

MINORITY REPORT by Scott Frank REVISED DRAFT May 16, 2001

BLACK

We hear a woman WHISPER:

WOMAN'S VOICE Murderer.

5 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...

10 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...

15 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...

20 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:

25 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:

30 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.

35 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...

40 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...

45 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.

50 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

55 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...

60 ANDERTON Case #1108, previsualized by the Precogs and recorded on holosphere 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?

65 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.

70 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

75 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...

80 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.

85 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...

90 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.

95 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...

100 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

105 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...

110 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

115 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...

120 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.

125 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

130 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.

135 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

140 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.

145 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

150 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...

155 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 --

160 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

165 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.

170 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...

175 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.

180 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...

185 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...

190 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...

195 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?

200 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.

205 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.

210 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.

215 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...

220 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.

225 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...

230 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...

235 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.

240 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...

245 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

250 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.

255 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?

260 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.

265 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...

270 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

275 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...

280 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.

285 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.

290 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

295 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.

300 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.

305 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.

310 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.

315 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.

320 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...

325 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...

330 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

335 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.

340 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!!

345 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.

350 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 --

355 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.

360 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.

365 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.

370 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

375 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

380 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.

385 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.

390 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?

395 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!

400 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.

405 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
410 over and over again.
The stabbing happens again and Jad moves his hand across the screen and it goes BLANK. Witwer looks at the
PRECOC 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.
415 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
420 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
425 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:
430 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.
435 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.
440 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.
445 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...
450 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.
455 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?
460 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.
465 "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..."
470 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
475 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
480 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
485 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
490 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...

495 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.

500 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?

505 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!

510 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!

515 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.

520 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.

525 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...

530 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
535 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.

540 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.

545 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.

550 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.

555 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.

560 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.

565 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...

570 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.

575 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.

580 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.

585 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.

590 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?

595 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.

600 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?

605 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.

610 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.

615 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

620 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

625 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.

630 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.

635 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,

640 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

645 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.

650 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.

655 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

660 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".

665 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.

670 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.

675 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.

680 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.

685 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.

690 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 695 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...

700 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...

705 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!

710 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 715 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.

720 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?"

725 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

730 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.

735 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

740 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.

745 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.

750 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.

755 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?

760 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 precops?

765 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?

770 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

775 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

780 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.

785 ... 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.

790 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

795 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...

800 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

805 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

810 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.

815 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?

820 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.

825 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.

830 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...

835 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.

840 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.

845 GIDEON Careful, Chief...

Anderton looks at him.

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

DISSOLVE TO:

THE WHITE LIQUID

850 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.

855 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.

860 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.

865 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 --

870 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?

875 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?

880 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.

885 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
890 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.
895 (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.

900 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.
905 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
910 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.
915 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:

920 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.
925 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.

930 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
935 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
940 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
945 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
950 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
955 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
960 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
965 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?
970 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.
975 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.
980 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
985 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
990 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.
995 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.
1000 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.
1005 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?
1010 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...
1015 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
1020 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...

1025 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...

1030 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.

1035 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?

1040 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

1045 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

1050 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.

1055 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.

1060 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...

1065 INT. PRECRIME HEADQUARTERS - 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.

1070 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.

1075 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...

1080 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?

1085 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.

1090 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

1095 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?

1100 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!

1105 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

1110 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 EYE dents into the analytical room --

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

Suddenly, Anderton's doors LOCK tight.

1115 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.

1120 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.

1125 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...

1130 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.

1135 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.

1140 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...

1145 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!

1150 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

1155 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...

1160 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.

1165 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.

1170 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.

1175 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.

1180 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.

1185 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

1190 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

1195 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.

1200 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

1205 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...

1210 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

1215 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.

1220 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.

1225 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.

1230 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.

1235 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

1240 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

1245 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...

1250 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

1255 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...

1260 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 fizzles out and Knott and Anderton go at it on the floor, Anderton taking Knott out with the kid's hockey stick.

1265 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.

1270 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

1275 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.

1280 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...

1285 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

1290 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

1295 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

1300 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.

1305 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!

1310 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

1315 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...

1320 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...

1325 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.

1330 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

1335 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...

1340 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

1345 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...

1350 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:

1355 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

1360 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...

1365 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.

1370 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.

1375 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...

1380 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.

1385 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.

1390 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.

1395 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...

1400 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...

1405 IRIS You better drink this. Soon you won't be able to swallow, and then you'll be totally buggered.

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.

1410 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.

1415 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.

1420 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...

1425 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.

1430 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?

1435 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?

1445 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.

1450 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.

1455 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?

1460 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?

1465 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...

1470 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.

1475 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.

1480 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?

1485 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

1490 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.

1495 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
1500 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:

1505 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.

1510 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.

1515 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.

1520 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.

1525 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
1530 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

1535 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
1540 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?

1545 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...

1550 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

1555 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
1560 grime-smeared 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.

1565 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.

1570 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.

1575 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

1580 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.

1585 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.

1590 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?

1595 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.?

1600 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 --

1605 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

1610 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.

1615 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 --

1620 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.

1625 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.

1630 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...

1635 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...

1640 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.

1645 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.

1650 WITWER This your work?

LARA Yes.

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

WITWER I like it.

1655 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.

1660 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.

1665 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?

1670 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.

1675 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.

1680 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.

1685 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...

1690 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.

1695 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.

1700 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...

1705 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 --

1710 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.

1715 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.

1720 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

1725 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.

1730 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?

1735 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.

1740 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.

1745 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...

1750 SEAN (V.O.) How much time, Dad?

Now, gradually, LIGHT BEGINS TO FILL THE ROOM as we...

DISSOLVE TO:

A PUBLIC POOL - DAY

1755 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.

1760 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.

1765 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...

1770 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?

1775 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

1780 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.

1785 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.

1790 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.

1795 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.

1800 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

1805 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

1810 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

1815 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 EYEentiscan antenna on their head, begin to click their way into the building.

1820 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

1825 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 EYEentiscan reads her eyes...

OLD WOMAN See my new earrings? My grandson gave them to me. He's in beauty school --

1830 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.

1835 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

1840 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

1845 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

1850 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

1855 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.

1860 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...

1865 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

1870 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

1875 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

1880 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...

1885 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.

1890 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...

1895 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

1900 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

1905 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

1910 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
1915 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

1920 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

1925 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.

1930 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...

1935 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 --

1940 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.

1945 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

1950 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
1955 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.

1960 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:

1965 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

1970 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 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...

2045 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..."

2050 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...

2055 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?

2060 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.

2065 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.

2070 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.

2075 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.

2080 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!

2085 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.

2090 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

2095 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.

2100 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

2105 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...

2110 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 --

2115 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...

2120 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.

2125 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

2130 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.

2135 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.

2140 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

2145 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...

2150 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

2155 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.

2160 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?

2165 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.

2170 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.

2175 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:

2180 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.

2185 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...

2190 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

2195 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 steel GIRDERS up to the top of the site.

2200 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.

2205 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.

2210 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 --

2215 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.

2220 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...

2225 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

2230 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?

2235 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?

2240 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.

2245 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?

2250 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.

2255 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.

2260 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.

2265 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!

2270 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.

2275 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.

2280 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.

2285 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.

2290 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 --

2295 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.

2300 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

2305 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.

2310 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

2315 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.

2320 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

2325 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

2330 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.

2335 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.

2340 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...

2345 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...

2350 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.

2355 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.

2360 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

2365 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.

2370 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.

2375 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...

2380 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.

2385 AGATHA A woman in a brown dress is going to come out of the door up ahead.

This happens.

AGATHA Wait -- she knows you 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 Precop have gone into...

2390 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.

2395

ANDERTON Agatha --

AGATHA Can you see the balloon man?

ANDERTON What?

PRECOP'S POV - FROM THE UPPER LEVEL

2400 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...

2405 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

2410 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

2415 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.

2420 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 --

2425 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

2430 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

2435 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.

2440 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...

2445

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...

2450 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.

2455 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

2460 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

2465 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.

2470 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

2475 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.

2480 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.

2485 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?

2490 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.

2495 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.

2500 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.

2505 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.

2510 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.

2515 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.

2520 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.

2525 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.

2530

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...

2535 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.

2540 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

2545 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

2550 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.

2555 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.

2560 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.

2565 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

2570 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.

2575 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.

2580 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?

2585 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.

2590 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?!

2595 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

2600 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.

2605 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.

2610 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.

2615 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.

2620 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.

2625 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.

2630 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?

2635 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...

2640 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!

2645 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!

2650 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 --

2655 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...

2660

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...

2665 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...

2670

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

2675 SCREAMS:

WOMAN MURDER!

And now everybody's whispering...

DIFFERENT VOICES Murder!!!

Agatha leads Anderton around the back of the building.

2680 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.

2685

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.

2690 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?

2695 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?

2700 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?

2705 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...

2710

ANDERTON'S VOICE Crow is dead.

She goes stiff.

LARA John?

ANDERTON'S VOICE He's dead, Lara.

2715 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?

2720 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.

2725 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...

2730 She looks at him.

AGATHA Where are we going?

ANDERTON Someplace safe.

AGATHA I have to go back.

ANDERTON Why?

2735 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.

2740 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.

2745 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.

2750 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.

2755 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?

2760 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.

2765 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

2770 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.

2775 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

2780 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.

2785 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.

2790 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
2795 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.

2800 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...

2805 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.

2810 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

2815 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.

2820 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

2825 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.

2830 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.

2835 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.

2840 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.

2845 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...

2850 AGATHA I'm cold --

As Lara opens the door...

LARA Come inside.

EXT. COTTAGE - DUSK

As Lara walks to the cliff, stands beside Anderton.

2855 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?

2860 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

2865 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 --

2870 Lara reacts to this.

ANDERTON -- but he didn't.

LARA Then who was he?

ANDERTON Just some guy... they found.

LARA Found? Where?

2875 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?

2880 ANDERTON Anne Lively...

He starts for the house.

INT. CLIFF HOUSE - NIGHT

Anderton comes in from the back. The place is dark.

ANDERTON Agatha?

2885 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...

2890 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.

2895 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

2900 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...

2905 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.

2910 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?

2915 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...

2920 LARA John? What is it?

ANDERTON How did I not see this? (then) Agatha, who killed you 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 --

2925 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)

2930 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 --

2935 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...

2940 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

2945 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...

2950 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.

2955 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

2960 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!

2965 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.

2970 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.

2975 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.

2980 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...

2985 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...

2990 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...

2995 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.

3000 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.

3005 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.

3010 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?

3015 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.

3020 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.

3025 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.

3030 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 --

3035 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

3040 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.

3045 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.

3050 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.

3055 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.

3060 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.

3065 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...

3070 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

3075 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...

3080 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.

3085 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...

3090 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.

3095 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.

3100 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.

3105 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.

3110 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...

3115 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.

3120 KNOTT Now that's cool.

INT. WILLARD BALLROOM - NIGHT

As Burgess smiles now...

BURGESS Now enjoy yourselves. That's an order!

3125 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.

- 3130 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...
- 3135 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...
- 3140 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
- 3145 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.
- 3150 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
- 3155 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...
- 3160 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
- 3165 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?
- 3170 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
- 3175 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.
- 3180 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.
- 3185 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.
- 3190 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
- 3195 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

3200 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...

3205 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.

3210 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

3215 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.

3220 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.

3225 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 tired to hide it.

INT. PRECOG TEMPLE - NIGHT

As Agatha tries to sit up...

3230 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

3235 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...

3240 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?

3245 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.

3250 CUT TO:

A RED BALL

Screaming at us...

INT. PRECRIME ANALYTICAL ROOM - NIGHT

As an ALARM SOUNDS and Wally appears on screen...

3255 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

3260 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

3265 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

3270 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

3275 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.

3280 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

3285 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.

3290 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.

3295 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.

3300 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

3305 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...

3310 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.

3315 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.

3320 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

3325 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.

3330 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

3335 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?

3340 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.

3345 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.

3350 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.

3355 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.

3360 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...

3365 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:

3370 EXT. PRECRIME HEADQUARTERS - DAY

It's raining. A CRANE dismantles the statue.

EXT. DOWNTOWN - DAY

As "regular cops" patrol the rainy streets.

INT. PRECRIME TEMPLE - DAY

3375 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:

3380 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...

3385 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...

3390 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.