment to right yourself.

She picks up some pruning shears and goes to work on an  
orchid.

IRIS

Just what is it you think I can do  
for you?

ANDERTON

You can tell me how someone...  
could fake a prevision.

IRIS

And how would I know that?

He looks at her.

ANDERTON

You invented precrime.

She chuckles bitterly at that one.

ANDERTON

What's so funny?

IRIS

If the unintended consequences of a series of genetic mistakes and science gone haywire can be called invention, then yes, I invented precrime.

ANDERTON

You don't seem all that proud.

IRIS

I'm not. I was trying to heal them, not turn them into... something else.

ANDERTON

Heal who?

IRIS

The innocents we now use to stop the guilty.

ANDERTON

You're talking about the precogs...

IRIS

You think the three in the tank come from a test tube? They're merely the ones who survived.

She sits down, pours herself some tea.

IRIS

I was doing genetic research at the Woodhaven Clinic in Rhode Island on Renning's Syndrome, a neurological condition that affects the cerebral cortex of children. Most of these kids were abandoned or forgotten. Very few of the kids lived past the

age of twelve.

She looks away, remembering it all now...

IRIS

It began as play. A guessing game like you play with any toddler, except these children always guessed right.

(then)

And then the nightmares started. They were all different, but all the same. They were all about murder. And the murders were all happening.

ANDERTON

And how did Lamar become involved?

IRIS

Back then, he was still a DA, and quite a few parents of my patients had passed through his courtroom. You have to understand, these people were the dregs of society. But once they saw their children... he decided he would do whatever he could for them. He's that way, you know, paternal about certain things. Precrime. The precogs. You.

ANDERTON

(keeping her on track)

You say some of the children died?

IRIS

So many of them... despite what we did for them. Or maybe because of what we did to them.

(then, bitter)

It doesn't matter. It's a perfect system now, isn't it?

ANDERTON

I'm not a murderer. I've never even met the man I'm supposed to kill.

IRIS

And, yet, a chain of events has started. A chain that will lead



inexorably to his death.

ANDERTON

Not if I stay away from him.

IRIS

How can you avoid a man you've never met?

ANDERTON

So you won't help me?

IRIS

I can't help you. No one can. The Precogs are never wrong.

He turns away, looking lost. She picks up her tea cup, looks at him over the top.

IRIS

But, occasionally, they do disagree.

He turns back to her. She casually sips her tea.

ANDERTON

What?

IRIS

Most of the time, all three Precognitives will see an event in the same way. But once in a while, one of them will see things differently than the other two.

ANDERTON

Jesus Christ -- why didn't I know about this?

IRIS

Because these Minority Reports are destroyed the instant they occur.

ANDERTON

Why?

IRIS

Obviously, for Precrime to function, there can't be any suggestion of fallibility. After all, what good is a Justice system that instills doubt? It may be

reasonable, but it's still doubt.

Anderton tries to take all of this in, looks at her.

ANDERTON

You're saying that I've halo'd  
innocent people?

IRIS

I'm saying that every so often  
those accused of a precrime might,  
just might, have an alternate  
future.

ANDERTON

Does Burgess know about this?  
About the Minority Report?

IRIS

(beat)

I used to joke with Lamar that we  
were the mother and father of  
Precrime. Well, in my experience,  
parents often see their children as  
they want them to be, not as they  
are.

ANDERTON

Answer my question. Did Lamar  
Burgess know about the Minority  
Report?

IRIS

Yes, of course, he knew, but at the  
time, he felt -- we both felt their  
existence was... an insignificant  
variable.

ANDERTON

Insignificant to you maybe, but  
what about those people I put away  
with alternate futures? My God, if  
the country knew there was a chance  
they might not --

IRIS

The system would collapse.

ANDERTON

I believe in that system...

IRIS

Do you? Really?

He looks at her.

ANDERTON

You want to bring it down.

IRIS

But you will bring it down if you kill Leo Crow.

(she relishes the thought)

Why, that will be the most spectacular public display of how Precrime... didn't work.

ANDERTON

I'm not gonna kill anybody.

IRIS

Hold that thought.

ANDERTON

Why should I trust you?

IRIS

You shouldn't. You shouldn't trust anyone... certainly not the Attorney General who wants it all for himself. Not the young federal agent who wants your job. Not even the old man who just wants to hang onto what he's created. Don't trust anyone.

(then)

Just find the Minority Report.

ANDERTON

You said they're destroyed.

IRIS

I said the record is destroyed. The original report exists for all time.

(then)

I designed the system so that whenever a report occurred, it would be stored in a safe place -- but not declared.

ANDERTON

What safe place is that?

IRIS

The safest place of all.

Anderton grabs her hand as she reaches once more for her teacup, spilling it.

ANDERTON

Where?

IRIS

Inside the Precog who predicted it.

(then)

All you have to do is download it.

ANDERTON

That's all, huh? Just walk right into Precrime, go into the Temple, somehow tap into the Precogs, and then download this Minority Report...

IRIS

If... you have one.

ANDERTON

-- and then walk out.

IRIS

Actually, I think you'll have to run out, but yes, that's what you have to do.

ANDERTON

You're insane or you think I am.

She shrugs.

ANDERTON

I'll get EYEscanned a dozen times before I get within ten miles of Precrime. They'll pick me up...

IRIS

(looks at him)

Sometimes in order to see the light, you have to risk the dark.

He looks back at her.

IRIS

As a policeman -- excuse me, a former policeman -- I'm sure you

know all sorts of people who  
could... help you out in this  
regard.

Anderton sits there thinking about what she's suggesting.  
She gets up, moves to one of her plants, starts feeding it  
with a sprayer. She reaches out and takes a long vine in her  
hand and strokes it...

IRIS

It's funny how all living organisms  
are alike. When the chips are  
down...

(she grips the vine)

When the pressure is on...

(squeezes it tighter)

... every creature on the face of  
the earth is interested in one  
thing and one thing only:

The vine suddenly whips out of her hand.

IRIS

It's own survival.

She looks at Anderton.

IRIS

Find the Minority Report.

Anderton sees that her palm is now bleeding from the vine.  
She smiles, takes out a handkerchief and wraps her hand.

She then turns her back on him and faces her plants.

ANDERTON

How do I even know which one has  
it?

IRIS

It's always in the more gifted of  
the three.

ANDERTON

Which one is that?

IRIS

(isn't it obvious)  
The female.

She picks up her cane and turns the music back on, leaving  
Anderton to ponder this.

CUT TO:

THE ANDERTON PREVISION

The series of images we saw earlier: a MAN backlit by a window. A FACE WEARING SUNGLASSES outside the window. "6" becoming "9". A GUN GOES OFF. A MAN FLYING THROUGH THE WINDOW. We're ZOOMING IN AND OUT. PANNING THIS WAY AND THAT now we...

REVEAL: ANDERTON'S OFFICE - PRECRIME

As Fletcher works the Prevision screen in here, Witwer looks around the office. He pulls open a drawer. It's empty.

JAD (O.S.)

He wasn't in here much. He preferred to be with the team.

Witwer looks to where Jad stands in the doorway. Witwer notices something above Jad's head. A LASER PROJECTOR. Witwer looks around, sees A JACKET COVERING A PIECE OF EQUIPMENT ON THE BOOKSHELF. Knott comes into the room.

KNOTT

You seen the latest polls? We're dead even.

He sits on Anderton's desk, knocking over a photograph of Anderton, his wife, and son.

KNOTT

Even since Chief America ran away, the numbers for Precrime have been goin' up.

(looks at Fletcher)

People feel better, they know we're willing to go after one of our own.

JAD

More likely, people just want a show like this every week.

Fletcher calmly rights the photograph, indicates the screen.

FLETCHER

Here's where we're at. Three men in a room. The victims here. Anderton here, and this unidentified male out the window. The exterior of the adjacent

building suggests public housing,  
but I can't make out the location.  
Government architecture is  
modern/conformist which means --

WITWER

There's thousands of units like  
this one.

FLETCHER

(nods)

They're everywhere.

Witwer looks at the photograph of Anderton, Sean and Lara.

WITWER

But he doesn't go there to kill  
Crow for another twenty-two hours.  
In the meantime, I'm betting he's  
somewhere in the sprawl.

Jad and Fletcher exchange looks.

WITWER

Anderton's smart enough to go where  
electronic billboards and other  
media can't ID him to pick his  
pocket. There's fewer consumers  
down there, which means fewer  
scanners to target him.

FLETCHER

No offense, sir, but why wouldn't  
he just run?

WITWER

Because he thinks he's innocent.

Witwer pulls the jacket off and we see A HOLO-COMPUTER like  
the one Anderton has at home.

WITWER

We concentrate on the sprawl. We  
do overflies in ships with two  
spyder teams on the ground. Go  
building by building. Thermal scan  
the whole area, read anything with  
eyes and a heartbeat.

Witwer switches the computer on and we see AN IMAGE OF LARA  
IN A EVENING GOWN OPENING A PRESENT...

LARA

John -- stop filming me.

Witwer watches as Lara, looks up at us, her face beautiful.

WITWER

Where is she?

EXT. INNER CITY SLUMS - DAY

As Anderton walks up to one of the more decrepit-looking buildings and then takes off into the night. A giant TRANSPORTATION SYSTEM VENT blows on him from above as he takes a hit off an inhaler, tosses it aside and walks to the entrance.

DR. EDDIE (V.O.)

Have a seat, Chief...

INT. DR. EDDIE'S "OPERATING" ROOM - DAY

A shitty little room with a single stained overstuffed chair in the corner, a foul kitchen piled high with dirty dishes and a grime-smearred window looking out onto another wall.

In the center of all this is a make-shift medical set-up: a gleaming operating table, an array of lasers, scalpels and other surgical and anesthesia equipment.

Anderton sits in a chair facing DR. SOLOMON EDDIE -- a skinny man with a shock of hair on top, like an upended broom. Dr. Eddie sneezes, blows his nose hard into a handkerchief.

DR. EDDIE

Damn cold won't go away.

Anderton glances about uneasily as the man sneezes again. Dr. Eddie sees he's anxious and smiles.

DR. EDDIE

Don't worry. I could cut open your chest, sew a dead cat in there and you'd never get an infection. Not with the spectrum of antibiotics I'll be shooting into you.

ANDERTON

That's comforting.

DR. EDDIE

You do understand I can't just give you new irises. The scanners will



read the scar tissue. Alarms will go off. Large men with guns will appear...

ANDERTON

Right. I know --

Anderton stiffens as Dr. Eddie injects him...

DR. EDDIE

Anesthesia. Try to relax, John.

(injecting)

I'm saying I'll have to remove your eyes. Completely.

ANDERTON

Yeah --

DR. EDDIE

And replace them with new ones.

ANDERTON

I know that, but I wanna keep the old ones.

DR. EDDIE

Why?

ANDERTON

Because my mother gave them to me. What do you care? They're no good to you on the secondary market anyway.

DR. EDDIE

Whatever you say, John.

Dr. Eddie holds out his hand and Anderton hands him a tiny opalescent card.

DR. EDDIE

Greta!

Dr. Eddie yells something in SWEDISH and now into the room walks a LARGE WOMAN in a white coat.

DR. EDDIE

This is Miss Van Eyck, my gorgeous assistant.

She turns and giggles at Anderton and we see A MOLE on her cheek the size of Bermuda.

ANDERTON

Nice to meet you.

Miss Van Eyck slides the card into a small console, watches the numbers flash up. She says something to Dr. Eddie who looks at the numbers then frowns at Anderton.

DR. EDDIE

That's not much.

ANDERTON

It's all I could safely move.

DR. EDDIE

Tell you what, since you and I go way back, I'll give you my Old Pal discount. How's that sound?

Anderton looks at him. "Go way back?"

DR. EDDIE

You don't remember me, do you?

ANDERTON

We know each other?

DR. EDDIE

Oh, yes.

Miss Van Eyck picks up a LASER SCALPEL, blows on the end to clean it off, then hands it to Dr. Eddie who tests it on a PIECE OF METAL. Anderton watching as it cuts right through.

ANDERTON

From where? D.C.?

DR. EDDIE

Baltimore. Eastside.

(then)

Solomon P. Eddie M.D. I was a plastic surgeon.

Anderton thinks a moment. The name rings a bell.

DR. EDDIE

I specialized in burn victims.

(then)

Women mostly.

Boom. Anderton looks at him.

ANDERTON  
I put you away --

DR. EDDIE  
Yes, you did.

ANDERTON  
You made those tapes...

DR. EDDIE  
(defensive)  
They were performance pieces.

ANDERTON  
You set your patients on fire!

DR. EDDIE  
And put them out. Some not as  
quickly as others, but let's change  
the subject, shall we? The future  
is much more interesting than the  
past. Don't you think?

Dr. Eddie walks over to a large medical cabinet and opens the door. It's full of EYES and PARTS OF EYES -- all in cryo jars. Anderton turns away. It's the last thing he wants to see. Dr. Eddie studies them a moment, then...

Anderton watches as he and Miss Van Eyck confer in Swedish and she starts giggling at whatever it is he said. The doc himself has a smile on his face as he turns back around.

DR. EDDIE  
Lie down, John.

Anderton hesitates, finally complies. Next thing he knows Miss Van Eyck is smiling down on him, her big face hovering above his like a planet. She smiles, then...

MISS VAN EYCK  
(the only English she  
knows)  
Hello.

ANDERTON  
Uh, hi --

DR. EDDIE  
Try to relax, Chief.

Anderton counts to himself, listens to Dr. Eddie preparing instrument trays, sharing another joke in Swedish with his

assistant. MORE GIGGLING O.S. Anderton looks over...

ANDERTON

So uh, if you were a plastic surgeon before...

DR. EDDIE

How can I do what I do now? Let's just say I spent a lot of time in the prison library.

Anderton turns and casts a groggy eye at Dr. Eddie to see if he's serious, but the good doctor has his back to him as he does his prep work.

DR. EDDIE

It was a great way to avoid some of the more unpleasant aspects of prison life.

(then)

Yes, confinement was a real education, a real eye opener if you will.

Anderton tries to get up, but Miss Van Eyck gently pushes him down again.

MISS VAN EYCK

No no no...

DR. EDDIE

I mean, for true enlightenment, John, there's nothing quite like the experience of, say, taking a shower while a large felon with a hard-on you can't knock down with a hammer whispers in your --

ANDERTON

(tries to sit up)

Uh, okay, you know what? I think maybe I'll just --

But Anderton can't raise himself up: The drug is starting to take effect. Dr. Eddie approaches with the LASER SCALPEL...

DR. EDDIE

Yes, it was a lot of fun. Thank you so much, John, for putting me there. For giving me the opportunity to get to know myself better. And now...

He clicks on the LASER, right in front of one of Anderton's eyes...

DR. EDDIE  
To return the favor...

And just as the LIGHT-BLADE is about to touch the eye, we go to...

EXT. BEACH COTTAGE - CHESAPEAKE BAY - DAY

We see LARA, Anderton's ex-wife, standing on a ladder, painting a weatherbeaten shutter. She looks older now. More tired than in the images we've seen.

VOICE  
Lara?

She turns and we see Danny Witwer approaching. She watches him come, climbs down the ladder.

WITWER  
My name is Danny Witwer. I'm --

LARA  
I know who you are.

She walks past him, goes into the cottage. He looks out at the ocean a moment, then follows.

INT. COTTAGE - DAY

Simple, comfortable with an endless view of the sea. DOZENS OF BLACK & WHITE PHOTOGRAPHS line the floor, hang from the walls. Lara pours Witwer and herself a cup of coffee.

WITWER  
This your work?

LARA  
Yes.

We see that the photographs are all reportage shots of CHILDREN.

WITWER  
I like it.

LARA  
Thanks. You take anything in your coffee?

WITWER

Cream and sugar.

LARA

I don't have any cream. Sorry.

WITWER

Just sugar then. You and John ever come here?

LARA

We used to, every summer.

WITWER

He's not here now, is he?

She looks at him.

WITWER

I had to ask.

She hands him his coffee.

LARA

I don't have any sugar either.

WITWER

(smiles)

Thank you.

(then)

He hasn't tried to contact you?

LARA

No.

WITWER

You ever heard him mention the name Leo Crow?

LARA

No, but then I don't talk to John that much anymore.

WITWER

So you haven't seen his apartment?

LARA

That was our apartment.

WITWER

Have you been there recently?

He takes A BLACK INHALER from his pocket...

WITWER  
It's full of these.

She stares at it.

WITWER  
How long's he been doping?

She turns away, takes a moment, then...

LARA  
Since right after we lost our son.

WITWER  
You mean after he lost your son.

LARA  
It was nobody's fault.

WITWER  
But John was with him at the pool?

LARA  
Yes.

Witwer watches her a moment, then...

WITWER  
You said in your divorce papers  
that he tried to kill himself.

LARA  
It wasn't a suicide attempt. I  
regret ever saying that.

WITWER  
What was it then?

LARA  
The FBI found something that  
belonged to my son.  
(hard for her)  
A sandal... Anyway, John was upset.  
He... he...

WITWER  
He took out his gun and sat down to  
watch his home movies. This is all  
in your statement, Lara...

LARA

He shot a hole in the damn ceiling.  
So what? You lose your son, let's  
see how well you handle it.

WITWER

Not very well, I'm sure. I'd  
probably start doping myself. Or  
maybe I'd...

He looks at her photographs of children, but doesn't finish  
his thought. She turns and looks at him. He meets her gaze.

WITWER

Lamar Burgess thinks that you left  
John because he lost himself in  
Precrime instead of you.

LARA

I left him because every time I  
looked at him, I saw my son. Every  
time I got close to him, I smelled  
my little boy. That's why I left  
him.

(then)

And now you can leave.

He puts down his coffee and looks at her.

WITWER

You know I need to use you.

LARA

To what? Trap him?

WITWER

To prevent a murder. Sooner or  
later, he's going to contact you.

LARA

I haven't seen him in two years.

WITWER

But I've seen the three hundred  
hours of your image he's got stored  
away.

She reacts to his as he moves up close to her.

WITWER

He's still living with you.



(then)  
And your son.  
(then)  
You have to choose, Lara. You have  
to choose sides now.

INT. TENEMENT ROOM - DAY

A strange, near Zoetrope-like lighting effect on the walls  
and ceiling as, outside, the MAGLEV cars go whizzing by. As  
Dr. Eddie looks down at us...

DR. EDDIE  
Don't take the bandages off for  
twelve hours. If you take them off  
before then, you'll go blind. Do  
you understand?

Anderton lies on a caved-in bed, his face swathed in a white  
bandage.

DR. EDDIE  
There's food in the refrigerator.  
Make sure you drink a lot of water.

ANDERTON  
How do I find the --

DR. EDDIE  
Here --

He takes Anderton's hand and places it on a ROPE that's tied  
from the bedpost to the bathroom and the kitchen --

DR. EDDIE  
It goes from the bathroom to the  
kitchen.

ANDERTON  
(tries to sit up)  
I can't even stand up --

DR. EDDIE  
I know you're in a hurry, so I  
juiced up the nano-reconstruction  
around your new eyes.

ANDERTON  
The nano... what?

DR. EDDIE  
Organic microbots that reconstruct

the nerves and blood vessels.  
It'll feel like fleas chewing on  
your eyeballs. But whatever you  
do, don't scratch.

Anderton is already reaching his hands up to his bandages.  
Dr. Eddie forces them away.

DR. EDDIE  
Seeing as we're old pals and all,  
I'm giving you a bonus, might come  
in handy. Feel this.

Dr. Eddie takes an air-syringe from his pocket and touches it  
to Anderton's hand.

DR. EDDIE  
It's a temporary paralytic enzyme.  
Shoot this baby under your chin.  
Right here...

Dr. Eddie presses the tip into the soft underpart of  
Anderton's chin. Anderton recoils.

DR. EDDIE  
The enzyme turns your facial  
muscles to mush. You won't look  
like the same man. You tighten up  
again in about thirty minutes.  
Hurts like nothing you ever felt.  
(drops it in a bag)  
I'll just drop it in your goodie  
bag along with the uh...

He holds up the bag with Anderton's OLD EYES.

DR. EDDIE  
... leftovers.

Next Dr. Eddie takes a small clock from his pocket and places  
it on a dresser beside Anderton's bed.

DR. EDDIE  
I'm setting up a timer. When it  
goes off tomorrow, take off your  
bandages and get the hell out of  
here. But not before then, or  
you'll --

ANDERTON  
-- go blind. I know.

He takes something from his pocket, puts it into Anderton's hand. A BLACK INHALER.

DR. EDDIE

A little something from our mutual friend.

VOICE

That you, Chief?

Anderton turns towards the voice and we see LYCON standing in the doorway, clutching his dirty sock full of inhalers, HIS MANGY SEEING EYE DOG at his heel.

DR. EDDIE

I believe you know Lycon. I purchase my more hard to get pharmaceuticals from him. And, of course, once upon a time he was also a patient of mine. Like you.

LYCON

Good luck, Chief.

And they start out of there, Lycon's dog bumping into the wall on the way out. We hear the DOOR CLOSE O.S. Anderton lies there, gripping the bed, listening to the TICK TICK TICK of the timer. We now...

DISSOLVE TO:

EXT. TENEMENT CITY - DAY

As a Precrime ship cruises past the tenement.

INT. TENEMENT - DAY

It's only been a few hours. Anderton, still blindfolded by his dressings, is unaware of the Precrime Ship that passes by the open window, grimy curtains blowing in the breeze.

He takes the inhaler Dr. Eddie had left him from his pocket. He feels it in his hand a moment, then takes a long hit.

He listens to the MUFFLED VOICES that float in through the paper-thin walls; a cacophony of HUMAN SOUND above, below, and all around him. TICK... TICK... TICK...

SEAN (V.O.)

How much time, Dad?

Now, gradually, LIGHT BEGINS TO FILL THE ROOM as we...

DISSOLVE TO:

A PUBLIC POOL - DAY

Crowded. Laughing kids. Yelling Parents. Anderton stands in the shallow end looking at his WATCH as his six-year-old son breaks the surface of the water.

ANDERTON

Twelve seconds. A new record.

The boy smiles, clings to the side.

SEAN

Okay... now let me time you.

ANDERTON

Are you kidding? There's absolutely positively no way, on my best day, I could ever beat twelve seconds!

SEAN

Come on!

ANDERTON

All right, I'll try...

Sean hauls himself up onto the side, lets his feet dangle in the water. Anderton takes his WATCH off, hands it to him.

ANDERTON

You better take this.

The kid takes it, delighted to be holding his father's watch.

SEAN

Okay -- Ready? Set... Go!

And now WE GO UNDER WITH ANDERTON as he sinks down to the bottom of the pool, shuts his eyes to all of the activity and muffled sound around him.

And now we wait. Five seconds... Ten seconds... Twenty seconds... And then A SHINY GLINT as...

WE SEE HIS WATCH sink past his face and now he opens his eyes. He snatches it, and Anderton now pushes up to...

THE SURFACE. Where Anderton, squinting against the sun's glare, looks to the side of the pool. HIS SON IS GONE.

ANDERTON

Sean?

He moves to the side and pulls himself out of the pool.

ANDERTON

Sean Anderton? Where are you?

He looks around at all the faces, the other kids, parents, a dull panic setting in now as we...

CRANE UP and away from a frantic Anderton now pushing his way through the crowd. Shouting for his son...

ANDERTON

SEAN!!

INT. TENEMENT ROOM - NIGHT

As Anderton's SHOUT ECHOES and then FADES. He sits there a moment, listening to the sounds all around him. He CRUSHES THE BLACK INHALER and throws the pieces on the floor.

He then takes a breath and feels around for THE ROPE and starts for the kitchen, unaware of THE PRECRIME SHIP now moving past the window IN THE OTHER DIRECTION...

INT. PRECRIME HOVERSHIP - NIGHT

As Evanna, unaware that Anderton is in the building moves into position over the building.

EVANNA

Jad, we're now in position and ready to begin thermal scan on 931 Powell.

INT. TENEMENT ROOM - NIGHT

As Anderton follows the rope to the refrigerator and opens it.

Inside, among plates of ROTTING FOOD we see ONE GOOD SANDWICH. Anderton reaches in, runs his hand over the molding month-old goodies, passing the good sandwich and, instead, grabbing hold of a slimy, green piece of meat.

Much to our disgust, he shoves that in his mouth, immediately spits it out, then washes his mouth out with the old, ruined milk that sits next to the new stuff. He spits that out now, too...

ANDERTON

Shit!

He reaches gingerly into the refrigerator, locates the good sandwich, sniffs it carefully, then wolfs it down. He grabs a pitcher of water and drinks that down as well.

Anderton sits down in a chair. The muffled VOICES next door get louder.

He's sweating. He keeps reaching for his dressings to scratch, then forces himself not to by clinging tightly to the armrests on the chair as the PEOPLE NEXT DOOR move on to breaking things...

EXT. TENEMENT - NIGHT

As Fletcher and Knott exit the Precrime Ship. Fletcher does a thermal reading on the building while they talk.

KNOTT

I'm thinking you must really like me, don't you, Fletcher?

Fletcher looks at him.

KNOTT

That's why you asked to partner with me on this little sortie, isn't it?

FLETCHER

I think you're swell company, Knott.

KNOTT

It's not at all that you don't trust me to be alone with the Chief. That you think I might, you know, fuck with him, if I had the chance...

Knott grins at him now. Pleased with himself.

FLETCHER

No, I just wanna watch him use your body to sandblast another building. That's all. Jeff.

And the grin goes away as Fletcher looks through the scan lens on his helmet doing the thermal reading on the building.

INT. HOVERSHIP - NIGHT

As Evanna looks at the thermal read on the building.

EVANNA

I show twenty-seven warm bodies.

FLETCHER (RADIO)

What do you think, four spyders?

KNOTT (RADIO)

Let's do eight. I'm hungry.

EXT. TENEMENT - NIGHT

As Knott and Fletcher each unhook A ROUND BALL -- black, the size of billiard balls -- from their belts.

Fletcher rolls his towards the building. Knott does the same. Then they take SIX MORE and roll these as well.

THE BALLS

Roll a few feet, then begin to open up like daisies -- daisies with legs. Robotic SPYDERS, each the size of a fist, with an EYEdentiscan antenna on their head, begin to click their way into the building.

ONE OF THE SPYDERS

Pauses in front of a closed door. It FLATTENS ITSELF, then creeps under the door.

INT. A ROOM - NIGHT

Where AN OLD WOMAN sits eating a bowl of soup. She looks up as the Spyder comes CLICKING across the floor towards her. She knows the drill, keeps a calm eye on the spyder as she eats her dinner, holding out a leg for the spyder to climb up.

OLD WOMAN

Nice to have some company...

The Spyder climbs up the woman, up her arm and across her shoulder. It grips her cheek lightly as the EYEdentiscan reads her eyes...

OLD WOMAN

See my new earrings? My grandson gave them to me. He's in beauty

school --

The spyder BEEPS as it reads her --

INT. HOVERSHIP - NIGHT

Fletcher gets a reading and checks off something on his clipboard with a laser pen.

INT. ANDERTON'S ROOM - NIGHT

Anderton sits in the chair, listening now to the MUFFLED ARGUING NEXT DOOR. Suddenly, THE VOICES STOP. Anderton turns his face toward the wall...

SILENCE. Then we hear BOUNCING BEDSPRINGS as the couple next door starts to go at it. He shakes his head.

INT. HALLWAY - NIGHT

Two spyders exit the stairwell and move to the nearest doors.

EXT. TENEMENT - NIGHT

Knott checks off another tenant. He looks at the thermal scanner, sees the double reading.

KNOTT

Hey, Fletcher. Check out the double reading.

(showing him)

Coitus interruptus.

EVANNA (RADIO)

Do you even know what that means?

INT. ANDERTON'S ROOM - NIGHT

We hear the bedsprings in the next room SQUEAK FASTER AND FASTER, the woman's MOANING now getting louder and louder.

INT. HALLWAY - NIGHT

One of the spyders flattens itself and goes under the door.

INT. ANDERTON'S ROOM - NIGHT

He sits in the chair, drumming his fingers on the arm rest as the couple gets ready to blast off. Then, abruptly, they stop. A MAN'S VOICE, SHOUTING:

MAN'S VOICE



Oh -- man -- come on! You can't  
just barge in here!

WOMAN'S VOICE

This is private property! You  
can't --

She cries out in pain. Anderton turns his head towards the  
wall.

EXT. TENEMENT - NIGHT

Knott speaks into a microphone on his collar --

KNOTT

People, if you don't let the spyder  
scan you, we'll have to come in and  
arrest you.

FLETCHER

Knott!

INT. ANDERTON'S ROOM - NIGHT

Anderton hears familiar voices O.S.

FLETCHER'S VOICE

Please permit the spyder to scan  
you --

Anderton bolts up from the chair. He quickly feels his way  
over to the timer, feels the face: six more hours to go; he's  
only halfway there. He stands there thinking a moment.

EXT. TENEMENT - NIGHT

Knott speaks once more into the microphone...

KNOTT

Let's go, folks.

INT. ANDERTON'S ROOM - NIGHT

He follows the rope to the kitchen, opens the freezer and  
reaches inside, feels a couple of ice trays. He grabs them.

WOMAN'S VOICE

There! Now get the hell out!

INT. BATHROOM - NIGHT

Anderton feels his way over to the filthy bathtub, turns on

the cold water, dumps the contents of the ice tray inside.

EXT. TENEMENT - NIGHT

Knott checks off another, looks up at the building.

KNOTT

One more...

INT. ANDERTON'S ROOM - NIGHT

Anderton grabs whatever's cold from the fridge -- sodas, fruit, water, sandwiches -- starts to carry it all into the bathroom. On the way he trips over the guide rope and drops all of the cold stuff onto the floor.

INT. HALLWAY - NIGHT

The spyder comes out of the apartment next door, moves down towards Anderton's door.

INT. BATHROOM - NIGHT

Anderton dumps the stuff from the fridge into the tub. Peels off his clothes.

INT. ANDERTON'S ROOM - NIGHT

As the Spyder flattens out and eases under the door.

INT. BATHROOM - NIGHT

As Anderton climbs into the ice cold tub, reaches over and shuts the bathroom door as...

THE SPYDER

Turns toward the sound of the water shutting off. As it moves towards the bathroom door, it begins to fold its legs and flatten itself out.

INT. BATHROOM - HIGH ANGLE - NIGHT

Anderton lowers his head under the water, just as the spyder comes under the door and into the bathroom.

INT. HOVERSHIP - NIGHT

As Evanna looks at the thermal scanner.

EVANNA

We lost one --

FLETCHER (RADIO)  
Cat maybe, went out the window.

EVANNA  
Awful big cat...

INT. BATHROOM - NIGHT

Anderton HOLDS HIS BREATH. The Spyder finally turns to leave. Begins to flatten itself out to go back under the door...

INT. HOVERSHIP - NIGHT

As Evanna watches the scan, turns and looks at the building.

INT. TENEMENT - NIGHT

As Anderton lets a single bubble of air escape his lips. We watch it rise to the surface... then burst with the tiniest sounding: BLIP!

THE SPYDER

Hears it. Stops cold. Begins to EMIT A LOW BEEPING SOUND.

INT. HALLWAY - THE OTHER SPYDERS

Also begin EMITTING THE SAME SOUND, stop, turn and head off in the same direction.

INT. HOVERSHIP - NIGHT

As Evanna starts to get a signal.

EVANNA  
Wait a minute...

INT. BATHROOM - NIGHT

Anderton continues holding his breath underwater.

A HIGH ANGLE

As now SEVEN MORE SPYDERS come under the bathroom door.

FROM UNDER THE WATER - ANDERTON'S POV

Looking up at the lip of the bathtub, we SEE THE HEAD OF A SPYDER SLOWLY APPEAR JUST OVER THE EDGE OF THE TUB...

THE HIGH ANGLE

As the Spyder rises over the edge of the tub and we see not that it has grown, but that it is ACTUALLY STANDING ON THE BACKS OF THE OTHER SEVEN SPYDERS...

EXT. TENEMENT - NIGHT

Knott looks at the scanner.

INT. HOVERSHIP - NIGHT

As Evanna tries to read the scanner...

EVANNA

What do you think, guys, a drunk maybe, can't wake up?

EXT. TENEMENT - NIGHT

FLETCHER

Or a guy who doesn't want to get read. Stand by. We're gonna go take a look...

They grab their helmets and go into the building.

INT. BATHROOM - NIGHT

Anderton sits up. He feels one of the spyder's legs grab hold of his cheek and try to read his eye through the bandages. It WHIRS and HUMS trying to adjust its antenna.

ANDERTON

Please...

It STINGS HIM. He jumps back. Then he reaches up and gently, slowly, pulls down the bandages over one eye while the spyder moves in closer to read it.

INT. TENEMENT - NIGHT

As Fletcher and Knott run up the stairs...

INT. BATHROOM - NIGHT

Anderton forces his eye open and lets in the BLINDING LIGHT.

ANDERTON

Oh, God...

The spyder takes forever. Anderton's eye starts to go milky

as the color and iris disintegrate. The pain is unbearable.  
The spyder finally backs off --

INT. TENEMENT - HALLWAY - DAY

Fletcher and Knott come out of the stairwell, run up to  
ANDERTON'S DOOR when they HEAR AN INDICATOR, see that the  
Spyder has now gotten a reading. They stop, look down as...

All eight spyders come under the bottom of Anderton's door  
and start back down the hallway...

KNOTT

Let's eat.

DISSOLVE TO:

A BLURRY IMAGE

We hear THE MURMUR OF VOICES. Gradually, we begin to  
FOCUS... objects whizzing by us... PEOPLE all around... it's  
hard to see... it's all piled on top of each other...

REVEAL: PUBLIC TRANSPORTATION SYSTEM

Anderton wears new clothing now. He has dark sunglasses. He  
waits for the subway to pull into the station. He watches  
people getting on and off, all of them read by the EYEdent  
scanner, the scanner light silently going from red to green  
as they pass.

Anderton takes a breath, gets on, relaxes as the scanner  
light turns green.

He finds an empty seat and sits down. He lowers his head,  
taking off his glasses and gently massages his eyes. When he  
looks up, he sees...

A MOTHER AND CHILD. Blurry. Anderton's depth perception is  
all flattened out. We can't tell, though, that they're both  
staring this way, the kid pointing now...

KID

Look at his eye --

The mother hushes him up, points out the window at some sight  
to distract him.

Anderton turns and now WE SEE HIS EYES. One of them is  
milky. The other is deep brown.

Both are red around the sockets from Dr, Eddie's rush job.

Anderton turns and sees his blurred reflection in the window and quickly puts his sunglasses back on.

INT. ANDERTON'S OFFICE - DAY

Witwer sits at the desk screen studying the different images from the Prevision of Anderton murdering Leo Crow:

Anderton holding the gun. The shadowy figure of Leo Crow by the window. The face in sunglasses outside the window.

He then pans about the room: A bed. A table. A mirror. There's Anderton. Wait -- he goes back to the mirror. He leans close to the screen. Pushes in. And now we see it: A FIGURE STANDING IN THE MIRROR. Blurry. But there.

WITWER

Fletcher!

EXT. PLAZA NEAR GOVERNMENT BUILDING - DAY

A TOUR GROUP -- mostly kids, a smattering of adults -- gathers in front of the statue of the three Precogs, who look nothing like the creatures we've seen floating in the tank.

TOUR GUIDE

The Precrime program began with a Federal grant in 2036, and today, six years later, the District of Columbia is now the safest city in America. Why? Because Precrime Works.

We move OFF THE TOUR GUIDE to a shady spot beneath a tree where we see Anderton hidden in a shadow, wearing an overcoat.

TOUR GUIDE

Precrime has eliminated the need for traditional detectives, so that most of the work done here is about the verification of motive and the protection of the future victim...

Anderton pulls out the AIR SYRINGE that Dr. Eddie gave him and stares at it. He touches it to the underside of his chin and takes a deep breath...

ANDERTON

Okay, one... two -- shit.

He lowers the syringe. Can't do it. He looks around.

INT. ANDERTON'S OFFICE - DAY

As Witwer works the equipment tries to enhance the FACE IN THE MIRROR. It looks ephemeral, like the face of a ghost...

EXT. PLAZA - DAY

As Anderton takes another breath. This time counts quickly --

ANDERTON

One two three...

KID

Can we see the precogs?

And injects himself as we then PAN BACK to the Tour Guide...

TOUR GUIDE

The three precogs have such a powerful gift, they have to be kept in peaceful seclusion so as not to be distracted from the outside world. This display should give you some idea of their daily life...

The guide gestures to a DIARAMA like they have in Natural History Museums. But instead of seeing a clan of cavemen hunting a woolly mammoth with spears, the scene depicted here is supposedly of the "three precogs" performing their daily tasks.

But what we're looking at, however, is three healthy-looking silhouettes dressed in loose-fitting pajamas and sitting in overstuffed chairs in the middle of a beautiful living room, surrounded by people in white coats attending to their every need, while images of bloodless murders appear on a small TV screen in one corner.

Not at all the image of three frail, nearly translucent souls writhing about in a milk tank.

ON ANDERTON

In agony, his head ducked as he now pulls out the syringe from under his chin. He stumbles to the PRECOG DIARAMA and slowly looks up.

And now, in front of this display of lies, HIS ENTIRE FACE BEGINS TO SAG as all of his facial muscles essentially let

go, changing his appearance from youthful to geriatric in a matter of seconds.

Anderton stumbles over to and then falls in behind the group as it follows the guide into the building.

TOUR GUIDE

The precogs get over eight million pieces of mail each year. That's more mail than Santa gets...

Jucket and Paymen walk out of the building, barely glance at Anderton as he passes.

INT. PRECRIME TEMPLE - DAY

As Wally hoists out one of the male precogs, begins "grooming" him. He hits an ORANGE LEVER and flushes the old milk from the tank.

EXT. PRECRIME BUILDING - DAY

As Anderton moves away from the group to a side entrance where Precrime Personnel enter. He pulls off the overcoat as he goes so that we now read the word MAINTENANCE on the back of his coveralls. He goes inside the building, into...

A MAINTENANCE AREA

Anderton emerges pushing an ultrasonic scrubber. He turns up one corridor, then another. He walks to a door marked NUTRIENT ROOM and looks both ways. He pulls a SMALL, BLACK ZIPLOC-LIKE BAG from his pocket and opens it.

And now, wincing, he very gingerly removes his TWO OLD EYES from the bag. One of the eyes slips from his hands...

ANDERTON

Oh, no...

Then the other one slips.

ANDERTON

No... no... no...

He carefully avoids stepping on them as he awkwardly scoops them up off the floor.

He then glances about, and now, holding one eye in each hand, he very very very carefully holds them up to the EYEDENTISCAN and prays...



After the world's longest beat, he gets CLEARED and quickly drops his eyeballs back into the bag and enters the secured area.

INT. ANDERTON'S OFFICE - DAY

As Fletcher comes into the room.

WITWER  
Take a look.

He moves aside so Fletcher can see the screen.

WITWER  
There are two others in the room  
besides Anderton and Crow.

FLETCHER  
Two?

He indicates the face in the sunglasses...

WITWER  
There's the man in sunglasses  
outside the window... here... but  
there's someone else... here... in  
the mirror.

Witwer begins enhancing THE FACE IN THE MIRROR...

INT. NUTRIENT ROOM - DAY

As Anderton enters the room and closes the door behind him. The room is full of pipes and tanks full of liquid. We hear A LOW HUM as Anderton makes his way through the room...

He stops at a thick glass window and we realize he's looking into THE PRECOG TANK from below. A series OF PIPES RUN INTO THE TANK. A DOOR is beside the window. Another EYEsCan...

He once more takes out the black plastic bag...

INT. ANDERTON'S OFFICE - DAY

As the FACE IN THE MIRROR comes into sharper focus now...

FLETCHER  
It's definitely female...

INT. PRECOG TEMPLE - DAY

As Anderton comes through the door. He starts to drag

Wally's desk over to barricade it...

WALLY (O.S.)

Hey!

Anderton turns, sees Wally coming over now. A look on his face...

WALLY

What're you doing in here? I'm afraid I'm gonna have to ask you to leave...

Anderton ignores him, puts a screwdriver in his mouth and jumps up and grabs a light fixture near the door, then pulls himself up like a gymnast. Wally is taken aback at the strength of the "old man..."

WALLY

Careful there, old timer, you're gonna hurt yourself...

Anderton takes the screwdriver and jams the sliding-door mechanism with it, then jumps down beside Wally.

ANDERTON

Wally, listen to me...

WALLY

Do I know you? Who are you?

Anderton touches his face, realizes it's still sagging, old looking. He grabs Wally by the shirt...

ANDERTON

I like you, Wally, so I'm not gonna kick you, or hit you with anything, but only if you promise to help me...

WALLY

(beat)

Oh... Hi, John.

INT. ANDERTON'S OFFICE - DAY

As Witwer stops working, stares at the screen.

WITWER

Who does that look like to you?

Fletcher can't make it out, shakes his head.

WITWER

It's Agatha.

And now we see the image -- the ghost-like face of THE FEMALE PRECOG in the mirror.

FLETCHER

So this means --

Witwer stands up straight as he realizes what it means.

WITWER

He's coming here to get her.

Witwer hits his comline...

WITWER

Jad, ask the building who's come  
and gone in the last couple of  
hours...

INT. PRECOG TEMPLE - DAY

As Wally works the computer, Anderton looks up at the array of horrifying images on the screens above.

ANDERTON

Are these all of her previsions?

WALLY

There's no way of knowing for sure.  
She could've forgotten whatever it  
is you're looking for...

INT. CORRIDOR - DAY

As Witwer moves along with Fletcher, Jad falling in.

JAD

He was EYEdented five minutes ago  
in the maintenance area.

WITWER

There any way into the temple from  
there?

Fletcher and Jad look at each other. Yes.

WITWER

No alarms. We don't wanna lose  
him. And call Wally. Tell him to

get out of there.

Jucket appears on Witwer's head up...

JUCKET  
Chief, we got video on someone  
inside the temple.

WITWER  
What do you mean "Someone?"

JUCKET  
Looks like an old man.

INT. PRECOG TEMPLE - DAY

An anxious Anderton looks over at Wally. His face is starting to tighten, regain it's regular shape and characteristics.

ANDERTON  
Just go to the beginning!

WALLY  
Okay. Fine. Where the hell is  
that?

And now we see JAD ON WALLY'S HEAD UP...

JAD  
Wally --

Anderton looks over...

JAD  
Leave the temple now.

WALLY  
Uh -- no can do there, Jad...

Anderton looks down at the female precog, she's suddenly trashing about, trying to sit up...

ANDERTON  
What is it?

She reaches out and GRABS HIS ARM.

A LOW ANGLE - ANDERTON

As he looks down at Agatha, WE see every video screen on the ceiling shows the SCREAMING FACE OF ANNE LIVELY. He slowly

looks up at them...

INT. PRECRIME ANALYTICAL ROOM - DAY

As Witwer, Jad and Fletcher push through the doors. Jucket and Paymen, geared up, meet him.

PAYMEN  
He's inside.

JUCKET  
Got some kind of mask on.

They all look at the monitors. Knott and two others are all in full gear.

KNOTT  
We got four guys on the other door.

WITWER  
Do not fire any weapons inside the temple. Use only bindfoam or your sick-sticks. We go on my count...

INT. PRECOG TEMPLE - DAY

Anderton looks at Agatha... who now opens her mouth and speaks:

AGATHA  
Can you see?

She looks at Anderton, her eyes imploring him. He thinks a moment, then starts to unhook all of the cables. We HEAR WITWER AND HIS TEAM TRYING TO GET THROUGH THE JAMMED DOORS. We hear as they finally BLOW THE MECHANISM, then...

WITWER (O.S.)  
John -- move away from the tank!

Anderton looks over as the team starts to come in.

WITWER  
Move away from the tank!

Agatha looks past him up at AN ORANGE LEVER. Nods.

WITWER  
John --

Anderton throws the lever. Suddenly, a RUSH as the milk is quickly flushed from the tank. Witwer and the team rush up

the steps as...

Witwer freezes, watches as the two male precogs flail about the milk, strapped into their harnesses while Anderton and Agatha are sucked out through a large drain.

WALLY

Oh, God...

Wally, crying now, lifts Agatha's empty restraints and stares at it.

WALLY

They've never been separated before.

WITWER

What does he want with a precog?

WALLY

What do you think? So he can kill whoever he wants to without anyone knowing about it.

WITWER

But there's still the other two.

Wally doesn't say anything, just weeps over the tank.

WITWER

Wally, the other two can still function, right?

WALLY

You don't understand... they're a hive mind. It takes all three for their predictive abilities to work.

WITWER

(incredulous)  
Are you telling me they can't see murders anymore?

WALLY

Maybe if he'd taken one of the males. But the female, she's the key. She's the one they listen to, the one with the most talent. The one who takes care of the other two.

WITWER

(staring at the remaining  
two)  
Jesus...

WITWER  
(tears in his eyes)  
Please, bring her back.

EXT. ALLEY - DAY

As Anderton, the Precog in his arms, both of them soaked,  
runs to where THE LEXUS is parked.

INT. PRECRIME ANALYTICAL ROOM - DAY

As Fletcher barks into his heads up --

FLETCHER  
Find out where that pipe leads -- I  
want every team underground now!

They look to where Witwer stares at the PREVISION SCREEN.

WITWER  
It doesn't matter. He wins.

FLETCHER  
We can stop him.

WITWER  
She's in the room with him when he  
kills Crow.  
(then)  
She's already a part of his future.

And now everybody looks at the image, the ghost-like face of  
Agatha in the mirror, watching John Anderton shoot a man  
named Leo Crow.

WITWER  
(as he walks out)  
Put everything you've got into  
finding that room and we stop a  
murder.  
(to Jad)  
How much time have we got?

INSERT WATCH

As it COUNTS DOWN TO FIFTY-ONE MINUTES. SHADOWS pass over  
it...

REVEAL: INT. LEXUS - MOVING - DAY

As Anderton looks at his watch, then out the window...

EXT. INNER CITY - DAY

As Anderton's vehicle moves past the more downtrodden segment of the D.C. population. Agatha sits low in the seat, so that just her eyes peer out of the window at the world around her.

INT. LEXUS - DAY

Anderton looks over at the Precog, staring out the window at the unfamiliar rush of humanity all around her. She SHIVERS.

ANDERTON

Are you cold?

He moves to put his coat over her and she looks at his HAND.

ANDERTON

Can you understand me?

She holds onto his hand, is fixated by it.

ANDERTON

It's the drugs. They'll wear off  
in a few hours.

She looks up, stares out the window now at the world she's never been a part of.

ANDERTON

I'm sorry, but I need your help.  
You contain information. I need to  
know how to get it.

(then)

Can you just tell me who Leo Crow  
is? Can you tell me if --

AGATHA

Is it now?

ANDERTON

What?

AGATHA

Is it now?

He looks outside, understands what she means. Then...

ANDERTON



Yes... this is all happening right now.

She nods, closes her eyes.

AGATHA

I'm tired...

(then)

I'm tired of the future.

INT. MALL CITY - DAY

Anderton's vehicle pulls up in front of a GAP.

INT. LEXUS - DAY

As Anderton turn to Agatha.

AGATHA

I have to take you someplace, in public, which means I have to get you something... else to wear.

She stares out the window, doesn't respond...

ANDERTON

I'll hurry.

INT. THE GAP - DAY

As Anderton walks in the door, gets his new eyes scanned, and we hear a voice say:

STORE VOICE

Hello, Mr. Yakamoto! Welcome back to the Gap.

Anderton stops cold as a HOLOGRAPHIC IMAGE OF A HUGE ASIAN MAN now appears standing in front of him.

STORE VOICE

How'd those assorted tank tops work out for you?

Anderton stops and stares at the thug-like previous owner of his eyes who's now shown wearing a sweater that changes from color to color.

STORE VOICE

Come on in and see how good you look in one of our new Winter sweaters.

INT. LEXUS - DAY

Agatha leans out the window, experiencing the world outside for the first time in years. A group of TEENAGERS walking by. A WOMAN pushing A BABY in a pram.

A MAN WALKING A DOG. The dog turns to Agatha, now trying to pull his master over to her...

She turns to the street and watches people going by on bicycles and inside other vehicles.

But for Agatha, it is not a peaceful scene at all. She sees only death, pain and suffering. The world is overwhelming.

She turns away, watches as RAINDROPS fall on the windshield. She rolls down the window and sticks her head out to feel the rain.

She listens to the now-soothing sounds of the rain mixed with laughter mixed with the baby crying mixed with the snippets of conversation she hears all around her. Then:

WE HEAR A JACKHAMMER

And Agatha turns to A CONSTRUCTION SITE across the way. A HUGE BUILDING is going up.

A CRANE hoists a bundle of steal GIRDERS up to the top of the site.

A TEENAGE BOY walks to a bicycle locked to a fence in front of the site. She closes her eyes and shudders, then sits up, steels herself and calls to the boy...

AGATHA  
(barely)  
Nathan --

The boy keeps going.

AGATHA  
(tries again, louder)  
Nathan!

The TEENAGE BOY stops as he gets to the bike, looks at her.

AGATHA  
Come here.

The Boy sees this pretty face inside a vehicle beckoning him,

looks around to make sure she meant him, then comes over.

BOY/NATHAN

Do I know you?

AGATHA

Hold my hand.

As she reaches for him, Nathan sees she must be blind.

NATHAN

What?

AGATHA

Please, Nathan, hold my hand.

The teenager sees she's only wearing Anderton's jacket...

NATHAN

Whoa --

Agatha reaches out and takes his hand and holds onto it. Something pulses through him. He looks at her, afraid...

NATHAN

Who are you?

INT. THE GAP - DAY

As Anderton walks out with his purchases...

STORE VOICE

Thanks for shopping at the Gap, Mr. Yakamoto.

ANDERTON

Sayonara.

INT./ EXT. LEXUS - DAY

Agatha looks up at Nathan, into his eyes, who tries to pull his hand away.

NATHAN

Look, whoever you are --

We hear SOMEONE SHOUT and the teenager boy wheels around as...

A STEEL BEAM

Falls from the construction site, landing directly on

Nathan's bicycle. Nathan stares in horror at where he would have been had he not come over to Agatha. She lets go of his hand.

AGATHA

You can go now.

Anderton comes out of the store, looks at the crushed bike, a CROWD gathering around it. Oblivious to what's just happened, he walks past the stunned kid.

ANDERTON

Excuse me.

INT. ANDERTON'S OFFICE - DAY

As Witwer sits there staring at the image, the rest of the team gathers in the office.

JAD

What's he want with a precog?

FLETCHER

He knows we can't operate without her. He's gonna ransom her.

JAD

Where's the note?

Witwer gets up and turns on the HOLO-COMPUTER. AN IMAGE OF SEAN (age 6) appears.

JAD

If he's ransoming her, where's the damn note?

SEAN

(jumping between ages)

He, Dad! How's... your... day?  
Hey, look what I built! Thanks...  
for... helping... me... I... love  
you... Daddy.

Witwer stares at it.

WITWER

It has nothing to do with ransom.  
It has to do with the information  
that's inside of her.

They all look at him.

WITWER

He's trying to prove his innocence.

FLETCHER

He can't download her without a lot of technical help.

WITWER

(staring at the image)

No. He can't...

Suddenly, Witwer begins to tear apart the computer. He pulls off the cover, looks at the components inside, rips one out, then tosses it aside. He rips out another, sees a NAME PRINTED on the bottom: PATENT PENDING - RUFUS T. RILEY.

WITWER

Who's Rufus T. Riley?

INT. RUFUS' DREAMWEAVER HEADSPA - DAY

CUSTOMERS in dark corners, wearing bladdered bodysuits and tiny headsets, act out various fantasies.

RUFUS

What's your pleasure?

RUFUS RILEY -- heavy, goateed, ponytail down to his waist and a name tag that says "HI! I'M RUFUS!" -- shows a NERVOUS CUSTOMER around the place.

RUFUS

We got it all here. We got guys come in, want to experience sex as a woman. We got women come in, want to get laid by their favorite soap star. We got rape fantasies from both sides. We got sports fantasies. And then we got what I call the "Look Ma, I can fly" fantasies which encompass everything from bungee jumping to soaring like an eagle over the Grand Canyon.

The nervous customer turns as we hear a MAN CRY OUT. He looks in and sees a man flailing about on a cushion.

RUFUS

Near Death's real popular right now, which includes everything from getting hit by a car, to falling

off a high building to plane  
crashes. It's a big rush, you come  
out the other side without a heart  
attack.

CUSTOMER  
I wanna kill my boss.

RUFUS  
(unfazed)  
Uh-huh. Okay. You got some images  
I can work with?

CUSTOMER  
(holds out a disk)  
Right here.

RUFUS  
Good. What I can do is set you up  
down in the --

ANDERTON  
Rufus...

Rufus sees Anderton come in now with Agatha on his arm. He  
turns back to the guy, says in a loud voice...

RUFUS  
Uh, yeah, being concert master of  
the Philadelphia Symphony Orchestra  
is one of our most popular  
choices...

CUSTOMER  
No, I wanna kill my boss!

RUFUS  
Get the hell outta here. You sick  
bastard.

He pushes the man away, sending him tripping for the door.

RUFUS  
Detective. Nice of you to come  
down here.  
(lowers his voice)  
Seeing as every cop in the world is  
looking for you right now. Jesus,  
what's up with your eye?

ANDERTON  
I need your help.

RUFUS

Well, hey, you didn't have to come  
all the way down here. For you,  
Chief, I make housecalls...

ANDERTON

I need help with her.

RUFUS

(just notices her)

Well, hello there, honey-pie.

Barely able to yet stand, Agatha is also too stunned by the  
bizarre surroundings to even respond as Rufus takes her hand  
and kisses it.

RUFUS

I'm impressed, Anderton. You're on  
the lam, but you still got the time  
and energy to slice off a little  
jerky for yourself.

ANDERTON

Rufus. She's a precog.

RUFUS

(looks at Agatha)

She's a precog?

ANDERTON

That's right.

Rufus starts to laugh. Agatha looks at Anderton. Rufus  
keeps on laughing... until he looks a little closer and  
realizes --

RUFUS

You brought a Precog -- HERE?  
Jesus Christ...

And now Rufus looks at Agatha, a thought dawning and then  
drops to his knees. He genuflects, looking up at her.

RUFUS

Are you reading my mind right now?

ANDERTON

Rufus, for Christ's sake, get up.

RUFUS

I'm sorry for whatever I'm gonna

do! And I swear, I didn't do any  
of the stuff I did!

Anderton hauls him to his feet.

ANDERTON

She's got information inside of  
her. I need you to get it out.

RUFUS

No. No way. I wouldn't even know  
where to begin!

(to Agatha)

Those thoughts about my cousin  
Elena -- they were just thoughts.  
I would never --

ANDERTON

C'mon, Rufus, you've been busted  
twice for felony hacking.

RUFUS

So?

ANDERTON

So now I need you to hack into her.

Rufus studies her a moment, then...

RUFUS

I tell you what. I do this, I get  
to keep whatever images I get from  
her head.

ANDERTON

They don't belong to anybody.

RUFUS

(turns to go)

Then take her to Radio Shack.

Anderton grabs Rufus and throws him against the wall. Gets  
right in Rufus' face... the one blown eye looking at him...

ANDERTON

Do I look like I'm leaving?

INT. PRECRIME READY ROOM - DAY

As the precops get ready, ride the chairs up to the  
hovership.



INT. HOVERSHIP - DAY

As Evanna gets ready to lift off, looks over as Witwer gets in and sits IN ANDERTON'S SEAT. She gives him an icy look as he starts to take out a piece of gum...

EVANNA

No chewing gum on my ship.

INT. RUFUS RILEY'S BASEMENT - DAY

Agatha, hooked into some kind of LIGHT READER, sits in a chair in the center of the room, surrounded by contraptions of all kinds. Rufus paces around, checking connections.

RUFUS

Okay, we're all set. I can't promise you the images are gonna be any good, though.

Suddenly, there's A FLOOD OF MURDER-IMAGES (similar in type to the ones used upstairs in the cyber-parlor) beamed from the projector to the center of the room.

RUFUS

Good God...

Dozens of murders happening all around them. Agatha begins twitching. The images shake, distort, go fuzzy, then clear again. It's a rapid-fire display of all the murder and mayhem that Agatha has been privy to, including the last image of the STEEL BEAM CRUSHING YOUNG NATHAN.

RUFUS

(watching)

You know what, Chief? On second thought I don't think I wanna keep any of these --

But now we see ANDERTON BLOW LEO CROW through a window.

ANDERTON

Stop --

RUFUS

Tell me how.

Rufus tries in vain to work the equipment. THE IMAGES RUN ON and now we see THE FACE WEARING SUNGLASSES. The number 9 turning into the number 6.

PROJECTED CROW

You're not going to kill me...

PROJECTED ANDERTON  
Good-bye, Crow.

ANDERTON  
Rufus -- can you record this?!

Rufus moves to the computer as now we see Crow at the window, the face with the sunglasses behind him as he wrestles with the gun that ANDERTON holds.

The real Anderton walks up to his projection, amazed to see his likeness frozen there, doing something he can't imagine.

He watches as the image jumps and once more Crow is blown out the window. Then we see nothing.

ANDERTON  
What happened? Where's the rest?

RUFUS  
I guess that's all of it.

Anderton looks at Agatha, her expression calm.

ANDERTON  
Is there a Minority Report?

She just looks at him. A what?

ANDERTON  
An alternate future. Do I have one?

She looks at where the images were projected a moment ago.

AGATHA  
No.

Anderton is about to turn away. She takes his hand, as she did in the temple, and suddenly the room is full of IMAGES:

AGATHA  
Can you see?

Every single one of the images is the same: THE SCREAMING FACE OF...

ANDERTON  
Anne Lively...

Anderton looks at Agatha. Her face is contorted in the same way as the image. Suddenly, there's a RUSH OF IMAGES, we glimpse only some of them, TWO FIGURES STRUGGLING, a SPLASH. ANNE LIVELY DROWNING. Then nothing...

ANDERTON

Why are you showing me this? What do you want me to see?

She doesn't move, a single TEAR rolls down her cheek.

ANDERTON

Rufus, play it back...

RUFUS

Uh, I'll try...

And now we see the FOLLOWING IMAGES ALL PLAYING BACKWARDS... Anne Lively being drown, but now she comes OUT OF THE LAKE... backwards. We see Anne Lively on the ground by the lake, struggling with A MASKED FIGURE. Suddenly, the FIGURE POPS up and RUNS BACKWARDS. She pops up a second later (a STUMBLE IN REVERSE) and runs BACKWARDS. Now we see an OVERCOAT BEING PUT ON, TURNING INSIDE OUT, FROM DARK TO LIGHT.

Anderton looks about the room, THE IMAGES ALL AROUND HIM. The dark figure is just ABOUT TO TAKE OFF THE MASK when --

THE IMAGES STOP and Agatha holds on tight to him.

ANDERTON

What?

AGATHA

They're inside.

ANDERTON

Who?

Suddenly, a red light flashes on the wall. Rufus scrambles to a security monitor.

RUFUS

Your old Teammates.

INSERT MONITOR: Witwer leads a team through the parlor.

INT. NEUROPLEX - DAY

Witwer and the Precrime team move through the parlor.

WITWER

Check every room.

INT. BASEMENT CORRIDOR - DAY

As Rufus leads them down a long, dark corridor and up a flight of stairs...

RUFUS

You come up just outside the sprawl  
on Millhouse.

EXT. OUTDOOR CLOTHING MARKET - DAY

Anderton and Agatha come through a hidden door and hurry through the market. She stops at one of the stalls...

AGATHA

Can you see the umbrella?

Anderton looks at A STALL SELLING UMBRELLAS.

AGATHA

Take it.

ANDERTON

Agatha...

He buys an umbrella from the vendor, then drags her off.

INT. INNER CITY - MALL - DAY

As they move through the crowded inner city shopping area. She has trouble keeping up. She looks ahead, something in her eyes, then...

AGATHA

Can you see the man in the blue  
suit?

Sure enough a MAN walking by in the other direction is wearing a blue suit.

AGATHA

He drops his briefcase.

He drops his briefcase, spilling all kinds of papers all over the sidewalk, including a NEWSPAPER WITH ANDERTON'S PHOTO.

AGATHA

A woman in a brown dress is going  
to come out of the door up ahead.

This happens.

AGATHA

Wait -- she knows your face. Turn  
in here.

The WOMAN looks at Anderton, squints, but before she can make any kind of determination as to who he is and why he looks sort of familiar, Anderton and the Precog have gone into...

A PET SHOP

They move through the store, jammed with all kinds of animals, including FOXES and shrieking EXOTIC BIRDS. They go through the back door and come out...

IN A DIFFERENT SECTION OF THE MALL

As Anderton starts to lead her around a corner, she stops. Anderton looks around, sees A PRECOP on the UPPER LEVEL.

ANDERTON

Agatha --

AGATHA

Can you see the balloon man?

ANDERTON

What?

PRECOP'S POV - FROM THE UPPER LEVEL

As the cop scans the mall. He's about to spot Anderton and Agatha when A BALLOON VENDOR comes around the corner where they're waiting and blocks the cops view. He moves on.

ANDERTON & AGATHA

Start walking again.

AGATHA

This way...

She leads him underneath the PEDESTRIAN BRIDGE.

AGATHA

Stop.

We now BOOM UP to the TOP OF THE BRIDGE where we see Knott moving to the side, leaning over the rail and peering down...

ON ANDERTON & AGATHA

She gently pulls Anderton further under the bridge so that...

ON THE BRIDGE - KNOTT

Can't see them when he looks down. They're a foot or two out of his sightline. He then moves to the other side of the bridge and peers down as...

AGATHA

Now leads Anderton a step or two back the other way, so that again...

KNOTT

Just misses seeing them. He moves off across the bridge.

ANDERTON & AGATHA

Hurry through the mall now.

A BUM in one of the doorways begs for change. They walk past him...

BUM

May the Devil take you as his  
bride!

A few steps later, Agatha stops IN FRONT OF A DOOR.

AGATHA

Drop some money.

ANDERTON

Forget that guy --

AGATHA

Do it. Right here. On the ground.

Anderton reaches into his pocket, drops some change on the ground. Agatha looks back at the Bum who turns towards them upon hearing the sound of the coins hitting the ground. She then leads Anderton off...

BUM

May God Bless You!

The Bum comes over, bends down IN FRONT OF A DOOR just as IT OPENS INTO HIM, knocking him over, and TWO PRECOPS burst out and TOPPLE OVER HIM.

EXT. STREET - DAY

As Anderton and Agatha exit the mall and IT STARTS RAINING. Anderton OPENS THE UMBRELLA along with the dozens of people around him just as...

EXT. UPPER LEVEL - DAY

As Fletcher leads some cops outside, they look down, but all they can see is a sea of umbrellas below them.

EXT. STREET - DAY

As Agatha and Anderton walk along the street. Behind them the way is blocked off with buildings. There's only one way out: Straight ahead. They start for it.

Suddenly KNOTT COMES OUT OF A BUILDING IN FRONT OF THEM AND STARTS WALKING IN FRONT OF THEM. Anderton starts to turn around... Agatha pulls on his arm.

AGATHA

No. Follow him.

ANDERTON

He'll turn around.

AGATHA

He won't.

Anderton and Agatha walk past a LARGE METAL GATE, she stops. Knott slows down ahead of them, starts to look this way and that. Anderton starts to back away...

ANDERTON

Agatha...

AGATHA

Wait.

WE HEAR A BELL RING and suddenly the GATE OPENS, and a beat later, KIDS SWARM OUT OF A SCHOOL. Knott turns around, is about to spot them when...

AGATHA

Can you see his shoe?

In front of them one of the kids trips OVER HIS SHOE LACES.

AGATHA

Tie his shoe.

Anderton drops down to help him, Agatha does the same so that...

Knott sees nothing but A SWARM OF KIDS.

                  KNOTT  
                  (into his radio)  
                  He's not here. I'll check one  
                  block east.

Knott moves off across the street. Anderton smiles at the kid as he helps him with his shoe...

                  ANDERTON  
                  Here you go, buddy...

                  KID  
                  I can do it myself!

Anderton finishes tying the kid's shoe, stays low as a TEACHER ushers the kids off, REVEALING: PART OF A GIANT FACE WEARING SUNGLASSES.

Anderton slowly stands up, looks at A BILLBOARD, spinning in the wind as it's hoisted upward by a GIANT CRANE, it SPINS AROUND, we see that it's for REVO -- on it is A HUGE GRINNING FACE WEARING SUNGLASSES. Anderton turns and looks at...

AN OLD HOTEL

A dozen stories up, WORKMEN motion for the CRANE OPERATOR to hold up as they continue to get the steel frame prepared.

                  ANDERTON  
                  Agatha. Can you see that?

Anderton looks at Agatha, she's looking away.

                  ANDERTON  
                  That's the man in the window.

He looks at his watch. COUNTING DOWN: EIGHTEEN MINUTES.

INT. RUFUS' CYBER PARLOR - DAY

As Witwer looks at the equipment, turns to Rufus.

                  WITWER  
                  What was he looking for?

EXT. STREET - DAY



As Anderton takes Agatha by the arm, but she stays put.

AGATHA  
Don't go inside.

He looks at her.

AGATHA  
You don't have to.  
(then)  
Walk away.

He looks at her, then turns and walks to the hotel. We see THE BILLBOARD as it's hoisted up towards the hotel.

INT. RUFUS' CYBER PARLOR - DAY

As Witwer stands there looking at the Anne Lively murder. Confused.

WITWER  
This is what he wanted to see?

RUFUS  
No... This is what she wanted him  
to see.

WITWER  
(watches, then)  
I'll need a copy of this.

INT. HOTEL - DAY

Once grand, now pretty much a flophouse. The skinny and skagged-out CLERK looks up from the tattoo magazine as Anderton walks to the desk and looks around...

CLERK  
Room's are ninety-five a night plus  
tax.  
(regarding Agatha)  
Or fifteen an hour.

ANDERTON  
You mind if I take a look at your  
register?

CLERK  
Yeah, I mind --

The guy starts to get up and Anderton pulls his gun, puts the muzzle in the guy's eye.

ANDERTON

How about now?

He spins the register around so that Anderton can read it.

CLERK

Help yourself.

Anderton looks at the register...

ON THE REGISTER

As Anderton runs the BARREL OF THE GUN down the inky list of names scrawled in the book. Most of them Smith or Jones. He stops when he gets to L. CROW.

ANDERTON

He's here.

AGATHA

Anderton, leave.

He looks at her.

AGATHA

You have a choice. Walk away.  
(holds out her hand)  
Right now.

He stands there a moment, torn. He starts to close the register and follow her to the door. But then he stops, takes his hand back.

ANDERTON

I can't. I have to know.

AGATHA

Please --

ANDERTON

I have to find out what happened to my life.

(then)

Agatha. I'm not going to kill the man. I don't even know him.

She looks frightened.

ANDERTON

Don't you understand, going upstairs is the only way I'll ever

find out what's underneath all of  
this. Who's setting me up.  
(then)  
I have to know.

Anderton turns to the clerk.

ANDERTON  
What room's Crow in?

CLERK  
Ten-o-six.

Anderton and Agatha ride up. The elevator looks out at the other buildings, people working in offices across the way. Anderton looks at his watch: COUNTING DOWN ELEVEN MINUTES.

INT. HALLWAY - DAY

Anderton and Agatha walk up the hall, stopping at a door marked 1006. Anderton knocks. No answer. He tries the door. It's open.

INT. ROOM - DAY

Anderton steps into the empty room, just a bed (made), a night table and a dresser. He pulls out a drawer: it's empty. Turns on the bathroom light -- no personal effects -- turns it off.

AGATHA  
He's gone.

Anderton stands in the room, thinking. He looks out the open door into the hallway.

ANDERTON  
Wait a minute...

ANDERTON'S POV - THE ROOM ACROSS THE WAY

The number on the door to this room is also 1006.

INT. HALLWAY - DAY

Anderton steps into the hallway and looks at the door he just came through. The "6" is lower than the other three numbers.

Now Agatha watches as Anderton reaches up and pivots the number "6" into a "9", making the number now even with the other three.

ANDERTON

It's the wrong room.

He turns and looks across the hall at the real 1006. He looks at his watch. COUNTING DOWN: EIGHT MINUTES...

AGATHA

Anderton...

Anderton knocks on the door. No answer. Agatha recoils as Anderton suddenly kicks the door open.

INT. THE REAL 1006 - DAY

Someone definitely lives in this room. The bed's unmade. Clothes are strewn about, hanging from open drawers. Anderton steps around a half-eaten meal that sits on the floor.

He looks down and stares at a pile of POLAROID PHOTOGRAPHS that sit on the dresser.

All of them are of CHILDREN. Some sitting on beds in hotel rooms like this one, looking afraid. Others in parks and schoolyards unaware that their picture was taken...

ANDERTON

Jesus...

EXT. STREET - DAY

LEO CROW, the man we saw in the prevision, walks along the sidewalk. He's unsteady, and keeps bumping into people. In person we can see that the man's small, with countable wisps of hair combed over one side of his head. His eyes are dark, almost black, more insect-like than human.

INT. HOTEL ROOM - DAY

Anderton quickly rifles the stack of photographs. He suddenly stops and stares at one of them. The impact of the image makes his legs buckle, forcing him to sit down on the bed.

ANDERTON

Oh, God...

AGATHA

What is it?

A BOY we know very well, hugging himself in the back seat of some vehicle.

ANDERTON

This is Sean. My son.

INT. LOBBY - DAY

As Crow stands in the doorway a moment, teeters a bit, then enters the hotel, the CLERK looks up from his magazine. But doesn't say a word.

INT. HOTEL ROOM - DAY

Agatha sits beside Anderton on the bed.

ANDERTON

Every day for the last six years  
I've thought about only two things.  
The first was what my son would  
look like if he were alive today.  
If I would even recognize him if I  
saw him on the street.

(then)

The second was what I would do to  
the man who took him.

AGATHA

Anderton --

ANDERTON

You were right. I'm not being set  
up.

Anderton looks at the photograph.

ANDERTON

I'm gonna kill this man.

INT. ELEVATOR - DAY

As Crow rides up. He takes out a DENTED FLASK and takes a long hit from it... draining it of the last drop.

INT. HOTEL ROOM - DAY

We now hear the elevator DING. Anderton looks at his watch, gets to his feet.

AGATHA

Please, I want to go back...

ANDERTON

I can't leave. You said so

yourself, there is no Minority Report. I don't have an alternative future.

AGATHA

But you still have a choice. The others never had a chance to see their future. You did.

FOOTSTEPS. Anderton waits. The door slowly opens and we see Crow peering around it.

ANDERTON

Leo Crow?

The man does a strange thing: he glances at his watch. Then takes a deep breath...

CROW

Who... who... The hell are you?

Anderton kicks the door shut on the man's hand. Crow screams and he goes down. Anderton steps on him.

ANDERTON

Six years ago. Baltimore. You grabbed a kid at Francis public pool in the West End.

CROW

Did I? I don't recall... I got lots of kids from that place --

Anderton kicks the man in the stomach.

CROW

Jesus --

He doubles over. Anderton grabs him by the hair, pulls his head up. The guy is shaking like mad...

ANDERTON

Do you know who I am?

CROW

Some -- somebody's father?

ANDERTON

His name was Sean. Six years ago. Francis pool.

The guy doesn't raise his head for a moment. Finally...

CROW

I told him I was a policeman...

Anderton reacts to this.

CROW

... and that I needed his help. It wasn't so bad really.

(looks at Anderton)

I sang him a song, made him laugh, bought him a pretzel. I took care of him. I made him happy.

ANDERTON

He's alive?

The man just looks at him. Anderton is reeling...

ANDERTON

Where've you got him? Is he all right?

(shaking Crow)

Tell me, you fuck -- WHERE IS HE?!

CROW

(beat)

I put him in a barrel and sunk him in the bay.

Anderton stops. Shocked by this image.

CROW

It floated back up. I had to take him out and --

ANDERTON

NO!

Anderton screams and throws him against the wall, ignoring Agatha's SCREAMS for him to stop. For his part, Crow just covers up and waits for it to end, shouting over and over...

CROW

I'm sorry! I'm sorry...

INSERT - ANDERTON'S STOPWATCH. Counting down from 18 SECONDS.

Anderton pulls the man to his feet, shoves him up against the window and now stands there shaking, staring at Crow, the man shaking as Anderton weighs what he's about to do.

And now behind Crow, we see THE REVO BILLBOARD as it's hoisted upward by the crane, the SMILING FACE coming around so that its grinning visage is just over Crow's shoulder as it was in the prevision.

He cuts a look into the mirror off to his left, sees the IMAGE OF AGATHA, her face imploring...

AGATHA

Anderton, you can choose... You can choose.

INSERT - ANDERTON'S WATCH. Counting down from 5 - 4 - 3 - 2 - 1 - The ALARM on the watch goes off. BEEP. BEEP. BEEP. BEEP. BEEP.

Finally, tears in his eyes, Anderton backs away from Crow and looks at the gun in his hand. Crow opens his eyes, watches as Anderton finally lowers the gun.

ANDERTON

You have the right to remain silent. Anything you say can be used against you in a court of law.

Crow looks at him. Not what he expected.

ANDERTON

You have the right to an attorney present now and during any future questioning. If you cannot afford one, one will be appointed to you. Do you understand these rights?

Crow doesn't move, confused.

CROW

You're not gonna kill me?

ANDERTON

No.

Crow still doesn't move.

CROW

(whispering)  
But you have to.  
(then)  
They said you would.

ANDERTON



(looks at Agatha)  
The precogs were wrong.

CROW  
If you don't kill me, my family  
gets nothing!

Anderton pauses, looks back at him as Crow comes forward.

CROW  
You're supposed to kill me. He  
said you would.

ANDERTON  
Who said I would?

CHILDREN  
He called me in Prison. Said if I  
went along, he'd get me released,  
take care of my family.

ANDERTON  
If you did what?

CROW  
Acted like I killed your kid.

Anderton goes stiff, looks at Agatha.

CROW  
Look, I've put my family through  
enough misery. You gotta kill me!  
This way I can leave 'em something.

ANDERTON  
Crow. I'm not gonna kill you.

CROW  
Look, believe me, I know it's hard,  
but you gotta do it --

ANDERTON  
I'm asking you again, who made you  
do this?

CROW  
I don't know -- I never saw his  
face. All I know is, the next day  
I was out, so the guy must've had  
juice somewhere. Look, man, you  
gotta go through with this.

ANDERTON

What the fuck is going on?

Suddenly Crow steps forward, grabs the muzzle of Anderton's gun, holds it up to his own chest. Agatha's eyes roll, she holds onto the table for support...

AGATHA

Anderton --

CROW

Kill me!

Anderton tries to pull the gun away, but Crow hangs on.

ANDERTON

What about the picture --

CROW

Fake. He gave it to me. Now --  
(pulling on the gun)  
-- shoot me, Goddammit, before I  
lose my nerve!

ANDERTON

(pulls the gun back)  
Tell me, who was it, set this up?

CROW

If I tell you, my family gets  
nothing.

ANDERTON

Who made you do this?

CROW

(pulls the gun)  
Kill me!

ANDERTON

Tell me!

Anderton looks at Crow who holds the gun muzzle tight to his chest, his eyes imploring Anderton to pull the trigger.

ANDERTON

Let go of the gun.

CROW

You're not gonna kill me...

ANDERTON

Good-bye, Crow.

Anderton turns to go, but Crow hold onto the muzzle --

CROW

Anderton! Wait -- don't --

Crow yanks on the gun, making Anderton pull the trigger. We hear a loud BOOM and Anderton turns, sees Crow holding the gun to his own exploded chest.

ANDERTON

Jesus --

Crow looks at Anderton, a stupid look on his face. He stumbles backwards towards the window. Anderton moves forward and reaches for his shirt as...

AGATHA

NO!

... now she turns away, framed in the mirror, as Crow falls through the glass window.

Anderton stands there frozen a moment, unable to move or think. We HEAR SOMEONE SCREAM O.S. Anderton looks across the way, sees everyone in the building across the street watching him. Agatha takes him by the arm...

AGATHA

Go...

Anderton grabs Agatha and runs out of the room.

INT. HALLWAY - DAY

As People stick their heads out of their doors and WHISPER as Agatha leads a stunned Anderton down the hall.

A WOMAN watches them go, then moves to the doorway, and peers into the room, sees the broken window through the doorway...

WOMAN

Murder!

EXT. HOTEL - DAY

As they come outside, quickly move past where Crow's body lies crumpled half-on and half-off the roof of the CRANE. Gawkers stand around stunned, staring at the body until the WOMAN sticks her head out of the WINDOW above and SCREAMS:

WOMAN

MURDER!

And now everybody's whispering...

DIFFERENT VOICES

Murder!!!

Agatha leads Anderton around the back of the building.

INT. PRECRIME HOVERSHIP - DAY

As the ship comes over the roof of the hotel, Witwer looks down at the billboard sitting there, and then, as they move past the edge of the roof, he sees the crane with the body of Leo Crow on top.

EXT. HOTEL - DAY

Other COPS keep the crowd back as the ship lands in the middle of the street and the team disperses. Witwer goes straight to the body. He looks up at the broken window in the hotel.

INT. CROW'S HOTEL ROOM - DAY

As Witwer moves around the room. He looks at the Polaroids on the bed, spots the one of Sean and freezes. As Anderton did, he sits down on the bed. He notices something on the floor by the window and moves to it. He slowly bends down and picks up Anderton's .45.

FLETCHER

First murder in six years.

Witwer looks up at Fletcher standing in the doorway, looking around at the room.

FLETCHER

Jesus, they're never wrong, are they?

Witwer looks at Fletcher a moment.

WITWER

There a maid in this hotel?

FLETCHER

I don't know, why?

WITWER

If you were a child killer, you

took these pictures, would you leave them out on the bed for anyone to find?

FLETCHER

They could have been put away. Anderton could have found them.

WITWER

(beat)

What kind of cop were you before this?

FLETCHER

I was a Treasury Agent for eight years. Why?

WITWER

Treasury... Then this would be your first actual murder scene.

Fletcher nods, watches as Witwer looks around the room.

WITWER

I worked homicide before I went federal.

(indicates the room)

This is what we would've called an "orgy of evidence".

(then)

Do you know how many orgies I had as a homicide copy, Gordon?

FLETCHER

How many?

WITWER

None.

(looks at the room)

This was arranged.

INSERT - A PHOTOGRAPH OF A CHILD

Slowly developing, floating in solution. We HEAR A PHONE RING. And...

WIDEN TO REVEAL: A DARK ROOM

Lara Anderton working under the red light. She watches the photo develop a moment, drops it into the stop-bath and answers the phone...

ANDERTON'S VOICE  
Crow is dead.

She goes stiff.

LARA  
John?

ANDERTON'S VOICE  
He's dead, Lara.

LARA  
(beat)  
Oh, God, what did you do?

ANDERTON'S VOICE  
Nothing. I didn't kill him.

LARA  
Then how did he --

ANDERTON'S VOICE  
Lara, I don't know why this is  
happening. I just know they're  
setting me up. I can't trust  
anybody. I don't know who to talk  
to or where to go...  
(then)  
Lara? Are you there?

She stands there a moment, staring at the image...

LARA  
Yes, I'm here, John.

EXT. COASTAL HIGHWAY - DAY

Anderton stands outside the Lexus, talking on the phone. He  
looks off towards the water...

LARA'S VOICE  
I'm right here.

EXT. CHESAPEAKE BAY - DAY

As the Lexus moves along the coast.

INT. LEXUS - DAY

Agatha stares out the window at the bay. She looks pale,  
weak. Anderton's jacket is folded over her.

AGATHA

Can you see? So beautiful...

She looks at him.

AGATHA

Where are we going?

ANDERTON

Someplace safe.

AGATHA

I have to go back.

ANDERTON

Why?

AGATHA

The other two will die without me.

ANDERTON

You want to spend the rest of your  
life in the temple?

She looks back out the window.

AGATHA

I always wondered what the world  
would be like. But now that I've  
seen it, I don't need to see any  
more.

(then)

It's all right. Once I'm in the  
tank, I won't remember any of this.

ANDERTON

Agatha, you're never going back  
there.

AGATHA

I am going back. I see myself  
there.

He reacts to this. She touches his arm.

AGATHA

It's best, Anderton, if you don't  
think of me as human.

He looks at her, but she closes her eyes.

INT. BURGESS' HOUSE - DAY

A sad Burgess sits with a drink in his hand watching the CNN coverage of the Crow "murder".

Burgess shakes his head, as his WIFE comes in.

WIFE

Danny Witwer's on the phone. He says it's important.

Burgess mutes the set, watches as the Attorney General, looking like shit right now, talks to the reporter.

BURGESS

(into the phone)

What?

We see the image of Witwer in one corner of the TV screen.

WITWER

Lamar, I found something.

BURGESS

What?

WITWER

I don't wanna say over the phone, but I think we may be chasing the wrong man.

BURGESS

(beat)

Where are you?

INT. ANDERTON'S APARTMENT - DAY

As Anne Lively is drowned by an assailant in black in the middle of the room. Witwer sits at Anderton's holo-computer watching the image. It finishes just as Burgess comes into the room.

BURGESS

Good God. What was that?

WITWER

Wait, just a second...

Witwer works the machine a moment while Burgess looks around the apartment, takes in the mess, the open cupboards in the kitchen. He kicks at the inhalers on the floor and sits down. He see ANDERTON'S .45 sitting by the chair and picks it up and examines it.



WITWER

We recovered that from Crow's hotel room.

Burgess looks sadly at the gun a moment.

BURGESS

I remember when I gave this to him. Back in Baltimore. He was one of those cops, still thought he could make a dent in all the bad there was in the world.

Burgess looks around the apartment now.

BURGESS

The irony is, sometimes it's the very vision that makes you want to make the world a better place that turns you into something you can't even recognize anymore.

He sighs, looks at Witwer.

BURGESS

Tell me what you have.

Witwer nods, starts the image once more.

WITWER

This is the murder of a woman named Anne Lively.

Burgess sits forward, watches as The Man in black shoves her face under the water.

BURGESS

He told me about this. You got this from Containment?

WITWER

Yes. This is from the twins, Arthur and Dashiel. Agatha's stream was missing. Now this one is from the cyberparlor. Anderton downloaded it directly from Agatha. Watch...

We see the fragments of A MAN DONNING GLOVES, DROPPING AN OVERCOAT and then once more we see the Man in black drowning her...

BURGESS

It's the same prevision.

WITWER

Not quite.

Witwer gets up, moves to the image...

WITWER

Look at the surface wind across the water. Watch the ripples... moving away from shore.

We see they're all moving right to left. We watch the silent murder of Anne Lively. The image finishes. A blank. We see the fragmented images of the gloves. And now we see the second image of Anne Lively being murdered...

WITWER

Now the second image. Watch the water. The wind's changed. The ripples are going the other way.

BURGESS

I don't understand --

WITWER

This murder is happening at two different times.

Burgess stares at the image. Watches again as it repeats. Witwer hits the remote and the image of Anne Lively freezes.

WITWER

According to the Sentry, Anderton was watching this at Containment right before he was tagged.

BURGESS

I know. He came to me, told me about the missing data stream.

(then)

He was concerned that you might find it.

WITWER

I did find it. It was inside of Agatha all this time. So the question is, why would someone want this erased from the data file?

BURGESS  
(intrigued)  
Danny, tell me what you're  
thinking.

WITWER  
I'm thinking someone got away with  
murder.

BURGESS  
How?

Witwer moves around the frozen image of Anne Lively.

WITWER  
By fooling the system. All someone  
would have to do is wait for  
Precrime to stop the murder from  
taking place, then, a few minutes  
later, commit the crime in exactly  
the same way.

BURGESS  
(nods)  
Yes... It's called an echo. The  
act of murder is such a violent  
disturbance in the future continuum  
that it sometimes repeats to the  
Precogs.

WITWER  
(beat, remembering)  
Precog Deja Vu...

BURGESS  
We teach the tech's to identify  
them and disregard...

Witwer looks at him.

WITWER  
So there is a way to fool the  
system?

BURGESS  
Yes.

Witwer looks at the image.

WITWER  
Of course, it would have to be  
someone with access to the

Prevision in the first place,  
someone fairly high up --

BURGESS  
(finger to his lips)  
Shhh. You know what I hear?

WITWER  
What?

BURGESS  
Nothing. No footsteps coming up  
the stairs. No hovercraft out the  
window. No clickity click of  
little spyders. No one crashing  
through that door. And do you know  
why I don't hear any of those  
things, Danny? Because right now,  
the Precogs can't see.

Witwer suddenly understands. See Anderton's .45 in Burgess' hand and knows it's already too late as the gun goes off loud, Burgess shooting Witwer right through the holo-image of Anne Lively.

Burgess stands up as Witwer drops to his knees. He looks up at Burgess -- gasping, clutching his chest with both hands as if in prayer -- and can do nothing but watch as the man shoots him once more, knocking him down to the floor.

Burgess steps over him, crouches down and takes something from Witwer's pocket. A stick of gum. He puts it into his mouth, then starts to wipe the .45 down with a handkerchief.

HIS PHONE RINGS. Burgess answers it.

BURGESS  
Burgess.

INT. THE COTTAGE - DAY

As Lara watches Anderton pull up to the cottage.

LARA  
Lamar, it's Lara.

INT. ANDERTON'S APARTMENT - DAY

Burgess talks to her, all the while continuing to wipe down the gun, tidy up the apartment.

BURGESS

Yes, Lara.

He takes the DISK from the holo-computer and drops it into his pocket.

LARA'S VOICE  
You have to help him.

BURGESS  
(beat)  
Is he there?

INT. THE CLIFF COTTAGE - DAY

As Lara watches Anderton lead Agatha towards the door.

LARA  
Yes.

BURGESS' VOICE  
Has he got the precog with him?

LARA  
Yes.

INT. ANDERTON'S APARTMENT - DAY

Burgess looks around the room, making sure he hasn't forgotten anything.

BURGESS  
Keep them there. I'm on my way.

LARA'S VOICE  
Please don't tell Witwer. I don't trust him.

Burgess looks at Witwer's body.

BURGESS  
I won't say a word. You just don't let John leave. All right?

LARA'S VOICE  
He's no killer, Lamar.

BURGESS  
I know.

EXT. THE CLIFF COTTAGE - DAY

As Agatha looks at the house, watching as Lara now comes out

the front door and hugs Anderton. She looks at Agatha...

ANDERTON

It's all right. Lara, I want you  
to meet Agatha.

Lara smiles at her. Agatha turns and looks at the RUSTED  
TRICYCLE lying in the weeds near the door and shivers...

AGATHA

I'm cold --

As Lara opens the door...

LARA

Come inside.

EXT. COTTAGE - DUSK

As Lara walks to the cliff, stands beside Anderton.

ANDERTON

I... just need to sit and think,  
figure this out.

He turns to her.

ANDERTON

It's like a bad dream. It's like  
I'm down the fucking rabbit hole.

It's getting dark. He takes off his sunglasses and she now  
sees his "new" eyes. She gasps...

LARA

Oh, God, John... What have you  
done?

INT. COTTAGE - DUSK

Agatha moves around the house. Stops at a bedroom. Inside  
is a DAYBED, BEACH TOYS, STUFFED ANIMALS, TOY SOLDIERS. She  
puts her hand in Anderton's coat pocket, takes out the CARD  
CONTAINING THE IMAGE OF ANNE LIVELY DROWNING.

INT. PRECRIME HOVERSHIP - NIGHT

The team flies silently over the countryside.

EVANNA

ETA five minutes.

EXT. COTTAGE - NIGHT

As Anderton paces along the cliff...

ANDERTON  
They used Sean. They wanted me to  
think Crow killed him --

Lara reacts to this.

ANDERTON  
-- but he didn't.

LARA  
Then who was he?

ANDERTON  
Just some guy... they found.

LARA  
Found? Where?

ANDERTON  
Somewhere.

He stands there. A thought dawning on him.

LARA  
Think, John. Why would they set  
you up?

ANDERTON  
(beat)  
Because I found out about her...

LARA  
About who?

ANDERTON  
Anne Lively...

He starts for the house.

INT. CLIFF HOUSE - NIGHT

Anderton comes in from the back. The place is dark.

ANDERTON  
Agatha?

INT. BACK BEDROOM - NIGHT

Agatha sits on the floor in the midst of a pile of toys, face streaked with tears.

AGATHA

Dr. Hineman once said to me that  
"The dead don't die."  
(looks up)  
"They look on and help."  
(then, as a statement)  
Remember that, John.

Agatha looks around the room...

AGATHA

He's on the beach now, a toe in the water, asking you to come in with him. He's been racing his mother up and down the sand.

She looks up at Anderton, smiling and crying at the same time.

AGATHA

There's so much love in this house.

She closes her eyes.

AGATHA

He's ten years old. He's surrounded by animals. He wants to be a vet. You keep a rabbit for him. A bird. And a fox.

Anderton can't move, can't breath.

AGATHA

He's in high school. He likes to run. Like his father. He runs the two mile and the long relay.  
(then)  
He's twenty-three, at a University. He makes love to a pretty girl named Claire. He asks her to be his wife. He calls here and tells Lara who cries... he still runs. Across the University. And in the stadium where John watches.

She's shaking her head now...

AGATHA

Oh, God -- he's running so fast,



like his daddy. He sees his daddy,  
wants to run to him, but he's only  
six years old and he can't do it.  
And the other man is so fast.

Agatha looks up at Anderton, weeping, shaking...

AGATHA

There was so much love in this  
house.

Anderton turns away, see Lara in the doorway now, her own  
eyes full of tears.

ANDERTON

I'm so sorry... I just want him  
back... I want him back so bad...

LARA

I know... I do, too...

AGATHA

So did she.

They both look at her. She's staring at the PHOTOGRAPH OF  
ANNE LIVELY.

AGATHA

Can't you see? She just wanted her  
little girl back.

ANDERTON

Who wanted her little girl back?

AGATHA

The drowning woman.

(shows him the photograph)

Anne... But it was too late. Her  
little girl was already gone.

ANDERTON

She died?

AGATHA

She grew up.

ANDERTON

She's still alive?

Agatha looks up at Anderton now.

AGATHA

She's not alive, but she didn't die.

ANDERTON

(beat)

Oh, Jesus...

LARA

John? What is it?

ANDERTON

How did I not see this?

(then)

Agatha, who killed your mother? Who killed Anne Lively?

She looks at Anderton, keeps her voice calm as she says:

AGATHA

I'm sorry, John, but you have to run again.

ANDERTON

What --

AGATHA

RUN!

Suddenly the room is BATHED IN LIGHT --

EXT. HOUSE - NIGHT

The Precrime Ships hover over the house. Precrime cops are everywhere.

INT. HOUSE - NIGHT (SLOW MOTION)

We hear NO SOUND as the cops burst into the room and grab Anderton. We see, but don't hear, Lara scream as they throw him to the floor.

He sees Knott come forward, pulling the temporary halo from his belt.

KNOTT

(muted)

John Anderton, by mandate of the District of Columbia, precrime division, I'm placing you under arrest for the murders of Leo Crow and Danny Witwer --

Lara sees the surprise in Anderton's face as he now turns at the mention of Witwer's name --

ANDERTON

Witwer --

But another cop pulls his head back and begins to quickly shave his head, his hair falling onto the picture of his dead son.

He looks over, sees Agatha in the center of it all, THE ONLY ONE MOVING AT NORMAL SPEED, going from one cop to the next, whispering in their ears, startling them, until Fletcher takes her by the arm and ushers her away...

She nods and that's the last thing Anderton sees before his body racks and goes stiff with a shock, and we then...

FADE TO BLACK.

We hear a soft cooing voice, like someone talking to a baby...

VOICE

That's it... that's my girl...

FADE IN: ON THE PRECOG TANK

As Wally gently lowers Agatha into the tank and begins the process of reconnecting her to her "brothers". Her eyes are sunken and dark.

WALLY

I was so worried about you. Did he hurt you?

He stops and looks at her a moment, then takes out a NEEDLE and injects her with the Drug...

WALLY

God, I missed you so much...

She says nothing as he kisses her on the mouth...

INT. A DARK PLACE

Where Anderton lies still as a halo CLICKS into his shaved head. Anderton moves his eyes and sees Gideon smiling over him.

GIDEON

You're part of my flock now, John.

Welcome.

ANDERTON

Lara --

GIDEON

It's actually kind of a rush. They say you get visions; that your life flashes before your eyes. That all your dreams come true.

Anderton struggles, but can't move. Gideon starts to roll away.

INT. PRECOG TANK - DAY

As Wally climbs down. Agatha then turns to her brothers and takes each one by the hand as the tank begins to refill with the "milk."

INT. DEPARTMENT OF CONTAINMENT - DAY

As the TIER begins to SINK DOWN INTO THE FLOOR, Anderton starts to sink into the blackness below...

ANDERTON

Gideon --  
(screams)  
GIDEON!

But Anderton's scream is drowned out by a blast from Gideon's PIPE ORGAN as we now...

CUT TO BLACK.

SEAN (V.O.)

Dad? Wake up...

And now we see ANDERTON'S SON standing before him. He's now eleven years-old.

ANDERTON

Sean -- you're not real.

SEAN

You gotta have faith, Dad.

ANDERTON

It's a little late for that.

SEAN

Wanna hear something funny?

ANDERTON

What the hell.

SEAN

I lived for a year with a man who  
was pretending to be my father. He  
took me all over the world.

Anderton looks at him.

ANDERTON

You're alive?

SEAN

No.

(then)

He got tired of pretending.

ANDERTON

Oh, Sean --

SEAN

The funny thing is, I started to  
believe he really was my Dad.

ANDERTON

Sean --

SEAN

I feel bad about that.

(then)

I need you to forgive me.

ANDERTON

I forgive you.

SEAN

Once I even told him I loved him.

ANDERTON

I forgive you...

SEAN

The more you want to believe  
something, the easier it is to be  
fooled.

ANDERTON

I was looking for you...

SEAN

I know that. I know you would have done anything to find me. I know you would have died for me.

ANDERTON  
I wanted to.

SEAN  
Good-bye, Dad...

The boy begins to fade away.

ANDERTON  
Who are you?

SEAN  
I'm your son. I'm you.

ANDERTON  
Sean, wait...

SEAN  
(now six years old)  
Hold your breath, Dad...

And he's gone. Anderton is left alone in the dark.

INT. LAMAR BURGESS' OFFICE - DAY

As Lara is greet by Burgess in a white T-shirt and slacks, no shoes -- in the middle of getting dressed. He embraces her.

BURGESS  
This is all my fault.

LARA  
No, it isn't, Lamar. There was nothing anyone could do.

She sits on the couch, a BOX OF ANDERTON'S BELONGINGS on the coffee table in front of her.

BURGESS  
I thought you might want to have those.

He moves to a mirror, starts to put on his Precrime dress uniform shirt.

BURGESS  
I haven't worn this damn thing in years. I just wanted to make sure

it fits before tonight.

LARA  
You look great.

He watches in the mirror as she lifts John's .45 out of the box.

BURGESS  
I knew he was having trouble for some time, and yet I did nothing about it.

Lara is about to say something when Burgess' Secretary sticks her head in...

SECRETARY  
The guy from USA Today is here.

BURGESS  
Tell him not now.

SECRETARY  
He just wanted a few minutes before --

BURGESS  
Not. Now.

The Secretary exits. Burgess buttons his shirt.

BURGESS  
It's insanity around here.

LARA  
I thought you were retiring?

BURGESS  
I was, but this whole incident with John made me realize the fragility of what we've built here. This is John's legacy as much as mine and I want to protect that.

He looks at her.

BURGESS  
I know how hard this all is for you, but you can at least find some comfort in the fact that John finally found the man who killed your son.

She looks at him, thinks about what he just said, watching as he pins his precrime badge to his shirt.

LARA  
Who's Anne Lively?

He pokes himself with the pin, winces.

BURGESS  
Who?

LARA  
Anne Lively. John was talking about her right before they took him.

BURGESS  
I don't know who that is.

Burgess doesn't say anything. The news keeps getting worse.

LARA  
John said something about him being set up because he "found out about her."

BURGESS  
We know why John was tagged.

LARA  
He also said Crow was a fake.

Burgess looks at her.

BURGESS  
And Witwer? He was shot with John's gun inside John's apartment.

She looks back at Burgess a moment, then:

LARA  
Lamar, do you know the reason why John came here to work with you?

BURGESS  
Sean --

LARA  
No. That's what everyone thinks.  
(then)  
John shot a man dead in Baltimore



six months before.

She lets Burgess react to that, then...

LARA

He was serving a warrant on a murder suspect when the guy opened fire from inside. It was a good shooting. The department gave John a commendation for it. But John couldn't let it go. He'd say the man's name in his sleep. He didn't eat. It was all he talked about. It was all he thought about. He came to work for you because he thought if he could just stop that kind of thing from happening...

She takes a breath, tries to control herself.

BURGESS

I understand.

LARA

No. I don't think you do.

(then)

The other day, when he came to the cottage, he talked about a lot of things, but Danny Witwer, the man he was supposed to have just killed? He didn't mention him. He didn't say his name even once.

Burgess looks at her, then takes her hand and sighs.

BURGESS

Lara, John was the best cop I ever knew, and in some ways, the best man. But the scars he carried around, well...

(shakes his head)

I know that he'd want us to honor the good things we remember about him.

She keeps looking at him. He smiles.

BURGESS

But I also know why he married you: you're as stubborn as he is.

LARA

Lamar --

BURGESS

All right. Tell you what I'll do.  
First thing Monday, I'll look over  
the Witwer evidence and I'll have  
Gideon run the Containment files,  
see if anyone drowned a woman named  
-- what did you say her name was?

LARA

(beat)

Anne Lively... But I never said she  
drowned.

Burgess looks at her, his expression slowly going icy as his  
Secretary once more reappears.

SECRETARY

Sir, the press conference is  
starting.

BURGESS

(looking at Lara)

I'll be right there.

The Secretary backs out of the room. Burgess moves to Lara.  
She flinches slightly as he reaches past her head, and grabs  
his HAT from the back of the couch.

BURGESS

We'll talk about this later.

(kisses her)

I'll come by the cottage.

He walks out, leaving her there on the couch. She looks  
around the office, then at John's .45 sitting on the table.

INT. DEPARTMENT OF CONTAINMENT - NIGHT

Moving in on Gideon's hands as he plays the ORGAN. Suddenly  
the fingers stop. We REVEAL: Lara standing there, Anderton's  
.45 pressed to Gideon's temple.

LARA

I'd like a word with my husband.

He looks at her.

GIDEON

You're not authorized. How did you  
get in here?

She drops THE BLACK ZIPLOC on the table in front of him. Gideon nods as Anderton's old eyes "swim" past the clear plastic window.

GIDEON

Okee pokee... off we go...

EXT. WILLARD HOTEL - NIGHT

News crews are out front. A NEWS REPORTER faces a hovering NEWS BOT...

REPORTER

... today a six year experiment was deemed a success when all fifty states overwhelmingly ratified the National Precrime Amendment...

INT. HOTEL BALLROOM - NIGHT

A gala ball. Lamar Burgess and HIS FAMILY are surrounded by WASHINGTON DIGNITARIES and WELL-WISHERS, all here to celebrate the passage of the National Precrime bill.

On a giant screen, victims are expressing their thanks for the programs existence, including Sarah Marks.

ATTORNEY GENERAL NASH

Speaks to a throng of reporters, not looking too happy about what he has to say...

NASH

The President feels, and I agree, that the best way to avoid any appearance of impropriety, or any kind of infighting was to create an entirely new entity...

PULL BACK TO REVEAL: INT. PRECRIME ANALYTICAL ROOM - NIGHT

As the team watches the "festivities" on a monitor. Their faces are all glum. Evanna looks like she's been crying.

NASH (TV)

... and, of course, the only man qualified to run such an entity is Lamar Burgess...

(then)

Now, if you'll excuse me, I'm urgently needed... uh, somewhere...

else.

Fletcher pours some more CHAMPAGNE into a paper cup, drinks it down. He's drunk.

FLETCHER

Why don't I feel like celebrating?

KNOTT

Cause all of a sudden you got no one you can fucking brown nose anymore.

Fletcher looks at Knott. Gets to his feet. Unsteady...

FLETCHER

John Anderton was my friend!

KNOTT

You "friend's" a murderer and he ruined our perfect record. Six years, not one damn murder...

Knott grabs the champagne from Fletcher, starts to pour it into a cup, but just sucks on the bottle instead.

INT. WILLARD BALLROOM - NIGHT

A VIDEO PRESENTATION of the history of Precrime, and LAMAR BURGESS. We hear music, see different shots of Burgess at his Rehab-Prison, we hear about its fabulous success rate. The video ends to GREAT APPLAUSE.

ANNOUNCER

Ladies and gentlemen, Lamar Burgess, Director of the new, national Precrime.

Applause. Then the room falls silent as Burgess' STAFF presents him with an IVORY BOX. He opens it, looks at his secretary who smiles.

SECRETARY

Congratulations, sir.

BURGESS

My God...

He holds up a beautiful ivory-handled ANTIQUE REVOLVER and the crowd oohs and ahhs.

BURGESS

How did you get this?

SECRETARY

I padded your expense account for the last six months.

LAUGHTER. But as he stares at the gun, moved almost to tears, the room grows silent. He looks up.

BURGESS

Revolvers like this one were given to Generals at the end of the Civil War by their troops. The cylinders were loaded with six gold-plated bullets to symbolize the end of the destruction and death that had ripped the country apart for six years.

He opens the gun and shows them the six GOLD BULLETS. We pick out LARA in an evening gown at the back of the room, watching, her eyes fixed on Burgess.

BURGESS

With Precrime going national, maybe we can all look forward to a time when none of us have to discharge another firearm ever again.

Everyone APPLAUDS. Burgess' secretary gets a phone call and ducks her head so that she can hear...

BURGESS

I think people forget that, for all the talk about the Precogs, Precrime is only as good as the men and women who support them...

INT. PRECRIME ANALYTICAL ROOM - NIGHT

As Anderton's old team watches... silent.

BURGESS (TV)

I'm grateful to you for all that you've done to make this happen. And I assure you that I won't forget you when bonus time comes around!

Knott raises the bottle.

KNOTT

Now that's cool.

INT. WILLARD BALLROOM - NIGHT

As Burgess smiles now...

BURGESS

Now enjoy yourselves. That's an order!

LARA watches as Burgess steps off the stage and his Secretary meets him. He's immediately surrounded by WELL-WISHERS and AUTOGRAPH SEEKERS.

SECRETARY

You have an emergency call on your private line.

BURGESS

Thank you.  
(into his phone)  
This is Burgess.

ANDERTON (PHONE)

Hello, Lamar.

Burgess goes instantly pale as his wife comes up and kisses him on the cheek.

BURGESS

John --

ANDERTON (PHONE)

I just wanted to congratulate you.  
You did it. You've created a world  
without murder. So what if you had  
to kill someone to do it.

INT. PRECRIME ANALYTICAL ROOM - NIGHT

As Jad gets a phone call...

JAD

A-room. Jad.

INT. BALLROOM - NIGHT

Burgess smiles at his unaware wife, then starts walking to the side doors, trying to get away from the crowd, many of whom now thrust PRECRIME BASEBALL HATS at him to sign. He moves past Lara, on her phone, who turns away...

LARA  
(to Jad)  
John needs a favor...

INT. PRECRIME ANALYTICAL ROOM - NIGHT

As Jad listens a moment, then hits a switch and now we hear the conversation between Burgess and Anderton...

ANDERTON (PHONE)  
All these years Agatha's had the truth locked inside of her -- the Minority Report. All these years she's the only one who knew what really happened...

INT. PRECRIME TEMPLE - NIGHT

As Agatha lies there, staring upward.

ANDERTON (V.O.)  
... until last week when she took my hand and showed me the image of a drowning woman... an image that would eventually lead me back to you.

CLOSE ON BURGESS

A forced smile, nodding to this person and that.

BURGESS  
I don't know what you're talking about, John.

CLOSE ON THE BACK OF ANDERTON

We don't know where he is yet...

ANDERTON (PHONE)  
I'm talking about Anne Lively. Just a junkie who had a kid once and had to give her up.

INT. BALLROOM - NIGHT

As Burgess smiles tightly at people, mouths "excuse me" as he tries to make for the damn door, but can't seem to get away from the crowd of well-wishers including the Attorney General who reluctantly shakes his hand...

ANDERTON (PHONE)

But, surprise, this junkie cleaned herself up.

INT. PRECOG TANK - AGATHA - NIGHT

As Agatha opens her eyes. We begin moving into ONE OF THEM...

ANDERTON (V.O.)  
And she wanted the kid back.

AND NOW WE SEE IN HER EYE:

The screaming face of Anne Lively.

ANDERTON (V.O.)  
She wanted Agatha...

INT. PRECRIME ANALYTICAL ROOM - NIGHT

As Jad sees the image on the screen, starts patching it in.

ANDERTON (V.O.)  
But you and Hineman had already turned the girl into something else: A Precog.

INT. PRECOG TEMPLE - NIGHT

As Wally looks up at the image on the screen. ANNE LIVELY DROWNING...

JAD (PHONE)  
Wally? You getting this?

WALLY  
Uh-huh...

INT. BALLROOM - NIGHT

As Burgess, surrounded by AUTOGRAPH SEEKERS, is forced to stop and sign their PRECRIME HATS... while Anderton continues.

ANDERTON (PHONE)  
And without her, there was no Precrime. She's always been the strongest of the three. And you know that without Agatha, you had nothing. Without her, you wouldn't be where you are now, standing there signing autographs...



Boom. Burgess stops cold, starts looking around the room.  
Knows Anderton is somewhere nearby.

INT. PRECOG TEMPLE - NIGHT

As Wally studies the IMAGE OF ANNE LIVELY DROWNING plays over  
and over.

WALLY

It's a single stream, from the  
female only, with no time or  
incident data.

JAD (PHONE)

Meaning?

WALLY

Meaning whatever this is, it ain't  
the future.

(watches the drowning)

It already happened.

INT. HOTEL BALLROOM - NIGHT

As the screen starts to show the SAME VISION and people  
react. Burgess, at the back of the room sees it, too.

ANDERTON (PHONE)

So now you had to get rid of Anne  
Lively, you had to find a way to  
shut her up... which presented a  
problem. How can you murder her  
without the precogs seeing it?  
Simple: you use the system against  
her.

Burgess quickly goes through a swinging door into...

A CORRIDOR

Where he looks up and down the corridor for Anderton.

ANDERTON (PHONE)

You hired someone to kill her for  
you, knowing full well the precogs  
would see that murder.

Burgess turns back, looks through a CIRCLE OF GLASS in the  
swinging door at...

THE BALLROOM SCREEN - A SERIES OF GRAINY IMAGES

A FIGURE in a black overcoat pulls on a mask...

ANDERTON (PHONE)

You lured Anne Lively out to the  
lake with the promise of doing the  
right thing, reuniting her with her  
daughter...

And now we see Anne Lively standing by the side of A LAKE,  
her hair whipping in the wind. As THE FIGURE APPROACHES...

ANNE

Mr. Burgess?

INT. PRECOG TEMPLE - NIGHT

As the IMAGE PLAYS OUT IN AGATHA'S EYE...

AGATHA

Run...

INT. HOTEL BALLROOM - ON THE SCREEN - NIGHT

As Anne Lively looks up, sees the source of the wind is THE  
PRECRIME HOVERSHIP. The figure takes off running...

ANDERTON (PHONE)

You even made the arrest  
yourself...

And now we see a series of images, Lamar Burgess standing  
there in a WHITE COAT getting off the hovership as the KILLER  
IS BROUGHT DOWN, THE MASK RIPPED OFF. We see the RED LINES  
AROUND THE EYES. We see it's the JOHN DOE from Containment.  
HIS FACE SHOVED INTO THE MUD...

THE CROWD

Stands there stunned by what they're watching.

INT. HOTEL KITCHEN - NIGHT

As we move through the chaos of fifty SERVERS, COOKS, and  
DISHWASHERS, we find Anderton for the first time, standing in  
a corner, in a hooded sweatshirt, his back to us...

ANDERTON

And then, when you were all  
alone...

INT. THE CORRIDOR - BURGESS - NIGHT

Staring through the glass at the BALLROOM SCREEN as we see the younger Burgess facing Anne Lively beside the lake, as the HOVERSHIP LIFTS OFF IN THE B.G.

ANNE

Where's my daughter?

On screen, the younger Burgess takes off the WHITE OVERCOAT. He pulls his arm from the coat and we see that the inside is BLACK; that the coat is REVERSIBLE.

ANDERTON (PHONE)

You killed her yourself in the same way the Precogs predicted your John Doe would kill her. You made the real murder look like an echo, knowing the tech would ignore it.

INT. PRECOG TEMPLE - NIGHT

As the image plays out in Agatha's eye... Anne Lively backing away...

ANDERTON (V.O.)

You fooled the other two precogs, but not Agatha.

And now inside her eye, we see the image of BURGESS pulling on the same MASK that John Doe wore...

ANDERTON (V.O.)

She was going to see the murder of her own mother no matter what state you did it in, or how you tried to hide it.

INT. PRECOG TEMPLE - NIGHT

As Agatha tries to sit up...

AGATHA

Run!

INT. HOTEL BALLROOM - SCREEN - NIGHT

The crowd is SILENT as they watch A SERIES OF FAST IMAGES: Anne Lively stumbles. Burgess grabbing her... Anne's face hitting the water... Burgess shoving her head under and holding it down...

ON BURGESS

Through the glass window, watching himself murder this woman.

INT. PRECOG TEMPLE - IMAGE IN AGATHA'S EYE

As Anne Lively dies under the water, her arm floating across her chest, beckoning us to her as she floats away. Agatha raises her own arm now...

AGATHA

Mama...

INT. CORRIDOR - NIGHT

As Burgess turns away from the window and leans against the wall. Sweating. Ashen faced.

INT. HOTEL KITCHEN - NIGHT

Anderton turns around, so that we see the two different colored eyes peering out...

ANDERTON

You still there, Lamar?

INT. CORRIDOR - NIGHT

Burgess looks down for a moment, then holds up his hand. And we see that he STILL HOLDS THE REVOLVER.

INT. PRECOG TANK - NIGHT

As now ALL THREE PRECOGS float to the surface.

MALE FACE

Murderer.

CUT TO:

A RED BALL

Screaming at us...

INT. PRECRIME ANALYTICAL ROOM - NIGHT

As an ALARM SOUNDS and Wally appears on screen...

WALLY

We got a Red Ball!

INT. PRECOG TANK - NIGHT

As Agatha rises to the surface...

AGATHA

Think about the lives that little  
girl saved.

INT. CORRIDOR - NIGHT

As Burgess collects himself, starts walking...

BURGESS

Think about the lives that little  
girl saved.

He peers into a room, looking for Anderton.

BURGESS

Think about all the lives she will  
save?

INT. HOTEL KITCHEN - NIGHT

As Anderton moves through the steamy room...

BURGESS (PHONE)

That little girl could have saved  
Sean --

Anderton slams his hand down on a metal counter.

ANDERTON

DON'T YOU FUCKING SAY HIS NAME!

INT. CORRIDOR - NIGHT

As Burgess hears the sound, starts down the corridor for it.

INT. PRECOG TANK - NIGHT

As one of the males speaks...

MALE PRECOG

You used the memory of my dead  
son...

INT. KITCHEN - NIGHT

People in the kitchen are now looking at Anderton. He turns  
away...

ANDERTON

You used the memory of my dead son

to set me up! That was the one  
thing you knew would drive me to  
murder.

INT. CORRIDOR - NIGHT

As up ahead Burgess sees A WAITER EXIT THE KITCHEN.

ANDERTON (PHONE)  
What are you going to do now,  
Lamar?

INT. PRECOG TANK - NIGHT

As the male speaks...

MALE PRECOG  
How are you gonna shut me up?

INT. HOTEL KITCHEN - NIGHT

Anderton starts for the kitchen door...

ANDERTON  
How are you gonna shut me up?

And now, behind him, we see BURGESS COME INTO THE KITCHEN...

BURGESS  
John, people have seen a future  
where they feel safe. If all it  
cost was the death of a former drug  
addict...  
(then)  
Leave it alone, John. Leave it  
alone.

INT. PRECRIME ANALYTICAL ROOM - NIGHT

As THE ANNE LIVELY IMAGES distort into static, we now see an  
image of Lamar Burgess embracing Anderton, THE CITY SKYLINE  
behind them. We see ANDERTON WHISPER IN BURGESS' EAR...  
Burgess looks at him, then...

BURGESS  
Forgive me, John.

And now Burgess SHOOTS ANDERTON AT POINT BLANK RANGE.

FLETCHER  
Oh, God --

ON THE RED BALL (VICTIM)

As it slows and we see the name JOHN ANDERTON...

INT. HOTEL KITCHEN - NIGHT

As the two men move about the giant kitchen, Burgess now stalking Anderton.

BURGESS

People want to believe in the system. That's the beauty of it...

ANDERTON

Beauty? The precogs don't even always agree with each other!

Burgess catches a glimpse of Anderton, moves that way.

BURGESS

The precogs don't have to always work, John, just as long as people believe they do, that's enough.

INT. PRECRIME READY ROOM - NIGHT

As the Team gets ready. A drunk Fletcher tries to put on his uniform.

FLETCHER

Willard Hotel... Two minutes...

Jad rests a hand on his shoulder.

JAD

Fletcher, I think you should stay with me.

Knott looks at Fletcher...

KNOTT

Not to worry, Gordon. I'll save your pal.

INT. HOTEL KITCHEN - NIGHT

As Burgess moves through the huge space looking this way and that for Anderton...

BURGESS

My God, John, a few hundred years ago, they used to bleed the sick.

Twenty years ago, you had a tumor,  
they'd cut it out of you, with a  
knife, for Christ's sake.

He peers into a walk-in freezer as it's opened...

BURGESS

Since then the focus of medicine  
has gone from cure to prevention.  
Well, now law enforcement is going  
the same way.

As the FREEZER DOOR is closed, he sees A MOVING REFLECTION IN  
THE STAINLESS STEEL, turns and sees Anderton go through a  
door at the back.

ANDERTON (PHONE)

Lamar, it's over.

INT. TEMPLE - NIGHT

As the male precog rolls over...

MALE PRECOG

The question you have to ask is...

EXT. HOTEL TERRACE - NIGHT

With nowhere else to go, Anderton stands at the balcony. His  
hood is off exposing his shaved head.

ANDERTON

What are you gonna do now?

He turns, sees Burgess standing in the doorway, holding the  
gun on him. Anderton looks off at the SKYLINE. We see a  
BLINKING RED LIGHT moving towards us over the city...

ANDERTON

No doubt the Precogs have already  
seen this.

BURGESS

(seeing the red light)  
No doubt.

ANDERTON

Then go ahead, pull the trigger.

EXT. WASHINGTON D.C. - NIGHT

As the HOVERSHIP whips past us like a gunshot...



EXT. HOTEL TERRACE - NIGHT

Burgess begins moving towards Anderton.

ANDERTON

What's the matter, Lamar? You see the problem, don't you? If you don't kill me, it means the precogs were wrong and Precrime is over. If you do kill me, you go away, but... it proves the system works. The precogs were right.

Burgess is now right in front of Anderton, the gun inches from Anderton's chest.

ANDERTON

So what do you do?

INT. HOVERSHIP - NIGHT

As EVANNA'S WATCH COUNTS DOWN: SEVEN SECONDS...

EVANNA

We're not gonna make it...

EXT. HOTEL TERRACE - NIGHT

Anderton waits for Burgess to pull the trigger.

ANDERTON

What's it worth? Just one more murder...

And now THE HOVERSHIP RISES UP OVER THE TERRACE...

ANDERTON

You'll rot in hell with a halo, but people will still believe in Precrime.

Burgess looks at the ship...

ANDERTON

All you have to do now is pull the trigger like they said you would.

Burgess turns back, raises the gun: his hand shakes.

ANDERTON

Except...

(a step closer)  
You've seen your own future. Which  
means...

A wind blows AS THE HOVERSHIP NOW COMES DOWN ON THE TERRACE,  
THE PRECOPS DESCENDING FROM INSIDE.

ANDERTON  
You can change it if you want to.

Burgess looks off as the PRECOPS run across the terrace.

ANDERTON  
You still have a choice, Lamar...

Suddenly, all at once, THE PRECOPS' WATCHES BEGIN TO BEEP AS  
THE TIME RUNS OUT.

Anderton, his eyes on Burgess, raises his hand, and motions  
for the Precops to all stop where they are. The SOUND OF THE  
SHIP IS LOUD, Anderton speaks into Burgess' ear.

BURGESS  
(finally)  
Yes, I have a choice... and I've  
made it.

He lowers the gun, the precops stand there, waiting for him.  
Anderton takes Burgess by the arm, but the man is unsteady,  
and Anderton holds onto him. Burgess looks him in the eye...

BURGESS  
Forgive me, John.

We hear A GUNSHOT and everybody freezes. Anderton falls to  
his knees. Looks up at Burgess. A RED STAIN now spreading  
around BURGESS' heart...

BURGESS  
Forgive me...

And as Anderton and now the rest of the precops all move to a  
dying Burgess, we HEAR THE SOUND OF RAIN OVER and...

DISSOLVE TO:

EXT. PRECRIME HEADQUATERS - DAY

It's raining. A CRANE dismantles the statue.

EXT. DOWNTOWN - DAY

As "regular cops" patrol the rainy streets.

INT. PRECRIME TEMPLE - DAY

The tank is empty... the equipment gone.

INT. ANDERTON'S APARTMENT - DAY

Anderton stands alone, watching the rain fall, looking out at the city. A figure walks up to him. But this time it's not digital -- it's Lara. She's flesh and blood. And she's PREGNANT. She stands beside him, watching the rain as we...

DISSOLVE TO:

THE IMAGE OF ANNE LIVELY

On the PLASTIC CARD Anderton had downloaded from Containment. It's cracked, but the image still moves: Anne Lively drowning, her hand beckoning us in death. A FINGER caresses the image as we now PULL BACK TO REVEAL...

AGATHA. Sitting in a rocking chair, bundled up, wind blowing her hair. She stares at the photograph. We hear LAUGHTER O.S. as we continue PULLING BACK TO REVEAL...

A SMALL CABIN. She sits in front of it, rocking back and forth. She looks off as we PULL BACK FARTHER TO REVEAL...

THE OTHER TWO PRECOGS, dressed in warm clothing, working in a crude garden, one of them pulling rocks from the flower bed. We now begin TO CRANE UP so that we see they're...

BY THE SHORE. The ocean, murky and fierce, with HUGE WAVES crashing on the rocky beach. WE CRANE ALL THE WAY UP AND BACK so that now we see that the three of them are...

ON A SMALL ISLAND. In the middle of the North Atlantic somewhere. With no other people... no civilization...

And no murder. And then we...

FADE OUT.